

VOLUME I ISSUE 4
1996

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

TO THE ALUMNI OF THE HISTORY OF ART:

In this season of celebration, we are particularly aware of the imminent retirement of two of our most distinguished colleagues, Malcolm Campbell and John McCoubrey. Both for many years have brought to life both the art and artists of Europe and America. John taught painting and architecture when he first arrived at Penn in 1960. In recent years he has explored the English painters Turner and Constable, Impressionism, Matisse, and this year has been teaching Cezanne. Malcolm describes his area as European art in the Baroque period, but those who have taken courses with him understand that he casts his net broadly and every aspect of the object in his focus is explored and assessed. Both John and Malcolm have served the department exceptionally, as advisors, colleagues, in administration, and above all as teachers. We expect them to continue as distinguished and active emeritae for years to come. We are proud to remain in their footprints. I would urge all of you to celebrate these passionate and articulate colleagues with us.

MICHAEL W. MEISTER
Chair

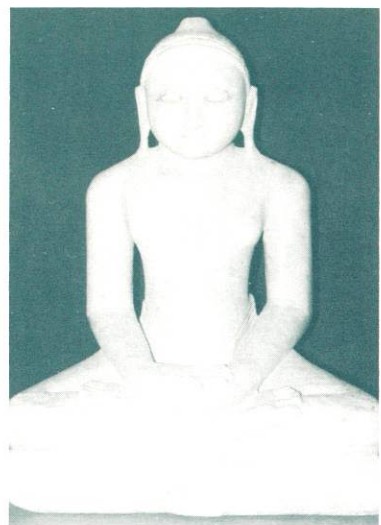
ART FOR THE HISTORY OF ART BUILDING

Two recent donations will bring art into the Jaffe History of Art Building. This fall, Penn alumnae and Visiting Committee Member Richard Thune made a gift to the University: a pastel by the artist Edouard Vuillard. Made sometime around 1891, the image shows an averted figure—possibly the artist's mother or sister, Marie—with her arms contracted and raised slightly towards a window or mirror above. She may be holding a ball or yarn or thread in her left hand, as a delicate yellow line seems to be woven through the composition. This is one in a series of enigmatic images Vuillard produced during the 1890's of his mother, a seamstress, and his sister, who labored as her assistant. Vuillard has commanded significant attention in recent years, as many privately-held works come into public view for the first time. The department of

Continued on pg. 2

Pastel by Edouard Vuillard





Marble image of an Indian Jain ascetic. Donated to the University Collection for the Jaffe History of Art Building in honor of Emeritus Professor Stella Kramrisch (deceased) by Dr. Jaipaul, Philadelphia.



NEWARK MUSEUM OPENS EXHIBITION OF BENGALI RITUAL OBJECTS

Pika Ghosh, cataloguer and contributor, Michael Meister, contributor and editor, Ingalill Hjelm, press editor, Lee Horne (University Museum) contributor, Adrienne Dudden, catalogue designer at the opening of the "Cooking for the Gods, the Art of Home Ritual in Bengal" exhibition, the Newark Museum, co-organized with the History of Art Department, University of Pennsylvania.

the history of art is privileged to house a work of art by one of early modernism's most mysterious masters.

A second gift, by Dr. Jaipaul of Philadelphia, will bring a marble statue of a Jain saint from South Asia into the Jaffe building in honor of our distinguished past professor, Stella Kramrisch, who passed away two years ago.

JAFFE INITIATIVE IN CONTEMPORARY ART

As part of an ongoing initiative in the field of contemporary art, Martha Rosler, a leading video artist, critic and historian taught a course on *The History of Video Art* in the Department this fall, at a time when the Institute of Contemporary Art at Penn had complementary exhibitions and programs. The Jaffe initiative will bring leading innovators in the field to Penn over the next three years. Elliot and Roslyn Jaffe have pledged an endowed Chair in the field to be filled subsequent to this period of exploration.

MUSEUM STUDIES

As part of the Department's Museum Studies program, an exhibition cosponsored with The Newark Museum opened in Newark, New Jersey, in October called *Cooking for the Gods: The Art of Home Ritual in Bengal*, displaying and exploring contexts for understanding a collection of artifacts from the eastern Indian region known as Bengal. The material was given to the Museum by Dr. David Nalin, who had acquired these objects while conducting medical research in Bangladesh. The catalogue lays emphasis on the various contexts that constitute the lives of such objects - their making, the domestic sphere where they are used, women and the rituals that they perform, and art contexts and categories. A brief view of the catalogue is available through the History of Art home page. The catalogue, edited by Michael Meister, with essays by our graduate student, Pika Ghosh, Edward C. Dimock of the University of Chicago, and Lee Horne, of the University of Pennsylvania Museum, will be distributed by the University of Pennsylvania Press. Ms. Ghosh, who wrote also the catalogue entries, has been working on the project for the past three years, with support from the Department's Museum Studies fund. Donations came to this fund from Dr. Nalin and the Merck Company Foundation to support the catalogue. Collaborating from the Newark Museum was Valrae Reynolds, Curator of Asian Collections. The exhibition will be in Newark through June 1996. It then will move to the gallery at Pennsylvania State University, State College, PA, before going on a national tour.

As part of the department's museum studies offerings, Christopher Riopelle, the Associate Curator of the Philadelphia Museum of Art's Department of European Painting and Sculpture before 1900, has been teaching a course in preparation for an exhibition to be mounted at the Arthur Ross Gallery in February 1996. Entitled "City into Country: Nineteenth Century French Paintings," the exhibition will highlight the collection of Charlotte Dorrance Wright—now part of the Philadelphia Museum

holdings, and will be supplemented by additional landscape and urban scenes from the museum's painting collection, which were chosen by Mr. Riopelle and Susan Sidlauskas. Students, who meet weekly at the museum, are responsible for researching individual works of art, for composing the narratives that will constitute wall texts and a published brochure, and under Mr. Riopelle's supervision, for designing the actual arrangement of the exhibition space. The course anticipates a symposium that will be held in early March called "City into Country: Making French Landscapes." The symposium will be both interdisciplinary and international, and is being organized by Penn's French Institute, under the direction of Barry Cooperman, and by Dilys Winegrad, Director of the Arthur Ross Gallery.

SYMPOSIUM: GARDENS OF THE ROMAN EMPIRE

The History of Art Department cohosted the symposium *Gardens of the Roman Empire* along with the University Museum, and support from the departments of Landscape Architecture and Classical Studies. A generous grant from the Samuel H. Kress Foundation brought scholars from around the U.S., Europe and the Mediterranean, to a public two day symposium held at the Museum and to a speakers' research workshop hosted by the Department in the Jaffe Building. Ann Kuttner coordinated the event with the conference organizers Wilhelmina Jashemski (Emeritus, University of Maryland) and Kathryn Gleason of the AAMW graduate group (Department of Landscape Architecture), who returned from her sabbatical in Jerusalem for the event; Michael Meister as Department Chair, and Malcolm Campbell for the Graduate School of Fine Arts, opened respectively the first and second days, and John Dixon-Hunt for Landscape Architecture gave the closing remarks. All involved with the conference in any way applaud Christopher Pastore, whose zealous search for the gardens of Herod's palace at Caesarea in 1994 was noted in an earlier edition of this newsletter. We would like to thank both Chris and Elyse Saladoff for their exemplary administrative support in helping to make the symposium possible.

The conference speakers came together to report on new findings in garden and landscape studies of the ancient Roman Mediterranean in villas, temples, and public parks. Over the two days of sessions a remarkable picture emerged of sophisticated garden design, from the furthest provinces to the capital in Rome, and across time for the Hellenistic palace landscapes that inspired Roman design to the Late Roman villas of North Africa; supporting talks ranged from scientific discussions of soil and plants



Participants in the symposium: *Gardens of the Roman Empire* are: seated: (left to right) Prof. Kathryn Gleason, Wilhelmina Jashemski, Ann Kuttner, 1st row standing: (left to right) Amina-Aicha Malek, Inge Nielsen, Michèle Blanchard-Lemée, Chrystina Häuber, Maureen Carroll-Spillecke, Jean-Marie Pailler, Ehud Netzer, John Foss, Naomi Miller, Back row standing: (left to right) Christopher Pastore, Antero Tammisto, Eugenia Prina Ricotti, Karl-Heinz Knörzer, Frederick Meyer

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Susan Sidlauskas

to Roman art about gardens (Ann Kuttner's paper, "The Republican Elite Begins to Garden: The Evidence from Art"). A full report of the conference will appear in the *Journal of Roman Archaeology*. The symposium contributes to a large publication project, *Gardens of the Roman Empire*, which will document and interpret all known gardens of the Roman Mediterranean, this landmark project in landscape archaeology is edited by Wilhelmina Jashemski with Kathryn Gleason, coordinating a team of regional and topic editors.

WRITING ACROSS THE UNIVERSITY

The Writing Across the University Program is dedicated to giving students individual attention to their writing. In WATU-affiliated courses throughout the university, professors and Fellows introduce students to writing from perspectives within a variety of academic disciplines.

The History of Art Department retains a strong commitment to the WATU Program, offering several WATU-affiliated courses each semester. In the past year these have included writing-intensive courses with subjects ranging from Greek Art to Modern Architecture. In addition, the department

has introduced a series of "Writing About Art" courses. These smaller seminars allow for the intensive teaching and practice of writing skills, while they focus on topics such as "20th Century Art," "The History of Photography," "The Body in Art," and "Art Issues."

The variety of intriguing subject matter offered in WATU courses often inspires students to write, revise, and rewrite far beyond their own expectations. For instance, a course taught by Professor Michael Meister last spring explored "Writing About Asian Art." Its writing assignments ranged from critical responses to academic prose, to reviews of art exhibitions at the

Philadelphia Museum of Art. First-hand interaction with art objects motivated students to capture their essence on paper. After visiting the Chinese Art Rotunda at the University of Pennsylvania Museum, each student chose an object of fascination and wrote a series of six essays describing the piece. Within the classroom, captivated by the mysteries of a fragmentary piece of sculpture from a North Indian temple, the students composed a group essay guessing the figure's origins. Having been drawn to art objects originally through their eyes, these students found that by the end of the semester they were able to respond to the visual world through writing.

In the upcoming term, the History of Art Department will offer "Art and Politics," "Contemporary Art," and "History of Photography" as part of the Writing About Art - WATU - Program.



Students from the course "Writing About Asian Art" joined Prof. Michael Meister and Teaching Assistant Anna Sloan for dinner.

HISTORY OF ART AND DIGITAL TECHNOLOGY

The History of Art survey has been introducing Penn undergrads to the power of images for decades. However, the accessibility of these images to students has been limited by library hours and slide viewer technology. The department has recently embarked on the challenge of reaching students in large classes via the Internet. Specifically, some materials for History of Art 101 have been converted to hypertext documents. Text is then linked to digitized images that have been transferred from slides to formats compatible with PCs now available to Penn students around campus. These images are now on line and accessible at remote terminals. They can be reached through <http://www.arth.upenn.edu:80/101/>. This is the first of the large survey courses to be put on line in the department. It has served as a text case which will help to guide the development of digital technology used in lecture classes that require rapid accessibility of a large number of images. The efforts this semester have been coordinated by Christopher Pastore, a TA in the course. Next semester we plan to consolidate the progress made for 101 and begin to mount the images for 102.

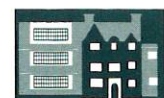
ETHNOGRAPHY AND ART HISTORY

The Center for the Advanced Study of India (CASI) initiated its first thematic seminar called "Pilgrimage, Art and Ritual: Ethnography and Art History" during the fall 1995 semester. Seminars such as this are intended to generate discussion that leads to new ideas for collaborative research. The multidisciplinary seminar, conducted by Professor Michael Meister, examined the methodological issues of ethnography as a source for art history, using a variety of case studies to establish new paradigms for using ethnographic experience in understanding the past. Its major objective was to help construct a methodology using several disciplines for assessing the significance to contemporary communities of temple sites that have sustained continuous patronage over many centuries. Scholars hope to better understand the meanings embedded in temple architecture, art, and ritual by studying the histories of the people who have maintained and worshipped at these temples. Seminar participants, in addition to Prof. Meister, included Dr. John Cort, Dr. L. A. Babb, Dr. Irene Winter, Dr. Ann Grodzins Gold, Dr. Guy Welborn and Dr. Richard Davis (see Special Lectures).

A research project, coordinated by Professors Meister, Cort and Babb in conjunction with the Dr. Rajendra Joshi of the Institute of Rajasthan Studies in Jaipur, has been proposed entitled "Continuities of Community Patronage: A Trans-disciplinary Approach to Communities and Pilgrimage Temples in Western India". The multidisciplinary character of the seminar is the framework for this proposal. Ongoing research will focus on three temples in Rajasthan: Osian's Mahavira and Sacyamata temples, near Jodhpur; the Dadhimatimata temple east of Nagaur; and the Vaishnava temple at Khed, toward Barmer.

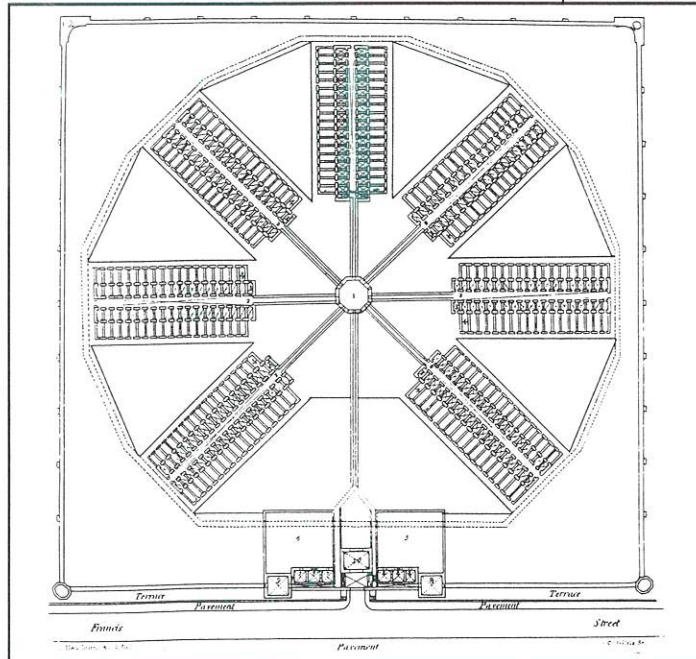
GRADUATE PROGRAM

David Brownlee reports that our extraordinary graduate program is now firmly established among the top ten such programs in the nation by the latest ranking of the National Research Council. We were rated number nine, and, although everyone is quick to point out that the figures are already three years out of date and we are actually even better, the recognition still feels good. After analyzing the data in detail, it seems fairer to say that we are locked in a five-way tie for sixth place, just behind a five-way tie for first. Looked at either way, it's clear that our reputation is continuing to grow, and so we'll have to brace ourselves to review another huge applicant pool. Last year was our record to date, with more than 170 applications for a first-year class of eight.



Faculty News

During the last year, **David Brownlee** has pushed ahead with his planned book on nineteenth-century architecture. Two of the book's major themes (the invention of space as an architectural idea and the transformation of technology from the means of architectural construction into one of the bases of its meaning) were the subjects of his presentations to the department's Friday Colloquium. He plans to complete the book manuscript during his next sabbatical, in 1997-98.



After John Haviland, *Plan of the Eastern Penitentiary*, c. 1829. Engraving by C.G. Childs. From George W. Smith, *A View and Description of the Eastern Penitentiary of Pennsylvania* (Philadelphia: C.G. Childs, 1830). An idealized version of Haviland's symmetrical plan for Eastern State Penitentiary.

During the last year David has watched with great pride as two of the enormous historic preservation projects in which he has been active has reached successful conclusions—or at least reached important turning points. In February 1995, the Rittenhouse-Fitler Residential Historical District was at last placed on the Philadelphia Register of Historic Places. He's been working on this since 1986 as chair of the Designation Committee of the Philadelphia Historical Commission, and he was delighted when the mechanism for protecting one of the highest concentrations of historically significant architecture anywhere cleared the last legal and political hurdles. The district comprises more than 2500 buildings, including both works of great individual architectural merit (for example, about a dozen designs by Frank Furness) and extraordinary streetscapes whose significance comes from the ensemble of many well-designed but less "heroic" works.

In the fall, another great preservation story reached a milestone, when the city turned over the keys of Eastern State Penitentiary to the Pennsylvania Prison Society, which will operate the building—a great monument to the Enlightenment's confidence in the perfectability of Man—as a historic site. David has been active for many years in the Eastern State Penitentiary Task Force, and for a time he was its chair as it lobbied and raised funds in support of the preservation of the building. In fact the Task Force raised more than \$500,000, sponsored five consultants reports, underwrote an exhibition at the Philadelphia Museum of Art, and published a critically-acclaimed book about the prison. It's been open to the public for the last two summers, and the new agreement means that public accessibility will continue as part of a plan for ever more ambitious programming.

Malcolm Campbell's move to the Interim Deanship of the Graduate School of Fine Arts (13 October 1994), although temporary, continues until June 30, 1996. Meanwhile, his involvement with the International Scientific Committee for the 1997 Rome Exhibition commemorating the 400th anniversary of the birth of painter-architect Pietro da Cortona continues as does his participation in the planning of the Philadelphia Museum of Art's exhibition, *Rome in the Eighteenth Century*. In addition to a cameo appearance in the symposium "Lewis Mumford at 100: Sticks, Stones, Cities, Culture" (Organized by art history Ph.D. alumnus Robert Wojtowicz), Malcolm's essay, "Volterrano and the Role of *Imitatio* in the Seventeenth-

Century Practice of Art in Florence" has appeared in *The Craft of Art: Originality and Industry in the Italian Renaissance and Baroque Workshop*, University of Georgia Press.

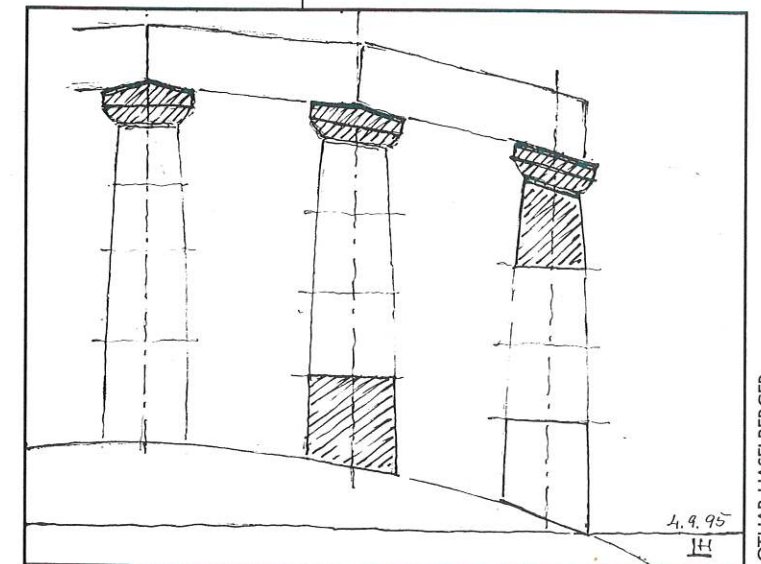
This past summer, **Lothar Haselberger** resumed extensive field work at Didyma, Turkey, after a break of several years. Apart from directing the long-term conservation work of the Temple of Apollo, a fifteen-year project of the German Archaeological Institute, he is pursuing his research on the ancient 'blue prints' of that giant building - likewise a long-term project. As a by-product, he concluded the documentation of some fifty marble blocks and fragments scattered all over the area and belonging to a Doric structure unknown so far and still unknown as to the whereabouts of its foundations: It 'developed' into a stoa building of the 2nd century BC, second to the temple the biggest marble edifice of Didyma ("Haselberger found on his desk what we couldn't find in 30 years of excavation," commented Dr. Klaus Tuchelt, Director of the Didyma Excavations). The architectural elements of this stoa show the minute, but typical distortions - exaggerated in the illustration here - that clearly indicate the application of a curvature.

Summer moved without notice into Haselberger's sabbatical term in the fall, which let him finish the manuscript for the Prolegomenon volume of his Didyma series. A visit of Manolis Korres, Director of the Parthenon Restoration Project, at the Haselbergers' home in Rose Valley was turned into a graduate seminar for his Greek and Roman architecture students Demi Andrianou, Thomas Morton, and Betsey Robinson (joined by Michael Meister and Cecil L. Striker) and dealt with the notorious H architecture of the Acropolis - after a century of international research now firmly anchored right underneath the Parthenon by Dr. Korres. A redesigned graduate seminar on *Canon, Stones, and Reconstruction* for the spring term was the second outcome of this 'meeting in the woods'. After all, Demi, Betsey, and others need specific preparation for participating in Haselberger's fieldwork. Next summer, Betsey will join him in Rome, where measuring work will be started on the Pantheon building yard in front of the Mausoleum of Augustus, and Demi will assist him at Didyma where one thousand or so blocks are waiting. Together with Christopher Pastore, Haselberger was proof-reading the final results of last year's undergraduate and graduate classwork: a commented catalogue of the rare Vitruvius editions in Penn's Libraries, whose publication has been made possible by the 1984 Foundation, Philadelphia.

Elizabeth Johns's essay on Thomas Eakin's painting *Swimming* will be part of the catalogue accompanying the focus exhibition of the painting at the Amon Carter Museum, Fort Worth in spring 1996. Appearing in the early summer of 1996 will be her essay "How To be Modern?" in the catalogue

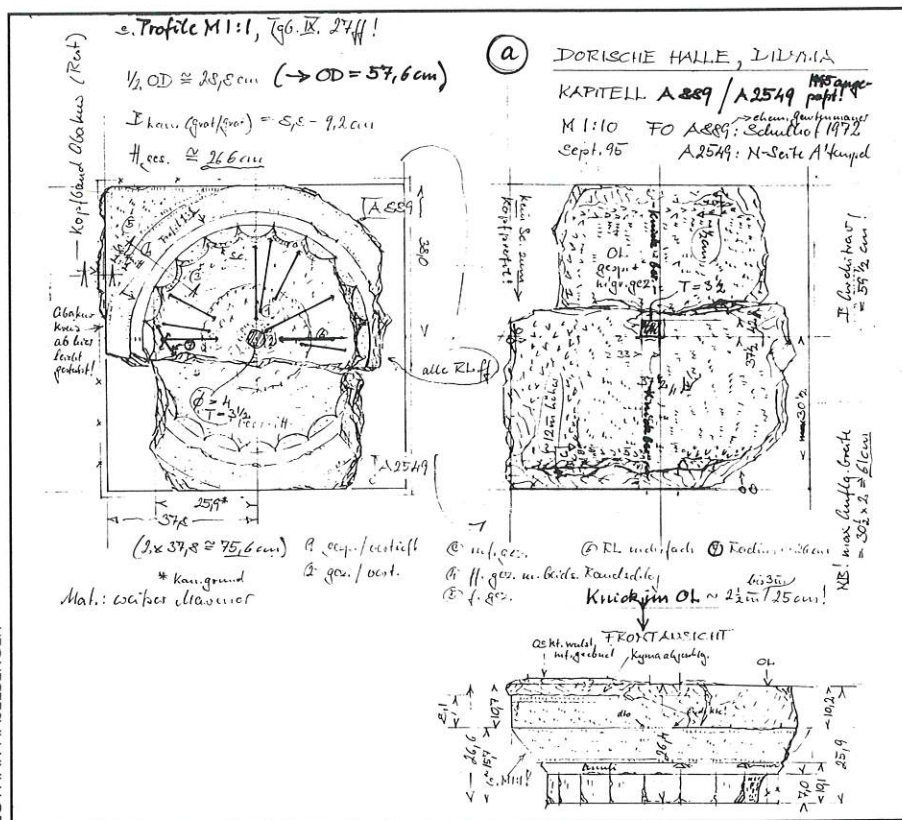


Fieldwork at Didyma: Lothar Haselberger attempts photographing under stiff wind.



Didyma. Stoa building with elements found (hatched) that indicate its curvature. Exaggerated sketch.

LOTHAR HASELBERGER



Didyma. Documentation of a fragmented capital of the stoa building with incised construction marks.



Michael Meister clammers over temple ruins in Pakistan in late December

of the exhibition at the Pennsylvania Academy of the Fine Arts recreating the 1921 exhibition at the Academy of American modernist painters. The upcoming show, entitled "To Be Modern: American Encounters with Cézanne and Company," is being organized by Penn alumna Sylvia Yount, Ph.D. 1995, who wrote her dissertation under Beth's direction.

Another teacher/student role reversal will occur in late September, when Beth speaks at Lebanon Valley College at the invitation of David Brigham, Penn Ph.D. in American Civilization, 1992. Her topic is drawn from her work with the Australian National Gallery on a landscape exhibition scheduled for 1997 that compares Australian and American 19th-century landscape painting. Then in October Beth will be the keynote speaker at the annual meeting of the Southeastern College Art Conference at Georgetown University, talking on "Winslow

Homer and the Wilderness Landscape."

Ann Kuttner is back from her sabbatical as Paul Mellon Senior Fellow at the Center for the Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art; two brilliant Penn pre-doctoral fellows kept her company at the Tuesday lunches, Cynthia Robinson and David Roxburgh. While it was a lovely year, she does feel pleasure to get back on email before the bay window of her new Jaffe office. Having given summer 1995 to its indexes, she is very pleased to have seen this summer in print her *Dynasty and Empire in the Age of Augustus: The Case of the Boscoreale Cups* (University of California Press). Her major project in 1994-95 was a monograph on Roman Republican figural wall-painting; she worked up papers also on Rome and Pergamon in the Late Republic (forthcoming *HSCP*) and on Constantinian art. She gave papers - generally on wall-painting - at Harvard, CASVA, the Washington, DC AIA, and the Institute of Fine Art, and chaired an ancient art panel at the San Antonio CAA conference. In the fall she spoke in Montreal for the Association Internationale des Études des Mosaïques Anciennes, for November's University Museum conference on Roman gardens, and in May for a CASVA conference on ancient art and spectacle. In November she will continue to assist the landscape conference organizers, Prof. Kathryn Gleason (Landscape Architecture) and Wilhelmina Jashemski; this is a welcome opportunity to thank, on the two organizers' behalf, the Department and our chair, Michael Meister, for their substantial (and crucial) aid in funding and resources.

Over the year, **Suzanne Lindsay** has been working with Degas specialist Jean Sutherland Boggs and the National Gallery lab on Degas waxes while Jean was Kress Professor at CASVA in DC, working towards a projected

critical catalogue of the material. Otherwise, Suzanne's critical catalogue of the 19th-century European sculpture at the NGA that's occupied her part-time for years, and full-time this last year and summer, went in August 31 and will go into production for release in the Fall of 1996.

Her book on nineteenth-century French funerary sculpture currently underway will emerge as a series of papers this next academic year; the first, "The Cavaignac Tomb: A Mobile Representation of a Democratic Movement" on October 21, at the Nineteenth-Century French Studies four-day conference at the University of Delaware (where Susan Sidlauskas is also giving a paper), and the second, at the American Society for Eighteenth-Century Studies conference at the University of Texas, Austin in late March, on the sculptural idiom of Enlightenment medicine: Mercier, Gilbert, and David d'Angers. She'll be Visiting Professor at Delaware in the spring, giving a graduate seminar on the critical language and history of post-Baroque sculpture.

John McCoubrey delivered the annual Kurt Panzer Memorial Lecture of the Turner Society at the Tate Gallery in London on May 24. He believes that at least the younger Turner scholars there assembled accepted his new interpretation of this subject, Turner's *Slave Ship*, while the older members of the praetorian guard of this national treasure, allowed they had been given "much to think about." The evening before the lecture he attended the opening of a wonderful exhibition of Turner's views of Germany, cities and castles, vermillion, purple, pink and gold.

The McCoubrey's then spent three weeks in Ireland where they benefitted from advice given by a kindly collector in Dublin to whom they were referred by Visiting Committee member Dick Thune. Turner never visited Ireland although the Irish poet, Thomas Moore, once urged him to do so. If he had, he might never have left.

In addition to the exhibition catalogue, *Cooking for the Gods* (see *MUSEUM STUDIES*), **Michael Meister** has had a second volume of essays by Ananda Coomaraswamy published this year. *Ananda K. Coomaraswamy: Essays in Architectural Theory*, edited and with an introduction by Dr. Meister, has been published by the Indira Gandhi National Center for the Arts, New Delhi, and by Oxford University Press.

Michael spent four weeks in December-January in Pakistan surveying temples along the Indus in collaboration with Professors Abdur Rehman and Farid Khan of Peshawar University. His team has received a three-year license from the Department of Archaeology, Government of Pakistan, to carry out an integrated study of related sites, including the capital city of Hund.

Charles Minott is on sabbatical leave during this fall 1995 semester, living in Paris. Last summer, he and his wife travelled in the Pyrenees, and in Spain. During the fall he took graduate students from the Reid Hall MA program on excursions to Vézelay and Fontenay, Senlis, Amiens, Veauvais, Reims, Laon, and Soissons. He is finishing a book on Dürer's *Fall of Man* and working on several other Art History projects.

Fellowship News

WE ARE DELIGHTED TO REPORT THESE SUCCESSSES IN FELLOWSHIP COMPETITIONS:

Academic Year 1995-96:

| | |
|-------------------|------------------------------|
| ACLS Luce: | Lee Glazer |
| CASVA: | David Roxburgh |
| FLAS-MEC: | Anna Sloan |
| FLAS-SARS: | Carrie Laporte |
| Kress Travel: | Sue Ann Prince |
| Leibmann: | Betsey Robinson |
| Penfield: | Samantha Kavky |
| SAS Dissertation: | Paula Lupkin |
| SSRC: | Pika Ghosh |
| Zigrosser: | Katherine Bourguignon |

IN ADDITION, THE FOLLOWING STUDENTS RECEIVED SUMMER TRAVEL GRANTS:

| | |
|------------------------------|---|
| Katherine Bourguignon | (Latner Travel Award) History of Art |
| Dimitra Andrianou | AAMW |
| Kimberly Brown | AAMW |
| Charles Burns | AAMW |
| William Hafford | AAMW |
| Asya Haikin | History of Art |
| Kostis Kourelis | AAMW |
| Janine Mileaf | History of Art |
| Julia Shear | AAMW |
| Laurel Taylor | AAMW |
| Tracey Verkuilen | AAMW |
| Yolanda Friedman | Silfen Travel Fellow |
| David Magid | Thune Travel Fellow |
| Micheline Nilsen | Thune Travel Fellow |
| Kara Rennert | Silfen Travel Fellow |

- 20 JANUARY** **PROFESSOR HOLLY PITTMAN**
Towards Illuminating the Status of Visual Art in the Formative Phases of Pristine States
- 3 FEBRUARY** **PROFESSOR SUSAN SIDLAUSKAS**
Body Signs: Gesture in Representation
- 10 FEBRUARY** **DR. CHRISTOPHER REED**
Re-imagining Domesticity: The Example of the Bloomsbury Artists
- 24 FEBRUARY** **EMILY COOPERMAN**
A House for All: Architectural Publications in America before the Centennial
- 17 MARCH** **MARK ASELTIME, PROFESSOR JEFFREY COHEN, JULIA MOORE CONVERSE**
The Architecture of Wilson Eyre through Hypertext: Strategies for Research and Presentation
- 31 MARCH** **LINDA BANTEL**
Deaccessioning: ?....
- 21 APRIL** **PROFESSOR STEVEN LEVINE**
Freedom: A Self-Portrait (On the Work of Michael Fried)
- 27 APRIL** **SUZANNE BLIER**
Amazing Amazons: Portraits of Dahomey Women in Africa and Europe
- 15 SEPTEMBER** **PROFESSOR ANN KUTTNER**
The Villa of the Mysteries: Too Much Meaning?
- 22 SEPTEMBER** **PROFESSOR SUSAN SIDLAUSKAS**
The Man without Meaning?: The Voids and Surfaces of John Singer Sargent
- 29 SEPTEMBER** **PROFESSOR RENATA HOLOD**
Patronage and Place: Women and Architecture in Pre-modern Iran
- 6 OCTOBER** **PROFESSOR PAUL F. WATSON**
Experiencing Meaning in Raphael's Disputa
- 20 OCTOBER** **PROFESSOR JACK GREENSTEIN**
Leonardo, Mantegna and the Times of Painting
- 27 OCTOBER** **PROFESSOR MICHAEL MEISTER**
Categories of Utility: Cooking for the Gods
- 3 NOVEMBER** **PROFESSOR ELIZABETH JOHNS**
Interpreting Winslow Homer
- 10 NOVEMBER** **PROFESSOR DAVID LEATHERBARROW**
On Cladding

Continued on page 11

Thanks to the support of the American Research Institute in Turkey, **Holly Pittman** was able to return to Turkey this past summer to continue her research on the visual culture of eastern Turkey during the late fourth and early third millennium B.C.

After a rejuvenating stay in the wonderful city of Istanbul, she went to the east where she worked at the site of Hacinebi Tepe located on the Euphrates on works of visual expression uncovered during the summer season. After completing her study of the finds made during the summer, she moved to the guest house of the Archaeological Museum in the town of Urfa about two hours to the east. This museum houses the material both from the recent excavations in the region and has an extensive collection of cylinder and stamp seals collected over the years in the region. Holly has full responsibility for the study and the publication of the material from Hacinebi and Tishritish Huyuk, sites excavated by Northwestern University and the University of California at San Diego, respectively. The evidence from both of these sites contribute substantially to our understanding of the rich and complex relations between this region and its more highly urbanized neighbor to the south in Mesopotamia. (The photo shows Holly engaged in her favorite activity—drawing the impressions of cylinder and stamp seals on small broken bits of unbaked mud.)



Prof. Holly Pittman in Hacinebi

Returning to a full schedule of departmental and university activities this fall, Holly has put this and other research on the back burner. Teaching introductory survey courses and taking over the duties of undergraduate chair has given her the opportunity to focus squarely on the undergraduate mission of the Art History Department. With more than fifty declared majors and almost forty undergraduate course offerings it is a diverse, and exciting time to be in charge of our flourishing program.

Christine Poggi is spending the academic year in Paris, teaching in the Art History Program at Reid Hall in the fall, and on sabbatical in the spring. She plans to spend time continuing her research on the work of Picasso and hopes to write three articles. One will investigate the coexistence of cubist, realist and classical modes of representation in Picasso's work beginning in 1914; another will publish and interpret the Picasso/Soffici correspondence; and another will look at the impact of the Donation Moreau-Nélaton on the art world of 1906-07 (this gift brought Manet's *Olympia* and *Déjeuner sur l'herbe* to the Louvre).

Last spring Professor Poggi gave the Lee Frank lecture at Swarthmore. The paper, titled "Vito Acconci's Bad Dream of Domesticity," will be published in a volume edited by Christopher Reed: *Not at Home: The Suppression of Domesticity in Modern Art and Architecture* (Thames and Hudson, 1996). Next November she will present a paper called "Futurist Fantasies of the Mechanized Male Body" in a symposium on Futurism and Modernity to be held at Yale University.

More personal news: Professor Poggi gave birth to twin girls on June 26th. Sophia Poggi Elliot and Claire Poggi Elliot are doing fine and are enjoying their first trip abroad.

This past year, **Susan Sidlauskas** co-chaired a CAA session in San Antonio called "Theorizing Gesture," presented a paper on Degas's Harlequins in travesty costume called "Performing Androgyny" at the 19th century French Studies Conference in Delaware, and a paper on John Singer Sargent's Portrait of Madame X at the fall colloquium at Penn. This last, now called "Painting Skin," is being expanded for a book edited by another Penn alumnae, Michelle Marcus, called *The Decorated Body: Constructing Identity through Visual Culture*. This summer, she spent some time in Paris doing final research for her book, *The Body in the House: Imaging Interiority in 19th Century Culture*. A grant from Penn's Research Foundation received in May 1995 will support final preparations for publication. An article called "Abstraction, Empathy and the Feminization of Edouard Vuillard" will appear in *The Art Bulletin* some time next year, and her essay "Psyche and Sympathy: Staging Interiority in the Early Modern Home" will be coming out in January 1996 in *Not at Home: The Suppression of Domesticity in Modern Art and Architecture*, edited by Christopher Reed, our department's Mellon Postdoctoral Fellow last year. At the beginning of that same month, she expects the birth of her second daughter.

Leo Steinberg has been appointed Charles Eliot Norton Professor at Harvard University for the academic year 1995-96.

Cecil L. Striker spent the summer and his fall semester leave in Philadelphia working on completion of two books. The one is *Architectural Studies in Memory of Richard Krautheimer*, of which he is editor; and to which he also contributed an article, "The Byzantine Question in Ottonian Architecture Reconsidered." The other is *Kalenderhane in Istanbul: The Buildings, their History, and Decoration*, of which he is co-editor and principal author. He was assisted by graduate students Carrie Laporte and Betsey Robinson. In February he gave a paper, to be published, at the memorial symposium for Richard Krautheimer in Rome on "Richard Krautheimer and the Study of Early Christian and Byzantine Architecture." He published an article, "Applied Proportions in Later Byzantine Architecture" in *Studien zur byzantinischen Kunstgeschichte: Festschrift für H. Hallensleben*, and was co-author of an obituary of Richard Krautheimer in *Speculum: A Journal of Medieval Studies*, 70(1995). In November he lectured at the Princeton University School of Engineering and Applied Science on "The Practice of Structural Archaeology at Kalenderhane in Istanbul."

Continued from page 10

- 17 NOVEMBER** **PROFESSOR DAVID BROWNLEE**
Technological Means and Technological Meaning in Nineteenth-century Architecture
- 8 DECEMBER** **PROFESSOR HOLLY PITTMAN**
Seal Imagery from Hacinebi Tepe in Southeast Turkey: What Might the Evidence Mean?
- 26 JANUARY** **PROFESSOR JOHN MCCOUBREY**
Does Hermetic Cubism Mean?

AAMW LECTURES

- 10 FEBRUARY** **VICTORIA NEVIUS SKOOG**
The Lakonian Roofing System — Production, Trade and Technology
- 14 FEBRUARY** **MICHAEL DJORDJEVITCH**
Approaching the Akropolis
- 31 MARCH** **DAVID SKOOG**
Order and Empire — Politics and Architecture in Classical Athens
- 14 APRIL** **ROBERT WEIR**
A New Interpretation of the Herakles Frieze at Delphi
- 28 APRIL** **PAUL SCOTTON**
The Julian Basilica at Corinth
- 29 SEPTEMBER** **BRIEF REPORTS ON THE SUMMER FIELDWORK ACTIVITIES OF AAMW STUDENTS:**
- Julia ShearPoggio Colla
Heidi Steinmetz-LovetteGordion
William Brad HaffordPseira, Chrysokamino, et. al.
Dimitra AndrianouInternational Conference on Structural Studies

- 20 OCTOBER** **BRIEF REPORTS ON THE SUMMER FIELDWORK ACTIVITIES OF AAMW STUDENTS:**
- Kimberly BrownCosa, Pompei, et. al.
Tracey VerkuilenTegea
Kostis KourelisMorea
Laurel TaylorCaesarea
- 3 NOVEMBER** **TRACEY VERKUILEN**
Preliminary Observations on the Lakonian Dark Age Pottery from the Sanctuary of Athena Alea at Tegea
- 17 NOVEMBER** **KELLEE BARNARD**
The Function of Pottery Analysis in Archaeology
- 1 DECEMBER** **KOSTIS KOURELIS**
Tower Houses and Satellites: Problems in Medieval Domestic Archaeology

This past summer **Dimitra "Demi" Andrianou** had the chance to attend the International Conference on Structural Studies of Historical Buildings, which took place at Chania, Crete. The conference was organized by Prof. C. A. Brebbia

(Wessex Institute of Technology) and Prof. B. Lefteris (Technical University of Crete). Her personal interest on restoration of ancient monuments and the fact that such conferences are not often organized in Greece, were the main reasons for her participation. The structural studies presented covered a wide range of periods (prehistoric to modern) and restoration projects in eighteen different countries. The main idea of the conference was the need of satisfactory communication and understanding of all disciplines involved in restoration to achieve the best possible results.

In June Demi excavated in the Athenian Agora under the supervision of Dr. J. McCamp, where she had the chance to dig 4th and 5th century A.D. layers north of the Panathenaic road and also work in the cataloguing of Classical and Roman sculpture pieces found in previous excavation periods.

In July she participated for the second year in the Corinth Computer Project, directed by Dr. D. Romano and the University Museum. This summer she was mainly engaged in collecting information for the sites and monuments of ancient Corinth that have already been mapped from previous years in the computer. This information was found in emergency excavation notebooks that are being kept in the American School at Corinth and connected with the relevant sites on the computerized maps through a database aspect of AutoCad, namely SQL (Special Query Language). The field survey of the project was this summer extended to Stymphalos (Peloponnese), where the group assisted the Canadian Expedition on mapping the site and Gournia (Crete), where they surveyed and mapped the palace.

Although her plans for European travel this summer had to be postponed for health reasons, **Katherine Bourguignon** took full advantage of The Latner Travel Fellowship by making several short trips within the United States to begin work on her dissertation. Most importantly, she spent a week in July with the largest collection of Matisse letters in this country, housed in The Getty Center in Los Angeles. Matisse's almost-illegible handwriting took some time to decipher, but the rewards proved worth the effort. Letters from Matisse to one of his earliest models, for example, revealed a strong friendship between the two. Knowledge of this relationship helped Katie re-formulate her dissertation proposal to focus on the importance of several female models throughout Matisse's career. She also learned much about Matisse's concern with his public image as she read piles of letters written to art critic Pierre Courthion about the publication of an interview with the artist. Matisse wanted control over exactly how the document would be presented and what it would contain.

In August, Katie travelled to Baltimore to view the extensive Cone Collection and read the Claribel and Etta Cone letters. These sisters were early American collectors of Matisse, and among their large modern art collection now at the Baltimore Museum of Art are works like *Blue Nude*

(*Souvenir of Biskra*), (1907) and *Large Reclining Nude*, (1935). Short trips to New York and Washington allowed her to see more Matisse paintings, including works she had not previously examined such as *La Coiffure*, (1901) at The National Gallery of Art and *The Italian Woman*, (1916) at the Guggenheim Museum. The travel fellowship not only enabled her to visit important American collections of Matisse paintings and archives, it also gave her the knowledge and confidence to develop a strong dissertation proposal, so essential in her application for future grants.

This summer **Kimberly "Max" Brown** participated in three separate archaeological experiences, one here in the Germantown section of Philadelphia, two others abroad in Italy.

The first was part of an internship offered by the Awbury Arboretum Association of Germantown. The internship centered upon introducing area high school students to Archaeology and Restoration through a field work practicum, the excavation of an 18th century springhouse. The objective was to understand previous structural incarnations as evidenced in the extant remains, and to explore the possibility of a viable water source for the Arboretum's extensive pond system. As project director, Max was required to plan the excavation, instruct the students in field methodologies, organize and direct the six person crew, and most importantly, develop an artifact management routine and workable recording mechanisms easily manageable by an entire crew of novice members.

At the American Academy in Rome, Max participated in their Summer Italian Archaeology Program, designed to give graduate students a comprehensive plunge into Italian archaeology as it is practiced today in Italy. The two part program consisted first of field trips and site tours to archaeological locations in and around Rome and other areas of Italy, accompanied by classroom instruction in basic theory and field methods. The second element was comprised of field excavation experience arranged by the Academy. At Cosa, the site of a Latin colony in southern Tuscany under investigation by the Academy, Max performed well in her role as an excavator as the group looked for secure, datable evidence of what had been deemed a medieval occupation in previous seasons.

At Pompeii, as part of a field school under the direction of Hunter College, CUNY, Max carried out once again the duties of an excavator as, through digging and recording archaeological data, the group considered the extant and previous phases of one of the oldest city blocks in Pompeii. She was also given the opportunity to assist in several different areas of the excavation such as floatation and environmental archaeology, small finds and on-site conservation, photography, structural archaeology, and surveying through electronic distance measuring (EDM).

Yolanda Friedman was about six years old when she finally realized that Dracula was not a close relation. Since her mother was born and raised in Romania until she was thirteen years old, Yolanda had eagerly embraced this possibility related to her by her mischievous older sisters. Nevertheless, throughout much of her primarily mundane childhood, her mother's Romanian and her father's Russian roots set a fascinating backdrop for self-created tales of her origins. Because of the Cold War, these

- 20 APRIL** **PROFESSOR SHELDON NODELMAN, UNIVERSITY OF CALIFORNIA, SAN DIEGO**
Duchamp's "Encore a cet astre" Again
- 4 MAY** **PETER MURRAY, CURATOR OF THE CRAWFORD MUNICIPAL GALLERY, CORK, IRELAND**
200 Years of Irish Art: The Crawford Municipal Gallery Collection
- 28 SEPTEMBER** **CHRISTIAN DEROUET, CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE AND CENTRE GEORGES POMPIDOU**
The Correspondence Between Vasily Kandinsky and Christian Zervos, 1927-34: A Misunderstanding Between Paris and Berlin
- 28 SEPTEMBER** **PROFESSOR IRENE WINTER, FINE ARTS, HARVARD UNIVERSITY**
Opening the Eyes and Opening the Mouth: The Ritual Awakening of Images in India and the Ancient Near East
- 2 OCTOBER** **PROFESSOR JANIS TOMLINSON, COLUMBIA UNIVERSITY**
National Identity, National School and Nineteenth-Century Conceptions of Goya
- 12 OCTOBER** **PROFESSOR ANN GRODZINS GOLD, RELIGION, SYRACUSE UNIVERSITY**
Shared Blessings: Womanly Arts and Ethnographic Practice in Rajasthan
- 26 OCTOBER** **PROFESSOR L. A. BABB, ANTHROPOLOGY AND SOCIOLOGY, AMHERST COLLEGE**
Footprints: The Lives of Jain Ascetics as Ritual Charter
- 9 NOVEMBER** **PROFESSOR RICHARD DAVIS, YALE UNIVERSITY**
The Lives of a Hindu Religious Image: Divinized, Desecrated, Redeemed

AUGUST

PH.D. DEGREES:

DARIELLE MASON

Frame, Form, and Variation in the Mahā-Gurjara Temple

SYLVIA L. YOUNT

'Give the People What They Want': The American Aesthetic Movement, Art Worlds, and Consumer Culture, 1876-1890

DECEMBER

CONSTANCE CURRAN MCPHEE

The Exemplary Past? British History Subjects in London Exhibitions, 1760-1810

CYNTHIA ROBINSON

Arts and Architecture of the Mulūk al-Tawā'if: The Reconstruction of an Imaginaire

JON ERIK SIMPSON

Art Forms and Ritual Statecraft: The Scattering Gesture and the Invention of the Classic Maya Style

MAY

AURÉLE EMERY DIMOND

Irony and Mockery at Pratolino

ANNA HELEN DOMBROWSKI

The Search for an American Aesthetic Tradition: American Folk Art and Charles Sheeler

CHRISTOPHER JAMES PASTORE

Roman Baroque Architecture and Movement: Carlo Maderno's Integration of Landscape and Architecture in the Palazzo Barberini Alle Quattro Fontane

AUGUST

SHELLEY PYNE-HANLEY

Florine Stettheimer: An Early American Modernist

Continued on page 15

lands seemed inapproachable and therefore shadowed in an enchanting mystique. As she watched Communism fall, the possibility of visiting them became deeply planted within her subconscious. This August, through the generous fellowship endowed by the Silfen family, she was able to travel to these countries and to create her own art-historically based version of Roots.

Having done a great deal of personal study on Romanian art, she was cognizant that there had been creative life in this country beyond that of the infamous Brancusi. However, she confesses that she was totally unprepared to face the wealth of treasures which she witnessed. Before even considering Romanian art, recognition must be given to the astounding collection of Western European art which the nation possesses. Museums throughout the country boasted collections of Impressionist and Post-Impressionist favorites, Old Master staples, and hoards of Roman antiquities. A secluded castle in the mountains, Peles, flaunts an architectural design and early paintings by Gustav Klimt.

Even more intriguing was the Romanian art itself. As she had suspected, there was a multitude of Romanian artists and objects that merit intense study and discussion. In particular, the medieval monasteries in the north are unique to the world. Decorated on the outside completely with frescoes, they are amazing exemplars of medieval religious art. Furthermore, countless Romanian artists had collaborated with French, British, or German painters in the development of Impressionist, Modern, and Contemporary art. For example, she will do an independent study in the spring on Nicolae Grigorescu. This painter studied with Renoir at the Ecole des Beaux Arts, had an affair with Millet's daughter, and lived in Barbizon with some of the biggest names in 19th century art.

In Russia, Yolanda expected to be awed by St. Basil's, the Hermitage, and the Kremlin- the media have paid too much attention to these places for her not to have anticipated this. On the other hand, nothing could have prepared her for the magical experience of seeing them in person. Again, the juxtaposition of the native art with the mass of Western European gems was simply remarkable. The onion-domed churches, the Faberge eggs of the Kremlin, and the Palaces of St. Petersburg are incomparable to anything in Western Europe. Beyond this, having a very limited knowledge of Russian art, she embraced the paintings of the infamous Tretyakov Gallery in wide-eyed amazement. Even the subways of Moscow have an artistic flair; each station exhibits a stained-glass, bronze, or marble decor.

Words simply cannot describe Yolanda's delight in having the opportunity to at long last blend her love of art history with her heritage. Throughout the trip, she felt great pride in discovering that the artistic endeavors of her roots were on par with those of any nation in the world. American or not, her deep associations with these cultures caused a self-awareness unparalleled in her life to date. As an added bonus, Yolanda says that her resemblance to the portrait of Dracula hanging in his castle in Bran acts as a convincing testimony to the validity of her childhood fantasies...

This summer, with some assistance from the AAMW department, William Brad Hafford, worked on two archaeological projects. The first, from mid May to early July, was a walking survey of selected coastal areas in Western Scotland. This project, headed by Penn Anthropology graduate student, Elizabeth Ragan, investigated possible portage sites for use in early maritime trade. The primary time period of interest was that of the Dalriadic Scotts, from approximately 500-900 AD. Most of the material found, however, was 18th and 19th century pottery though some medieval sherds and even some mesolithic stone tools were found. All of the surface collection and test pit materials are being analyzed by Ms. Ragan in Edinburgh now and the project will appear as her dissertation.

The second project Brad attended, from early July to mid August was located on the island of Crete. There were two goals to the project, headed by Temple University Professor and University of Pennsylvania Adjunct Professor Philip Betancourt, this year - completing all unfinished work from the 10 year Pseira project and beginning preliminary work at the site to be excavated next year, Chrysokamino. Pseira is an island in the Gulf of Mirabello in eastern Crete on which exists a relatively substantial Late Minoan settlement as well as an earlier cemetery. Work there included completion of a topographic map, measuring and drawing the cave tombs and obtaining data necessary for a CAD model of the site and cemetery. Chrysokamino is believed to be an early bronze-working site and is located on the mainland of Crete, along the Gulf of Mirabello. Work there included establishing the site grid, surveying the surrounding area to document all periods (a large amount of Byzantine material was found as well as a Minoan habitation site which may be related to the metal working area) and determining excavation priorities.

A History of Art travel grant allowed Asya Haikin an exciting opportunity to visit some of the major museums in Europe. At the Kunsthistorisches Museum in Vienna, Asya spent several days studying the works of Pieter Bruegel and other Northern European masters. In her explorations of the city, a collection of the treasures of Burgundian court preserved at the Imperial Palace came as an unexpected wonder. She continued her investigation of Bruegel at Musées Royaux des Beaux-Arts in Brussels, which houses the second major collection of his paintings. But the most memorable part of Asya's trip was the visit to Prague. Its many Gothic and Baroque buildings are undergoing extensive restoration, but the winding streets and stately squares testify to it being one of the most versatile cities in Europe. In Prague's National Gallery she first encountered Bohemian art of the late middle ages. The enigmatic likenesses of saints by Master Theodoric almost convinced her to go back two hundred years and study the fourteenth century. Only with some effort did she return to the more familiar world of the 1500s.

For seven weeks this past summer, David Magid studied the arts and civilizations of modern and ancient Mexico, Bolivia, and Peru. Immediately, he was amazed at the strict control that the 16th century Spanish invaders had over the natives of their conquered lands. Subjects, other than

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DECEMBER

MELANIE RACHAEL ARAUZ

Identity and Anonymity in Henry Ossawa Tanner's Portrait of the Artist's Mother

CAROLYN ELAINE DOBBS

Giovanni Paolo Pannini and Eighteenth Century French Diplomats: Collaborators in Picturing Rome

MARIA P. GINDHART

Howard Roberts' La Premiere Pose: Model Myths, Realities, and Fantasies

JANINE MILEAF

Nude, Semi-Nude or Draped? The Muybridge Motion Studies, 1884-1885

UNDERGRADUATES:

MAY

ALEXIS S. DRATCH

KIMBERLY K. GANELES

ELGA JEFFERIS

LAUREN B. JEROME

TINA JONES

JULIE V. KATZ

CHRISTOPHER K. NASON

SASKIA A. PENNINGS

VANESSA SCHMID

VINITA B. SIDHU

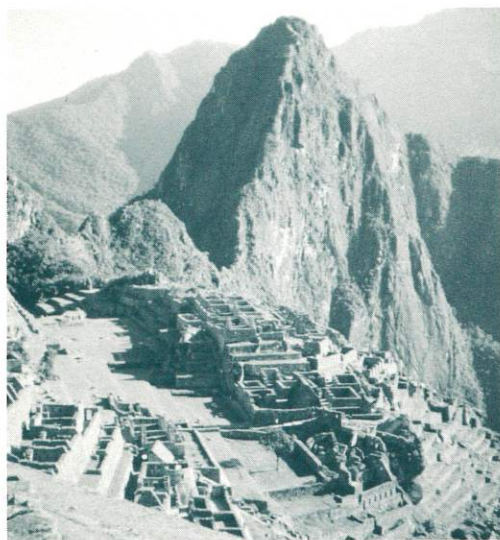
BARBARA J. SORIANO

ELIZABETH H. STEINBERG

CONGRATULATIONS TO ALL!



Chichen Itza



Machu Picchu



Desecrated Inca grave near Nazca, Peru

Christian or genre scenes, were not tolerated in paintings or sculpture, and the indigenous arts and crafts and religious rituals were stymied by the invaders. Finally, the twentieth century brought a positive appreciation and awareness of these native cultures as seen by their exaltation in the arts and through the search and study of the abandoned cities and temples of the original inhabitants.

During the two and a half weeks that he was in Mexico, David visited the museums, galleries, and monuments of her capital, Mexico City, and the abandoned cities of Uxmal, Chichen Itza, and Palenque. The Aztecs founded Mexico City on a lake, and made it into a cultural mecca of painted pyramid shaped temples, open marketplaces, and housing compounds filled with gold and silver objects of worship and trade. This culture was depleted of its metallic and artistic wealth by the Spanish invaders in the sixteenth century. From that time until the twentieth century, Mexico was ruled by Spain and its people were enslaved to the European "mother country." It has only been in the past century that the people of Mexico have gained power and representation. Artists like Diego Rivera, Frida Kahlo, Alfaro Siqueiros, and Jose Orozco have depicted this rise of the people in their paintings and murals and the pride in Mexican heritage by using the style and ideas of their native ancestors.

The Mayan ruins of Uxmal and Chichen Itza on the Yucatan peninsula and the Palenque in the Chiapas region have baffled archaeologists as to their demise. These cities were begun around the Late Classic Maya period (600-900 A.D.) and earlier, but were abandoned after the fourteenth century with few traces of why. Remaining are amazing sculptured figures, snakes, and masks that line the walls of the great ball courts, pyramid shaped temples with tombs in the interior, and rows of living quarters, only some of which detail the history of their creators.

In the month David spent in Peru, he visited the cities, with their museums and Baroque architecture, but mainly lived in small towns, where the Inca culture was still present in the colorful clothing, arts and crafts, and food. In Nazca, where he visited the Nazca lines and mass grave sites, he learned of the Inca rituals in burying the dead and their beliefs in the afterlife. In Cusco, he studied the paintings of the Cusco School which combined Spanish subject matter and materials with Inca techniques and thought. Machu Picchu, and the four-day preceding hike, was the highlight of his journey. He learned much about the Incas and the recent archaeological findings at Machu Picchu from his two guides, in addition to visiting temples and villages off the beaten trail.

David's last week in South America was spent in Bolivia and its capital, La Paz. There, with Cusco being so close and a history of governments unsympathetic to artists, the arts have been underdeveloped. Only recently has there been a resurgence in painting, sculpture, and craft making, in part through exhibitions and interest abroad spurred by international intrigue with Latin American art.

David thanks the Thune family for enabling him to study several cultures and arts that have been neglected in his history of art curriculum. The six weeks spent in Mexico, Peru, and Bolivia have given him a great

appreciation for the native cultures and arts that have been in practice for hundreds of years. He also thanks Dr. Elizabeth Johns, Elyse Saladoff and the rest of the faculty and staff of the History of Art department for equipping him with the ability to better appreciate and seek out the arts.

The travel grant award to **Janine Mileaf** by the History of Art department partially supported a five-week stay in Paris this summer. During her visit she began her dissertation research as well as visited numerous museums and art-historical sites.

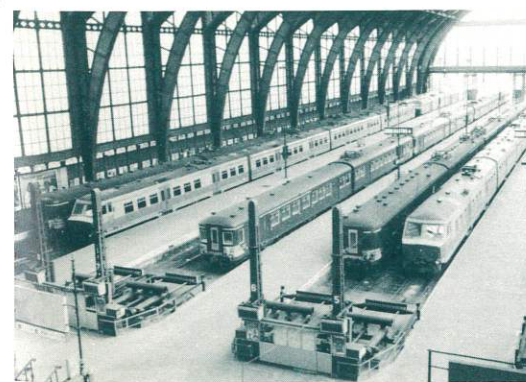
For her dissertation, Janine visited the library of the Musée National d'Art Moderne, the Bibliothèque d'Art et Archéologie Jacques Doucet, and the Bibliothèque Nationale. She met with Beaubourg curator Isabel Monod-Fontaine who suggested she contact another curator, Agnès de la Beaumelle. All of these visits contributed to the formulation of her dissertation proposal and subsequent grant proposals that she has made this year.

Furthermore, Janine studied French at the Alliance Française. This language preparation, as well as the general practice that was afforded her through her visit, was of crucial importance when she made an application for a Fulbright grant in October. This process required an interview in French.

Beyond the direct preparation for her dissertation, this visit enhanced her art-historical education by providing her the opportunity to see many of the monuments she had studied in the prior semesters, as well as prepare for the Cézanne course that she is taking at the present time. Janine visited modern and medieval architectural monuments, the Louvre, the Musée d'Orsay, Musée Picasso, Musée Marmottan, the Musée d'art Moderne de la ville de Paris, Musée National d'art Moderne, Fondation Cartier, and many more.

Thanks to generous support as Thune Travel Fellow, it was possible for **Micheline Nilsen** to spend a month in Belgium doing research for her senior thesis on the architecture of railroad stations, travelling many kilometers on Belgium railroads and bringing back many books, documents, photocopies, photographs and plans.

The main resource facility for her research was the S.N.C.B.-N.M.B.S. Documentation Center in Brussels, a corporate facility open to the public. Other sources of information were found in local libraries and city



Entwerp Central train shed in Belgium.

archives. In addition, Micheline interviewed railroad employees, both those with information and public relations functions as well as others with a personal interest in the subject. Of particular importance was the ability to speak to a 1976 graduate of the University of Louvain whose thesis remains the most comprehensive work on the Belgian stations.



Ruins of the abbey church of Notre Dame in Jumièges, France



Knokke Train Station in Belgium

The opportunity to do research in her native country was a source of great personal enthusiasm. The ability to use library and archives facilities in Belgium also generated a great deal of professional interest on her part. While the material held was rich, access, finding tools, preservation and reference services fell drastically short of American standards or practice. She cannot refrain from expressing concern about access to scholarly information in a country for which the label of democracy is not in question: scheduling, access policies and library practices require leisure, focus and perseverance to reach information and the formidable discipline and security enforced in some institutions may discourage many.

Although Micheline worked steadily while in Belgium, she did enjoy some other aspects of the country than its railroads and libraries. She paid ritual visits to favorite museums and explored new ones. National elections during her first week created a lively political context while a visit from the Pope provided a barometer of changes in public opinion about the church's power and influence. The food, North Sea air, lush, green manicured landscape and the always linguistically complex interaction with people added other dimensions to her visit. She remains extremely grateful for the support which made this visit and work possible.

This past summer **Kara Rennert** was able to travel to Europe with the help of the Silfen Travel Fellowship to see European collections of Surrealist Art, in addition to collections in the United States, to complement her Senior Thesis concerning Surrealist Photography. She cannot stress enough the value of the unmediated experience of works of art as opposed to reproductions, and consequently the effect this opportunity had on both her Senior Thesis and her decision to continue studying in the field of art both academically and through her own sculpture. She urges all majors and minors to pursue this unique and invaluable opportunity to enrich both academic and personal pursuits through access to original and rare research material, and by the first hand experience of the works being studied.

Supported by grants from the Kress Foundation and the American Schools of Oriental Research, **Betsey Robinson** spent much of the summer among the Roman cities of the Middle East. For six weeks, Betsey was a member of the University of Pennsylvania excavations of the Promontory Palace at Caesarea Maritima, King Herod's capital on Israel's Mediterranean coast. The palace complex occupies a peninsula and adjacent ground at the south extreme of the ancient city. While working at Caesarea, Betsey split her time between supervising excavation work in one part of the palace and studying a large pool and rock-cut channels that take up much of the peninsula itself. The dating and purpose of the pool have been the subject of great debate; however, the Penn team believes that it was an integral part of the earliest construction phases of the palace, probably Herod's very own swimming pool!



Roman Theatre, Bosra, Syria



Temple of Bel, Palmyra, Syria



Laurel Taylor and Betsey Robinson at MacDonald's in Caesarea, Israel

On weekends and after the dig season, Betsey travelled widely through Israel, the West Bank, Jordan, and Syria. High points were Herodian architecture and landscaping at Masada, Jericho, Herodium, and Machaerus; the tombs of Petra; the colonnaded streets of Jerash and Palmyra; and the black basalt ruins scattered through the living city of Bosra in southern Syria.

The Graduate Group in AAMW contributed to **Julia Shear's** summer travel to Greece and Italy. In Greece, she did personal research and also assisted a friend on a project. She went down to the Argolid for a few days and then spent three and a half weeks in Italy excavating at Poggio Colla, an excavation sponsored by SMU and Wesleyan University and directed by P. Gregory Warden and Susan Kane. Before the excavation began, she spent several days in Rome.

Tracey Verkuilen participated in the 1995 study season at the Sanctuary of Athena Alea at Tegea, Greece thanks to an AAMW travel grant. This marked her third season of participation in the Norwegian directed excavations at Tegea. During this time she worked primarily with the pottery found in the pronaos of the Classical temple. She was responsible for sorting, categorizing, counting and cataloguing the sherds as well as some minor mending of sherds. Having dug this very material in the 1992 and 1994 seasons, it was especially edifying for her to be able to closely study the pottery whose context she was so familiar with. It also made it very clear to her how much work there remains to do on an excavation once the actual digging is done. In addition to her work on the pottery, she was also able to take several weekend trips to sites like the palace at Pylos, Messene, Athens, Sparta and Amyclae. She hopes to return to Tegea in 1996 to continue the study of this material as well as that from other areas of the sanctuary.

RECENT GIFTS FROM ALUMNI OF THE HISTORY OF ART DEPARTMENT:

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Many thanks for their support!

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Elliot and Roslyn Jaffe History of Art Building
3405 Woodland Walk
Philadelphia, PA 19104-6208

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Please add a few sentences for the inclusion in the department newsletter:



Putting the finishing touches on the Elliot and Roslyn Jaffe History of Art Building.

ALUMNI NOTES

LISTED BY MOST RECENT PENN HISTORY OF ART DEGREE

Clifton Olds (PhD, 1966) is Professor of Art History at Bowdoin College where Prof. Leo Steinberg was awarded an Honorary Doctorate of Humane Letters at commencement ceremonies last May.

Natalie Kampen (BA, 1965; MA, 1967) has edited an anthology, *Sexuality in Ancient Art*, with contributions by, among others, Irene Winter and Michelle Marcus. It will appear in January, 1996, with Cambridge University Press.

Tara Glass Robinson (MA, 1968) has lived in Detroit since 1986 where, in 1988 she married Eugene W. Kuthy. She has been Coordinator of Exhibitions at the Detroit Institute of Arts since 1990 and has recently assumed the duties of assistant to the director. In 1994 Tara attended the Museum Management Institute sponsored by the Getty.

Beth B. Schneider (MA, 1976) has been education director at the Museum of Fine Arts, Houston since 1986. Recent publications include *Learning through Art*, a curriculum for grades 1-6 for art, language arts, social studies, science, and math based on the museum's collection and *Education and the Arts at the Museum of Fine Arts, Houston*.

Paul Staiti (PhD, 1979) is Professor of Art and American Studies at Mount Holyoke College. He co-organized the exhibition "John Singleton Copley in America" at the Metropolitan Museum of Art. The exhibition travelled to the Museum of Fine Arts, Boston; the Museum of Fine Arts, Houston; and the Milwaukee Art Museum.

Judith E. Stein (MA, 1967; PhD, 1981) is an independent curator and critic. She is the recipient of a 1994 Pew Fellowship in the Arts for her writings on art. Her article on Maya Lin appeared in the December 1994 issue of *Art in America*, and her piece on the Jane Hammond/John Ashbery collaboration was published in the May 1995 issue.

Michael Rosenfeld (BA, 1984) is the owner of the Michael Rosenfeld Gallery in New York City which opened in 1988. The gallery specializes in twentieth-century American art with an emphasis on the era between the wars. The gallery organizes eight exhibitions each year and they touch on the various modernist movements of the period.

Su-Yin Bundgaard Mittermaier (BA, 1990) is a systems engineer for EDS. She sends her greetings to the class of 1990.

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