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1998

INSIDE

CENTER FOR ANCIENT STUDIES	1
NEW TEMPLE DISCOVERED IN SALT RANGE	2
THE JERBA SURVEY 1997	3
FACULTY NEWS	4
LECTURES DURING 1997	6
TRAVELLING STUDENTS	11
FELLOWSHIP NEWS	11
GRADUATES OF 1997	14
ALUMNI NOTES	14

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HISTORY OF ART HOMEPAGE
<http://www.arth.upenn.edu>

TO THE ALUMNI OF THE HISTORY OF ART:

The academic year 1997-98 is in splendid mid-course. We have welcomed our newest colleague, the distinguished Northern Renaissance scholar Larry Silver, who has joined us from Northwestern University as the Farquhar Professor. Faculty presently on leave and graduate students writing dissertations are holding prestigious fellowships; art history majors are among the best undergraduates in the College, and we have a stunning class of new graduate students. Evidence of the research and writing that distinguish our department, this year will see the publication of several books authored or coauthored by our faculty. Among important events finishing the year 1996-97 were the winning by Susan Sidlauskas of the Abrams Award for Distinguished Teaching, the School's highest honor, the College Alumni Society award for excellent teaching presented to David Brownlee, and the recognition of graduate student Jon Seydl for his excellent teaching as a teaching assistant. Charles Minott retired in June and now resides with his wife Anca Bratu in Paris. Michael Meister stepped down as department chair after three years of excellent leadership. We take pleasure in these many accomplishments and contributions to our department as we engage in a self-study, the first semester of a three-semester review of the department that is mandated every seven years. Of particular help in bringing us to this happy juncture has been the work of the Visiting Committee and our many generous donors. Now that we are settled in our fine Elliot and Roslyn Jaffe History of Art Building, the Dean has thanked the members of the Committee for distinguished service. In the spring, we will be planning a new committee of friends of the department, to be called (most appropriately) Friends of the Department of the History of Art, and the first event will be a weekend at Penn in the spring with events that bring faculty, students, and Friends together on campus and in Philadelphia's museums. As always, we welcome your interest, your comments and questions, and your ongoing support.

ELIZABETH JOHNS
Silfen Term Professor and Chair

CENTER FOR ANCIENT STUDIES

In 1996, the School of Arts and Sciences established the Center for Ancient Studies as a focal point through which to augment, enhance and strengthen the remarkable resources of the University in ancient studies of cultures around the world. Across the School fourteen departments and programs offer courses that address some aspect of antiquity. Its Inaugural Director is Associate



The Center for Ancient Studies is located in the University Museum

Continued on pg. 2

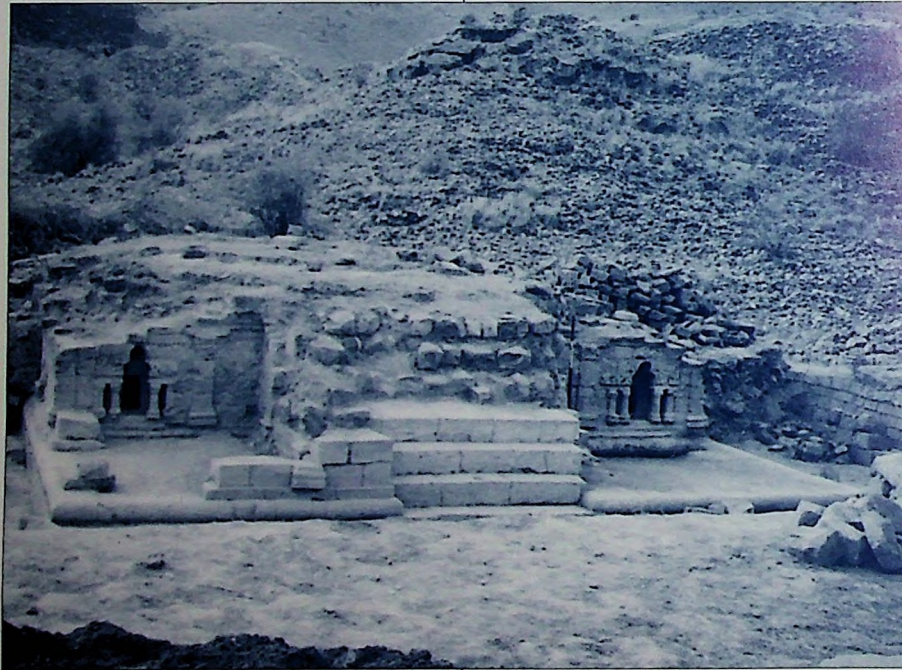
Professor of the History of Art, Holly Pittman, whose speciality is the art and cultures of the Ancient Near East. For undergraduates, the Center has developed a new minor in Ancient Studies which will allow students to construct an individualized program and to receive certification in an individual interdisciplinary minor program of study of the ancient world in consultation with advisors from the Center. The Center will provide funding for a graduate student symposium on a broad topic concerning the ancient world. On December 1st an Inaugural Reception was held for the Center in the Jaffe Building. More than sixty faculty, research scholars and graduate students attended. Lectures and co-sponsored events will be made possible by the Center throughout the year as well as a one-day symposium planned for the spring. This year the theme of the symposium will be "Structures of Inquiry into Antiquity." The Center

is located in Room 240 of the University of Pennsylvania Museum (tel. 215-573-6609). In the Spring 1998, the Center will have an undergraduate advising office in Logan Hall. You can visit the new Center for Ancient Studies at its web site: <http://mail.sas.upenn.edu/ncstud>.

NEW TEMPLE DISCOVERED IN THE SALT RANGE

The archaeological excavations undertaken in the northern Kafirkot fortress in northern Pakistan this winter by Michael W. Meister and his colleagues Professors

Abdur Rehman and Farid Khan of the Pakistan Heritage Society have revealed a completely unknown new temple (now designated Temple E). This shows clear evidence of two phases of construction — one probably early in the seventh century A.D., the other a reappropriation of this structure by the newly established Hindu Shahi dynasty in the ninth century A.D. (A similar phasing was found last season in the excavation of Temple C.) The most remarkable features of this new structure are the bold cusped niches in the first-phase platform (see photo) that were revealed when part of the fabric of the second-phase construction was taken away. Excavations continue.



Temple E — The newly discovered temple in the Salt Range

THE JERBA SURVEY 1997

During the summer of 1997 students in the History of Art and the Art and Archaeology of the Mediterranean World graduate groups participated in the field survey of the

Tunisian island of Jerba. The project aims at a complete study of the relationship between the island's material culture and its history. This summer the team concluded its field survey of the Gmir transect and initiated another survey in the Souk region. Diagnostic pot sherds were collected and architectural remains were drawn in the field. Pottery and marble were analyzed in the pot shed. An intensive pick-up at the site of the Roman city, Meninx, occupied the team for the majority of the summer season.

At Meninx, Kimberly "Max" Brown directed one of the survey teams, of which Todd Parment was a member. Thomas Morton, a member of the cartography team, helped create the extensive map of Meninx.

While the field surveys were the primary components of the summer season, sondages were executed at various places on the island. Renata

Holod, Rebecca Foote and Maria "Luly" Feliciano excavated the mosque at Jami' Gmir; to date its phases and to assist in the creation of a chronology for the medieval pottery found on the island. At Bourgou, a site which was surveyed last season, Max Brown excavated a portion of the city wall to learn its building phases and assist in the dating of the city. Sondages at Meninx investigated the dyeing industry, the base of wealth of this Roman city.

Next season the team will continue its field surveys with the hope of discovering the lost city of Jerba. Sondages will also be executed at several sites, possibly including the forum of Meninx.



A group discussion includes Kostis Kourelis, Tom Morton, Rebecca Foote, Bryan Garnand, Luly Feliciano, and Max Brown.



Noon inspection of the medieval architectural sondage. Inspecting are (L to R) Thomas Morton, Michael Fruchetti, Ali Drin, Elizabeth Fentress. Answering are (L to R) Abdul Aziz, Renata Holod, and Rebecca Foote.

Faculty News

David Brownlee is on leave in 1997-98 and is spending the year at the Woodrow Wilson International Center for Scholars, housed in the Smithsonian Institution's craggy "Castle" on the Mall in Washington, D.C. His project is a book about the architecture

of the nineteenth century in Europe and America, seen in the context of intellectual and social history. The working title is *Modern Means and Modern Meanings*.

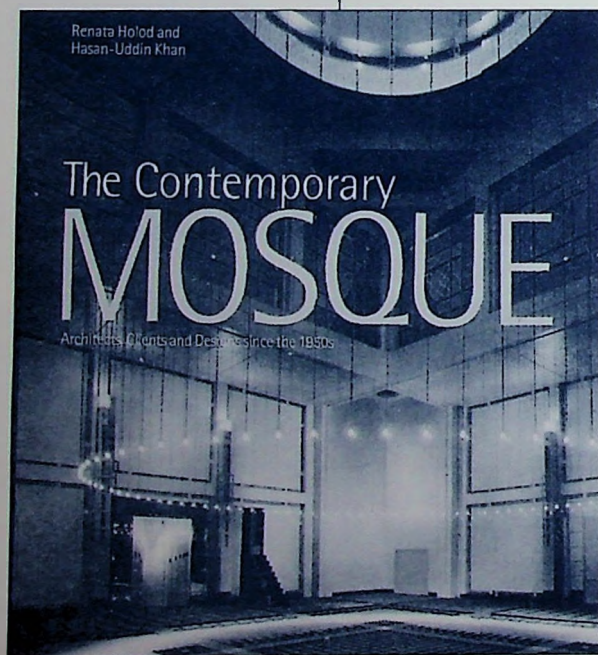
In 1997, Professor Brownlee published two books. The first was an architectural history of the Philadelphia Museum of Art called *Making a Modern Classic*. Illustrated with a stunning portfolio of specially-commissioned color photographs and including an introductory essay by Robert Venturi, the book tells the story of this distinctive and beloved, but little-studied building. Mid-year saw the appearance of the new, "compact" edition of Brownlee's authoritative *Louis I. Kahn: In the Realm of Architecture* (co-written with History of Art Graduate Group member David De Long).

Professor Brownlee is particularly proud to have had a hand in completing the planning for Penn's new comprehensive residential system of College

Houses, which will come into being in September 1998. He chaired both the committee that devised the adopted system and the working group that has overseen its implementation. The end product of thirty years of student and faculty planning, the College House project is, he believes, an enormously significant strengthening of the educational environment at the University.

David Brownlee and his wife Ann continue to cruise their 27-foot sloop on Chesapeake Bay. In fact, they have moved the "Windrush" (named for the river in the Cotswolds) to Washington, D.C., where it serves as their "pied a mer" while Professor Brownlee is at the Woodrow Wilson Center.

Renata Holod has been very busy since the fall of 1995, after a hiatus from administration and a physical 'reconstruction'. Finally, her book *Contemporary Mosque. Architects, Clients, Designs since the 1950's* (Rizzoli), has hit the



The cover of Renata Holod's new book.

stands late this fall. Co-authored with Hasan ud-Din Khan, who was her assistant in the start-up of the Aga Khan Award for Architecture in the late seventies, this book took ten years to write and to produce, and now sports two titles. The one above for the American market and the original one, *The Mosque and the Modern World* (Thames & Hudson). Lectures on the issues and buildings discussed in the volume were presented at MIT, UCLA, University of Michigan, at the departmental colloquium, and at the series on Sacred Spaces, at the Architectural League in New York. A spin-

off into considerations of the past have been developed in a paper "Patronage and Place: Women and Architecture in pre-modern Iran." She was also recently interviewed on the BBC World Service and the Australian Broadcasting Corporation in connection with the publication of the book.

Professor Holod is now taking leave of the contemporary world for other periods and other problems. Her field work focus is the island of Jerba, Tunisia, legendary island of the lotus-eaters of the Odyssey, site of the oldest continuously used synagogue in the

Mediterranean, refuge of the Ibadi sect, hang-out of the Barbary corsairs, and tourist haven, etc., etc. A multi-year, archaeological/ethnohistorical survey has been initiated with Elizabeth Fentress of American Academy in Rome and Ali Drin of the Institut pour Patrimoine of Tunisia in the summer of 1996. Participating in the successful launching of the pilot season were students from the AAMW and the History of Art Graduate Groups: Kimberly "Max" Brown, Kostis Kourelis, Maria "Luly" Feliciano, Cynthia Robinson, and Michelle Rein, as well as students from Yale, Berkeley, York and University of Buffalo. More than 100 separate sites, Punic, Roman, medieval and early modern were recorded

through field walking. The survey will be continued until twenty percent of the surface of the island is surveyed. The summer 1997 season was expanded to include five Tunisian students in addition to students from the AAMW and History of Art Graduate Groups: Max Brown, Kostis Kourelis, Luly Feliciano, Thomas Morton, and Todd Parment. Also joining the team were students from Harvard, among them Rebecca Foote, MIT, University of Virginia, Cambridge University and University of Chicago. The project has been supported by the University Museum, University Research Foundation, the History of Art Archaeology Fund, Kress Foundation, 1984 Fund, and the Aga Khan Program in Islamic Architecture. Preliminary approaches to the medieval and alter material were presented at the CAA Annual Meeting, New York, February 1997 "Between Art and Material Culture: On the Uses of Islamic Archaeology", and at the departmental colloquium this fall. Part of the Jerba Project is a planned study on the historical preservation and cultural tourism. As preparation, similar initiatives elsewhere are being analyzed. Hence, her participation at other roundtables such as "The problems of recording, conservation and rebuilding in Bukhara," MIT, November 1996, and "Sustainable Heritage: Culture, Preservation, and Development. The Dead Cities of the Limestone Massif, Syria."

The Provost's Interdisciplinary Seminar on the "Power of Sight" 1996-1998, co-directed with Gary Hatfield has been the occasion to study optical treatises from Euclid through Al-Hazen to Kepler to contemporary studies on



Rebecca Foote and Renata Holod in Jerba

**HISTORY OF ART
COLLOQUIA**

- 17 JANUARY** **PROFESSOR RENATA HOLOD**
*Between Art and Archaeology:
Looking for Visual Culture*
- 24 JANUARY** **PROFESSOR DAVID BROWNLEE**
*"The Wonderful Greek Garage":
The Architecture of the Philadelphia
Museum of Art*
- 31 JANUARY** **PROFESSOR SUSAN SIDLAUSKAS**
On "Evidence" and Cézanne
- 7 FEBRUARY** **PROFESSOR JOHN MCCOUBREY**
Cézanne, Zola, and Médan in 1880
- 21 FEBRUARY** **DR. GEORGE THOMAS**
*Frank Furness: The Poetry of the
Present*
- 27 FEBRUARY** **PROFESSOR JEAN-LOUIS BIGET**
*The Statues of the Choir and
Ambulatory of Albi Cathedral*
- 28 FEBRUARY** **PROFESSOR SHEILA FFOELLIOTT**
*Muted Poetry: Leonardo's Ginevra
and Raphael's Galatea*
- 21 MARCH** **DR. MARY VIDAL**
*"With a Pretty Whisper":
Deception and Transformation in
David's Cupid and Psyche and
Apulius's Metamorphoses*
- 4 APRIL** **DR. JUDITH BERMAN**
Bad Hair Days in the Paleolithic
- 11 APRIL** **MICHELINE NILSEN AND
ALAN MORRISON**
*Let Your Mouse Do the Walking:
Behind the Scenes in the Web
Library*
- 18 APRIL** **DR. ANCA BRATU-MINOTT**
The Soul's Journey to Heaven

vision. A hardy band of faculty and senior graduate students from a variety of disciplines met every Saturday morning through the '96-'97 academic year and continues to meet, though less frequently this year, to discuss the intersections between art and scientific explanation of vision. A Pew Foundation Grant for the development of new undergraduate courses was also received in conjunction with the seminar.

New ways of teaching have also been explored in a course, now given twice, called *The Islamic City: Reading the City*, which ran parallel to a similar course taught at MIT taught by Prof. Attilio Petruccioli. Instructors exchanged lectures and both classes met mid-semester and at the end to present their case studies to the assembled two classes. The opportunity to meet a completely different set of students and hear two different approaches greatly enriched the class.

As part of outreach into our immediate region, material from the Islamic Collection of the University Museum, where she has been appointed curator in 1995, was presented at Lebanon Valley College, in an exhibition co-curated by Michelle Rein. "Eyes' Delight: Visual Culture from the Islamic World" was the Distinguished Lecture and the culmination of the Dar al-Islam Month at Lebanon Valley College, April 1997.

Other activities included an address to the J. Paul Getty Trust Board of Trustees, March 1996, "On the nature and value of research in art history", consultancy to J. Paul Getty Trust, Grants Program and Research Center Collaborative Project on the Future of Art History and Visual Culture Studies, and Aga Khan Award for Architecture, Steering Committee, 1992-95.

Elizabeth Johns's exhibition project with the National Gallery of Australia is coming to fruition. "New Worlds from Old: Australian and American Landscape Painting in the Nineteenth Century" will open in Canberra on March 5, 1998, accompanied by a book of the same name being published by Thames and Hudson. Composed of 100 paintings, the exhibition travels to Melbourne for the summer, and then to the Wadsworth Atheneum, Hartford, CT for fall, 1998 through early January, 1999. From late January into April, the exhibition will be seen at the Corcoran Gallery, Washington.

As author and editor, Professor Johns is preparing for publication a book of twelve essays, *The Sartain Family and the Cultural Landscape of Philadelphia, 1830-1930*, the outgrowth of a symposium in Philadelphia in April, 1997, for which she was keynote speaker. Other scholarly projects include an essay forthcoming in the catalogue accompanying an exhibition of the works of William Sidney Mount and a review to be published in the December, 1997 *Reviews in American History* of Robert Hughes's *American Visions: The Epic History of Art in America*.

In early November Professor Johns gave a public lecture at the Yale University Art Gallery on "Winslow Homer: The Nature of Observation," the title of her book-in-progress on Homer.

Academic year 1997-98 finds **Suzanne Lindsay** focusing on a book in progress, laid aside to complete the National Gallery 19th-century sculpture catalogue on early nineteenth-century funerary cult (working title,

Embodying Modern Death. The gisants and transis of Modern France)—with some unexpected additions to the punch list. This summer's digging on some of the questions revealed some new "rabbit holes" ranging from Ossianism to public mummy cult that will be worked up as complementary articles. She will spend November and December as a Visiting Senior Research Fellow at CASVA to develop other specific issues, notably views towards tactility, physicality, and bio-kinetics with regard to memory and imagination during that period. They were hot topics among the philosophes and their intellectual descendants (particularly the anti-optical, anti-rational, and anti-textual sect best represented by Rousseau), with enormous relevance to the surge in France of public funerary rites highlighting corpses, actual and fictive, after 1793.

This summer **Michael Meister** attended the 14th bi-annual colloquium of the European Association of South Asian Archaeologists, held in Rome, and gave a paper on "Chronology of Temples in the Salt Range, Pakistan," which will be published in the Proceedings. He also gave a lecture entitled "Temple Architecture and Divine Vision" at the Smithsonian in Washington in association with the "Art of Angkor and Ancient Cambodia" exhibition at the National Gallery.

He has received the offprints of two articles: "Redefining the Paradigm: Reassessing the Text," in Farooq Ahmeen, ed., *Contemporary Architecture and City Form: The South Asia Paradigm*, Bombay: Marg Publications, 1996, pp. 88-100, and "Indian Seeing and Western Knowing: An Art-Historian's Perspective," in Sri Nagabhinandanam, Dr. M. S. Nagaraja Rao *Festschrift*, Bangalore, pp. 157-171. He is currently awaiting the offprints for an article entitled "Art and Hindu Asceticism: Siva and Visnu as Masters of Yoga," in Debala Mitra, ed., *Explorations in Art and Archaeology of South Asia: Essays Dedicated to N. G. Majumdar*, Calcutta, 1996, pp. 315-321.

Prof. Meister, who was on leave during fall 1997, made a one-month trip to Pakistan with support from the American Institute of Pakistan Studies to work with the Pakistan Heritage Society. In the spring, he will be in Jodhpur, Rajasthan, for several months doing research for a project entitled "Continuities of Community Patronage," working with L. A. Babb and John Cort with support from the J. Paul Getty Interpretive Research Program.

Holly Pittman was the Robert H. Dyson Fellow at the University of Pennsylvania Museum for the academic year 1996-97. She made considerable progress toward the completion of the manuscript of the publication of the seals and sealings from the site of ancient Anshan, modern Tali-Malyan in southwest Iran. This material was retrieved as part of a University Museum project, and the study will be published as a volume in the Malyan Excavation reports by University Museum Publications. As part of her fellowship responsibilities she taught an upper-level graduate course, together with Donald P. Hansen of the Institute of Fine Arts, on problems in Uruk and Proto-Elamite Mesopotamia and Iran. Additionally, she was active in both departmental and school administrative duties, serving as Undergraduate Chair during her leave and developing a minor program of study in Ancient Studies as the inaugural director of the Center for Ancient

Lectures During 1997

HISTORY OF ART COLLOQUIA

- | | |
|---------------------|---|
| 19 SEPTEMBER | PROFESSOR ELIZABETH JOHNS
<i>New Worlds from the Old: Australian and American Landscape Painting in the 19th Century: The Process of the Forthcoming Exhibition</i> |
| 3 OCTOBER | PROFESSOR LARRY SILVER
<i>"Nature and Nature's God": Immanence in the Landscape Cosmos of Albrecht Altdorfer</i> |
| 24 OCTOBER | PROFESSOR PAUL WATSON
<i>The Pazzi Chapel as a Workshop of the Holy Spirit</i> |
| 7 NOVEMBER | PROFESSOR CHRISTINE POGGI
<i>Boccioni's The City Rises: Urban Labor, Electrification, and the Engendering of Matter</i> |
| 14 NOVEMBER | PROFESSOR RENATA HOLOD
<i>From Luxury to Restraint: Preliminary Remarks on the Material Culture of Medieval Jerba</i> |
| 21 NOVEMBER | PROFESSOR HOLLY PITTMAN
<i>Toward One Theory of Naturalism: A Case Study from Long-Ago (3000 B.C.) And Far-Away (Mesopotamia)</i> |
| 5 DECEMBER | PROFESSOR CECIL L. STRIKER
<i>Ideas of Architectural Progress in Medieval Byzantium and the West</i> |

Lectures During 1997

AAMW LECTURES

- 7 FEBRUARY** **WILLIAM STEAD**
*The Archaeology of the Athens
"Metro" Project*
- 21 FEBRUARY** **GREGOR KALAS**
*Cleansing the Roman Forum:
Aquatic Themes in the Chapel of
the 40 Martyrs (S. Maria Antiqua)*
- 21 MARCH** **TODD PARMENT**
*The Roman Colony of Pollentia,
Mallorca*
- 4 APRIL** **LESLIE GLICKMAN-KAPLAN**
*Untangling the Origins of a Place-
Name: Archaeology and the Early
Travelers*
- 18 APRIL** **ADAM RABINOWITZ**
Recent Excavations at Roman Cosa
- 3 OCTOBER** **THOMAS MORTON**
*Recent Fieldwork at The Roman
Colony of Meninx, Jerba, Tunisia*
- 17 OCTOBER** **TODD PARMENT, SUZI
STICHMAN, MAURA CLEFFI,
AND KELLY MOODY**
Summer Research Projects
- 31 OCTOBER** **EDWARD ROGERS**
*The Bronze Age Shipwreck at
Uluburun, Turkey*
- 14 NOVEMBER** **PROFESSOR HOLLY PITTMAN**
*A Roundtable Discussion of the New
Ancient Studies Center at Penn*
- 5 DECEMBER** **ASEN KIRIN**
Paleo-Christian Egypt

Studies. During the year she completed three articles on early glyptic in Mesopotamia, Anatolia and Iran. She gave three scholarly lectures: one in Beilefeld, Germany, one at the Rencontre Assyriologique International in Prague and at the University of Pennsylvania Museum. She won the Porter Prize from the College Art Association for her article "The White Obelisk and the Problem of Narrative in the Art of Assyria," which appeared in *Art Bulletin* June 1996."

During the past year, **Christine Poggi's** research has focused increasingly on Italian Futurism. In February 1997 she gave a paper on Umberto Boccioni's treatment of urban themes at a symposium at Yale University. She is currently revising and expanding this paper, now titled "Boccioni's *The City Rises*: Urban Labor, Electrification, and the En/gendering of Matter," with a view to publication. Two other articles on Futurism appeared in print during the fall 1997: "Dreams of Metallized Flesh: Futurism and the Masculine Body" *Modernism/Modernity* (September 1997); and "Lacerba: Interventionist Art and Politics in Pre-World War I Italy," in *Art and Journals on the Political Front, 1910-40*, edited by Virginia Marquardt (University of Florida Press, December 1997). Professor Poggi is also in the process of co-editing a volume, with Lawrence Rainey and Laura Wittman, of theoretical and creative texts, images, and popular cultural materials by the Italian Futurists. They intend this to be a "one-stop" reference and teaching resource.

Other research projects involve her continuing interest in Picasso, in contemporary performance artist Vito Acconci, and a new involvement with digital photography. Last spring she and Curator Ann Temkin co-organized a symposium at the Philadelphia Museum of Art on "Picasso and Collage" in conjunction with an exhibition of the Rothschild Collection. She plans to give a version of the paper she read on that occasion, "Picasso's 'Green Period': Collage, Pastiche, and the Ends of Cubism" at the French Institute at Penn this spring. This fall she also helped organize a symposium at the Institute of Contemporary Art called "Manipulated Realities: Photography in the Digital Age" and gave a paper called "Shadow Proofs" analyzing the role of shadows in the new images and comparing the uses of the new technology in art and in the tabloid press.

Susan Sidlauskas is on sabbatical this academic year, with a grant from the American Association of University Women. She is finishing her book, *The Body in Place*, a study of interiority in 19th century painting. Last February, she gave a presentation at the College Art Association Annual Meeting in New York called "Painting Skin: John Singer Sargent's *Madame X*", and hopes to expand this into a larger study about notions of counter-beauty in early modern culture. She has also embarked on a study of Paul Cezanne's portraits of his wife, Hortense, which have barely been written about in the scholarly literature. In March, her article, "Contesting Femininity: Vuillard's Family Pictures" came out in *Art Bulletin*.

Larry Silver has just arrived at Penn in Fall 1997 to serve as Farquhar Professor. Professor Silver's special interest, continuing the tradition of Charles Minott, centers on Northern European art of the early modern

period, with special attention to paintings and graphics. At Penn he expects to teach courses in both the Renaissance and Baroque eras, as well as occasional forays into Gothic, and he has a special interest in closer relations to the Philadelphia Museum of Art's outstanding collections of both paintings and prints.

A number of articles, all currently in press, can suggest his range of interests. A study of early Dutch atlases gives particular attention to the growth of historical atlases through the imagery of Jerusalem and the Holy Land within otherwise contemporary political delineations. A study of a single painting by Lucas van Leyden (the *Strasbourg Betrothal*) raises issues concerning the character of love in relation to marriage and the rise of companionate marriage. An article on a Polish-Jewish artist, Maurycy Gottlieb, of the late nineteenth century investigates the painter's fascination with academic history painting and with the heritage of Rembrandt as a means of forging a new ethnically-based professional identity. In spring of 1997 he curated an exhibition, "Theater of the World," at the Newberry Library in Chicago on the golden age of atlases in Antwerp and Amsterdam. And in an anthology of recent Bruegel scholarship, he focused on the topic of "Bruegel in the Capital of Capitalism," examining the pictorial themes of ships, farms, markets, and beggars as exemplars of cultural values of economic behavior.

Leo Steinberg presented a lecture this fall at the Solomon R. Guggenheim Museum in New York entitled "Encounters with Rauschenberg" where he discussed his recollections of Robert Rauschenberg. This event was part of the series of public programs organized by the Guggenheim Museum in conjunction with their exhibition, "Robert Rauschenberg: A Retrospective."

Cecil L. Striker sent to the publisher in June the manuscript of his book, *Kalenderhane in Istanbul: The Buildings, their History, Architecture, and Decoration*. The book, to be published in January 1998, is the first of two planned volumes about the archaeological project he directed from 1966 to 1980. He also published "Richard Krautheimer and the Study of Early Christian and Byzantine Architecture," in *In Memoriam Richard Krautheimer* (Relazioni della giornata di studi, Roma, 20 febbraio 1995), Rome, 1997, pp.27-40; and "The Cardinal of Portugal Chapel: Two Omissions," *The Art Bulletin* 79 (1997), pp. 562-563 (Letters).

After two summers in Philadelphia devoted to writing, he returned this summer to fieldwork on his architectural dendrochronology project, concentrating mainly on the completion of his tree-ring survey of the Castle of the Heptapyrgion in Thessaloniki, Greece.

This September **Paul Watson** went back to school. The school is St. Charles Borromeo Seminary in Overbrook, where he has been accepted into their Church Ministry Training Program. That means going to class every Thursday evening this academic year, Christmas and Easter aside. This year's program focuses upon theology, the Scriptures, Church history and pastoral training. The latter involves learning to listen, a discipline that

Lectures During 1997

OTHER LECTURES

- | | |
|-------------------|--|
| 28 JANUARY | SUE ANN PRINCE
<i>Self-Portraits and Demoiselles:
Picasso's Polymorphous Response
to Degeneration</i> |
| 2 FEBRUARY | PROFESSOR A. I. SABRA
<i>Situating Arabic Science:
Locality versus Essence</i> |
| 4 FEBRUARY | PROFESSOR A. I. SABRA
<i>Alhazen's Theory of Vision</i> |
| 17 MARCH | M. RACHAEL ARAUZ
<i>Alfred Steiglitz Camerawork:
Manifesto of American Modernism</i> |
| 17 MARCH | MICHAEL LANNUTTI
<i>Opposition is True Friendship:
The Relationship of Image and Text
in William Blake's Laocöon</i> |
| 18 MARCH | DR. DARIELLE MASON
<i>Divine Bodies and the Embodiment
of the Divine</i> |
| 25 MARCH | PROFESSOR DAVID SUMMERS
<i>The Heritage of Agatharcus:
On Perspective and Theatre in
Western Painting</i> |
| 27 MARCH | DR. KLAUS NOHLEN
<i>The "Red Hall" of Pergamon: Temple
of Egyptian Divinities Transformed
into a Christian Basilica</i> |
| 27 MARCH | SUE ANN PRINCE
<i>Is it a Girl or a Boy, or Should We
Ask a Different Question? Cézanne,
Picasso, and Sexual Difference</i> |
| 28 MARCH | PROFESSOR DAVID SUMMERS
<i>Brunelleschi's First Perspective
Demonstration</i> |
| 9 APRIL | CHRISTOPHER PASTORE
<i>Michelangelo, Machiavelli, and the
Florentine Militia: Reconstructing the
Republic on Adobe Photoshop</i> |

Lectures During 1997

OTHER LECTURES

Continued from page 9

- 10 APRIL** **BETSEY ROBINSON**
Fact and Fancy: Piranesi's Depiction of the Alban Lake's Emissarium at Castel Gandolfo
- 28 APRIL** **PROFESSOR SUSAN SMITH**
The Gothic Mirror and the Female Gaze
- 18 SEPTEMBER** **DR. DEBORAH KLIMBERG-SALTER**
Tabo, A Buddhist Millennium
- 17 OCTOBER** **DR. DARIELLE MASON**
The New Installations of the Indian Art Galleries at the Philadelphia Museum of Art
- 30 OCTOBER** **PROFESSOR JOHN ONIANS**
The Eye, The Hand, The Brain, and The History of Art
- 13 NOVEMBER** **PROFESSOR SHMARYAHU TALMON**
A Unique Depiction of Jonah's Fish in a 13th Century Illuminated Manuscript
- PH.D. COLLOQUIA**
- 19 NOVEMBER** **JANINE MILEAF**
Apropos of Found Objects
- 3 DECEMBER** **PIKA GHOSH**
Two Storeys to Tell: Ratna Temples in 17th Century Bengal
- 9 DECEMBER** **JANE NIEHAUS**
From Her Perspective: Women, Art, and Primitivism in Early Twentieth Century Art

AWARDS

- Alumni Society Award*
PROFESSOR DAVID BROWNLEE
- Ira Abrams Teaching Award*
PROFESSOR SUSAN SIDLAUSKAS
- Dean's Award for Distinguished Teaching*
JON SEYDL
- David M. Robb Prize*
KRISTINE JUNCKER

will also stand him in good stead at 3405 Woodland Walk as three years of undergraduate chairing begin.

Professor Watson's schooldays resume in part because he was received into the Roman Catholic Church over two years ago. The occasion was Easter Vigil Mass on 15 April 1995. The location was St. Agatha-St. James R.C. Church, not far away at 38th and Chestnut Streets. As you can imagine, art history had a lot to do with that event and the process nurturing it. Surely looking at all those Italian Renaissance Madonna all these years must have had an effect (to say the least). And Easter Vigil itself was something of a departmental affair: joining him that evening were a faculty colleague, two current Ph.D. candidates, a recent Ph.D. and her spouse, and a



Professor Paul Watson

recent M.A. who was also kind enough to serve as his sponsor. That journey to 38th and Chestnut is affecting what's happening at 34th and Walnut in various ways. One example is a paper he offered at the Friday colloquium three years ago on the Madonna della Sedia by Raphael, which he was able to connect with devotional practices of the late Middle Ages and the Renaissance. Preparing that paper during 1994 also became one of the pathways taking him to Easter Vigil in 1995. By a chain of circumstances truly amazing, he repeated that talk last fall in a small church

in Rockland, Maine: lots of rain outside, a circle of slightly damp people inside the schoolroom of St. Bernard's, a bedsheet rigged up into a screen by a not-so-ancient mariner—all so unlike Penn, CAA, Kalamazoo. But the parish priest could (and did) sing that medieval hymn, the *Salve Regina*, the point of his argument and, even better, the little children there present connected with the little children Raphael of Urbino painted so long ago. Where this will all take him, he cannot really say right now. There might be a diaconate for him in 2002, or other adventures ecclesiastical or academic or both. Right now, however, it is simply back to school, going one step at a time, one day at a time. He wishes peace to those who read this.

Travelling Students

This summer, with the help of the Silfen travel grant, **Hilary Blake** was able to travel to London, England and Delhi, India. She visited these two cities primarily to study the art of the Indus Valley civilization in the care of the collections of the British Museum

and Delhi's national museum. In addition to the ancient works that she researched in London, Hilary had the opportunity of seeing, firsthand, major works of European art. In Delhi, she was able to study a remarkable corpus of Indian art, ranging from ancient Indian art to contemporary folk art and handicrafts. She watched actual craftsmen producing textiles and bronze works. She found this to be the most fascinating aspect about the traditional works.

While in India, Hilary resided amongst Indians at a guesthouse in a residential area of South Delhi. For three weeks she was immersed in Indian



The exterior of the Purana Qila, India.

culture and was therefore able to see and experience aspects of Hindi life not easily accessible to tourists. The time that she spent in Delhi was not always easy. Being a blonde American female and traveling alone made it at times very difficult. Even something as simple as bartering with an auto rickshaw driver was extremely frustrating. However, she does feel that the time that she spent in India was one of the most memorable experiences she

will ever have. In addition to studying Indian art, she learned a lot about herself and about one of the most fascinating cultures in the world.

This past summer **Elisha Dumser** participated in the American Academy at Rome Program in Italian Archaeology and under its aegis, excavated at San Vincenzo ol Voltorno.

Maria "Luly" Feliciano's interest in the artistic correspondence between Late Medieval Andalusian forms and the arts of the early colonial period in Mexico and the Spanish Caribbean led her to begin research for her doctoral thesis in Mexico. This summer, with the support of the Latner Travel Fellowship, Luly spent three weeks visiting early colonial and baroque sites throughout the Valley of Mexico, Puebla, Tlaxcala and Oaxaca. In an effort to better understand the early construction techniques and decorative programs of the Franciscan, Augustinian and Dominican orders, she visited churches and monasteries in cities and remote villages. She gained access to several areas in restoration and spoke with conservators regarding the materials and modes of construction of different aspects of religious buildings, from domes to pipe organs. In addition, she began to get acquainted with Mexican museums and their

Fellowship News

WE ARE DELIGHTED TO REPORT THESE SUCCESSES IN FELLOWSHIP COMPETITIONS:

Academic Year 1996-97:

AAUW:	Jane Niehaus
AIPS:	Carrie LaPorte
Belgian-American Foundation:	David Roxburgh
Kress:	Katherine Bourguignon
Leibmann:	Betsey Robinson
Luce:	H. Rachel Arauz Carol Hagan Janine Mileaf
Metropolitan Museum of Art:	Yelena Rakic
Turkish Government Fellowship:	Mehmet-Ali Atac
Zigross:	Christopher Pastore

IN ADDITION, THE FOLLOWING STUDENTS RECEIVED SUMMER TRAVEL GRANTS:

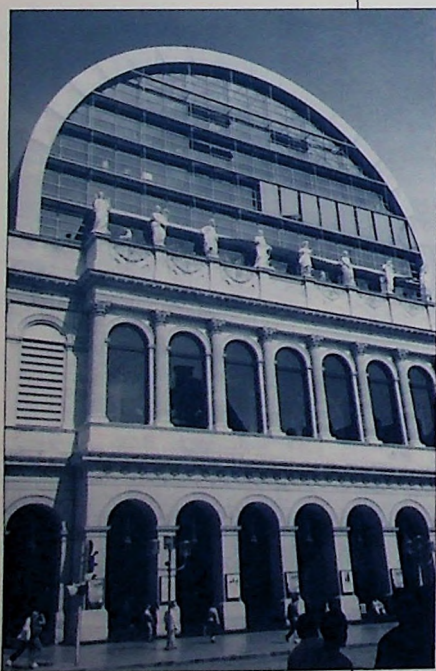
Maria Feliciano	Latner Travel Fellow, History of Art
Elisha Dumser	Campbell Travel Fellow, History of Art
Matthew Witkovsky	McCoubrey Travel Fellow, History of Art
Rachel Arauz	Luce Travel, History of Art
Maria Ali Lindenfelder	Luce Travel, History of Art
James Hargrove	History of Art
Carrie LaPorte	History of Art
Kimberly Brown	AAMW
Konstantinos Kourelis	AAMW
Leslie Mechem	AAMW
Todd Parment	AAMW
Suzanne Stichman	AAMW
Laurel Taylor	AAMW
Hilary Blake	Silfen Travel Fellow
Rebecca Jaskow	Silfen Travel Fellow
Elliot Williams	Thune Travel Fellow



*Dominican church and monastery
at Yanhuatlán, Mexico*

colonial art collections. She was especially interested in the collection of the Museo Franz Meyer in Mexico City and the Museo Bello y Gonzalez in Puebla, whose ceramics collection are the most complete in the nation. Meetings with curators and directors at both institutions aided her greatly in understanding the artistic evolution of Mexican pottery and their relation to Spanish forms and Far Eastern imports. Similarly, the collection at the Museo Nacional de Bellas Artes, in Mexico City, provided interesting material with respects to architectural renderings in later colonial painting. The Staff at the Museo Nacional was also very important for the success of her research in Mexico, for they provided her with invaluable contacts in different institutions throughout the country.

After returning from Mexico, Luly traveled in Northern Europe for a week visiting Gothic and Renaissance sites in Belgium and Northern France as well as recent exhibitions in London. She spent the month of July in the island of Jerba, Tunisia, as part of the University of Pennsylvania's archaeological team working under Dr. Renata Holod, from our Department, and Lisa Fentress, from the American Academy in Rome. This season, she aided in the general prospection of the island, refining and continuing to build on the ceramics data base that she created last summer, as well as excavating Jama' G'mir with Rebecca Foote.



*Jean Nouvel's reconstruction of the
Lyon Opera House, which had been
gutted by fire. With 900 years of
experience, the French continue to be
innovators in vaulted roofing.*

With the aid of a summer travel grant, **James Hargrove** went to Paris for several weeks where he camped out on the floors of generous friends and colleagues. From the airy heights of Belleville and Montmartre to a Louis XIV apartment off the rue du Louvre with many stops in between, James managed to avoid staying in the same arrondissement twice. He thus learned how to get to anywhere from anywhere, which turned out to be a highly useful skill in some of his archival research. The glory of France is not in its cuisine, but in its archives, and provided you can withstand a ten-step system for ordering a file or a periodical, then all printed matter, be it of whatever age, is cheerfully made available. The most spectacular instance of this was at the documentation center at the Musée d'Orsay, where the abundance and accessibility of information induced a kind of karmic state. For the sheer intimacy of the surrounding and the enthusiasm of the administrators, it was hard to beat the Bibliothèque de l'Opéra and the archives of the Petit Palais. However, for James, nothing surpassed the experience of looking at the art. Though he was prepared for some slight fatigue after orals, being able to unwind in the presence of French art, with the exam readings still fresh in his memory was a treasure and infinitely helpful in shaping his thoughts on some dissertation issues.

While in France, James managed to visit the cities of Angers and Valenciennes, homes of the sculptors David and Carpeaux, respectively. He also made a trip with Janine Mileaf to Lyon for a sampling of the *dernier mot* in puréed cuisine. A quick journey on the Eurostar also took him to the capital of "cool" on the other side of la Manche, where he attended a two-day conference organized by Tamar Garb at the University of London on the relationship of words and sculpture.

Matt Witkovsky spent a wonderful couple of months this summer in Central Europe, mostly in the Czech Republic. From his arrival in early June through late July, he concentrated on dissertation research, getting to know the various resources that lie hidden in and around Prague. Prague has long had a reputation as a city of unfathomable mysteries and tantalizing byways, which make it alluring but confusing to people who haven't spent their whole life there. This is as true for scholars, it turns out, as for visiting travellers. Matt kept finding new archives and institutions, each of which had its own idiosyncratic opening hours, paperwork procedures and personnel quirks. He never expected, for instance, to look at architectural records in a military installation, surrounded by chain-smoking archivists listening full volume to the music of Pavement...

In mid-July, Matt took advantage of a family visit to travel to Vienna for a weekend, and a few days later to Berlin. The sheer excellence of the museums in Berlin overwhelmed him more than any other single attraction this summer: To see this triad of cities at the same time, however, must be counted as the greatest thrill. All three former seats of Empire seem to have begun sagging under their own splendid weight almost as soon as they were brought into being. For much of this century, they have been inhabited by memories and/or by the official erasure of memory. Now, a new wave of construction is taking place, and Prague and Berlin are being dug up, remodeled and reconstructed everywhere one walks. It is hard to escape a combined sensation of excitement and apprehension at such massive physical and cultural shifts happening before one's very eyes.

The last weeks of Matt's trip were spent mostly in eastern Bohemia, in and around his wife's hometown of Vrchlabí. It was difficult to travel this summer because gigantic floods put a third of the country under water, along with 40% of Poland and border regions in Austria and Germany. It seemed safer to stay near the family's mountain cottage, where he took in his fill of wildlife, baroque estates and churches, and half-timber construction—along with a more than modest amount of pork, potatoes and beer.



*Art Nouveau mascarón,
Vinohrady, Prague (c.1900).*



*Bronze portal, Žižka memorial,
Prague (c.1932).*

Graduates of 1997

PH.D. DEGREES

MAY

PAUL D. SCOTTON

*The Julian Basilica at Corinth:
An Architectural Investigation*

MICHELE TAILLON TAYLOR

*Building for Democracy: Girard,
Educational and Architectural
Ideology*

AUGUST

SUSAN G. SOLOMON

*Secular and Spiritual Humanism:
Louis I. Kahn's Work for the Jewish
Community in the 1950's and
1960's*

DECEMBER

PAULA LUPKIN

*YMCA Architecture: Building
Character in the Modern American
City, 1869-1930*

MICHELE MILLER

*"The Charms of Exposed Flesh":
Reginald Marsh and the Burlesque
Theater*

SUE ANN PRINCE

*Figuring Sexual Difference: Paul
Cézanne's Bathers (1870-1906)
and Pablo Picasso's Nudes
(1906-1907)*

M.A. DEGREES

MAY

DIMITRA ANDRIANOU

*The Decoration of the Athena Nike
Temple Reconsidered*

JUDITH FANNY DOLKART

*David's Gendered Patriotism: The
Intervention of the Sabine Women
and Leonidas at Thermopylae*

ELLEN VAN DERNOOT WALTON

The Kalinga Nagara Distinction

AUGUST

MICHELLE REIN

*The Function of the "Word":
Qur'anic Inscriptions in Early
Sultanate Mosques*

ALUMNI NOTES:

LISTED BY MOST RECENT PENN HISTORY OF ART DEGREE:

Jane Loebelson-Swergold (BA, 1963) teaches History of Furniture at Fairfield University in Connecticut. She recently completed her MA, which included studio work as well as courses in the decorative arts. Her masters thesis is titled *Ming Ladies and their Beds*.

Elizabeth Collins Cromley (BA, 1963) is now chair of the Art and Architecture Department at Northeastern University in Boston, and is writing on the history of American residential architecture and interior space.

Judy W. Schunn (BA, 1964) is Vice President for Human Resources at Binney and Smith, Inc., the maker of Crayola Crayons. She notes that throughout her business career this is the first company where her degree in art history has been acknowledged as an asset and thought of as bringing value to the business.

Ann Hoenigswald (BA, 1972) is Conservator of Paintings at the National Gallery of Art in Washington, DC. She was involved in the preparation of the 1997 exhibition and was an author of the catalogue for *Picasso: The Early Years 1892-1906* at the National Gallery of Art and the Boston Museum of Fine Arts.

Amy Falk Stern (BA, 1984) is Assistant to the Editor-in-Chief of *Country Inns* magazine. She is married to Philip D. Stern (BA, 1981), an attorney, and has two children, Mitchell and Jared.

Julie A. Harris (MA, 1984) reports that she has a new baby, Daniel, born on January 30, 1997. She is still working on Reconquest issues in Spanish Medieval art and architecture. An article on Mosques converted to churches is forthcoming in *Medieval Encounters*.

Amelia Jones (MA, 1987) is Associate Professor in History of Art at the University of California, Riverside. She has published *Postmodernism and the En-Gendering of Marcel Duchamps* (Cambridge, 1994) and completed *Body Art/Performing the Subject* (University of Minnesota, forthcoming). She organized the exhibition and published (edited and contributed to) the catalogue *Sexual Politics: Judy Chicago's "Dinner Party" in Feminist Art History* (University of California, 1996).

Robert W. Torchia (PhD, 1989) has been dividing his time between research on American art and the study of oriental rugs. He is the primary author of *Systematic Catalogue of American Paintings of the Nineteenth Century, M-Z* (Washington, D.C.: National Gallery of Art, 1997); wrote "The Widener Oriental Carpet and Rug Collection," in *Decorative Arts, Part II: Far Eastern Ceramics and Paintings; Persian and Indian Rugs and Carpets* (Washington, D.C.: National Gallery of Art, 1997), a version of which was published as "Widener's Gift," *Hali* 92 (March/April 1997); "Ushak Rugs in Paintings by Lorenzo Lotto," *Ghereh* (Winter 1997); he contributed a number of entries on American still-life paintings to *150 Years of Philadelphia Still-Life Painting* (Philadelphia: Schwarz Gallery, 1997); he wrote the exhibition catalogue Benjamin Ferris and Claudine Scott Gilman

(Philadelphia: Schwarz Gallery, 1996); and was co-author of "Joshua Johnson's Manumission," *Journal of the Archives of American Art* (November 1997). In addition he contributed biographical entries on John Neagle, Franklin Simmons, Cyrus Dallin, Charles Leslie, and Ivan Mestrovic for the new *American National Biography* (Oxford University Press, due 1998); his extensive exhibition catalogue *The Smith Family, Philadelphia Artists* will be published by the Schwarz Gallery, Philadelphia, in February 1998. Robert is currently working on the National Gallery's systematic catalogue that is devoted to early twentieth-century American painting, of which he will be the sole author, and a number of trade catalogues. He still runs competitively, and finished extremely well in Maryland's J.F.K. Fifty Mile Ultra-Marathon.

Hadley Fine Palmer (BA, 1990) is Assistant Director of Education at the Museum of Modern Art in New York City.

Rena Hoisington (BA, 1993) is currently a Ph.D. student at the Institute of Fine Arts, New York University, studying 18th Century French Art.

Heather Pesanti (BA, 1997) is a graduate student at Oxford University studying Ethnology, specifically, art in society and visual anthropology.

Recent Gifts from Alumni of the History of Art Department:

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Bobbie Burke	Judy W. Schunn
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Ann Hoenigswald	Many thanks for their support!

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