

University of Pennsylvania

# Department of the History of Art

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Volume III, Number I



Letter from the Chair



Dear Friends,

Another year has flown by, full of teaching and learning, research and publication, and many enriching activities. Returning to a second term as Chair after a wonderfully productive year of leave, I found the department and all of our related programs flourishing and strengthened by the interim leadership of Karen Beckman. We are all grateful to her for her extraordinary energy, intelligence and commitment to the department, and to the Humanities at Penn. We are delighted that with the fourth annual Anne D’Harnoncourt symposium jointly organized and sponsored by the Philadelphia Museum of Art we have established a tradition whose future is now secure through a generous gift by Charles K. Williams II. Our deep relationship with the PMA has been further enhanced this year through a two-year grant from the Mellon foundation allowing us to develop joint graduate teaching and mentoring opportunities beginning in the next academic year. Karen Beckman teamed up with PMA Curator Peter Barberie to teach the first Kaye Curatorial Seminar which participated in the preparation of the exhibition of the photography of Paul Strand, which will open at the PMA next year. Gwendolyn Shaw saw the fruits of her Halpern-Rogath Curatorial Seminar with the opening of the “Afro-Brazilian Art: Samba Sessão,” which opened in the spring at Penn’s Ross Gallery. This year Shaw is teaching a year-long Spiegel Freshman seminar at the ICA that will also result in an exhibition on the American artist Glenn Ligon. The Sachs Program in Contemporary Art contributed to the support of events including the conferences “Abstract Painting and Beyond” and “Enchanted Drawing II: Animation Across the Disciplines”, as well as year-long Excursus program at the ICA.

We welcome the new director of the Penn Museum, Dr. Julian Siggers as the Charles K. Williams II Director, and Dr. Amy Sadao as the Daniel W. Dietrich II Director at the ICA. Both bring fresh vision and leadership to these most important partners at Penn. And we eagerly await the arrival in September of Dr. David Kim who will join us in the History of Art department as an Assistant Professor of Southern Renaissance Art. With seventeen standing faculty, we have a full house in our beloved Elliot and Roslyn Jaffe History of Art Building which will celebrate its twentieth anniversary next year.

The faculty continues to teach innovative classes while at the same time publishing articles, catalogs and books at an impressive rate. To mention only a few: André Dombrowski’s first, prize-winning book Cézanne, Murder, and Modern Life; Robert Ousterhout’s co-edited volume Architecture of the Sacred; Karen Beckman’s co-edited book On Writing With Photography; and David Brownlee’s book on the architecture of the Barnes foundation which was available for the opening of that splendid museum on the Parkway.

We are thankful to all of the many people and foundations who support our efforts. Special thanks go to Keith and Kathy Sachs, the Spiegel Foundation, the 1984 Foundation, Charles K. Williams II, Howard and Sharon Rich, Elliot and Roslyn Jaffe, the late Nan Farquar, Richard Thune, Adam Gordon Silfen, the Halpern-Rogath family, Leah Goldman Rabinowitz, the Mellon Foundation and several anonymous friends. The unusual research and curatorial opportunities available to the students in this department depend upon generous gifts such as these, so please do not hesitate to contact us if you find endeavors that you would like to support.

We hope to hear from all of you with your alumni news, which we will include in what we hope becomes an expanded section of our newsletter.

With very best wishes for the coming year,

Holly Pittman  
Professor and Chair, History of Art  
Bok Family Professor in the Humanities  
Curator, Near East Section, Penn Museum

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Cover Image:

Charline von Heyl, It’s Vot’s Behind Me That I Am (Krazy Kat), 2010, acrylic, oil on linen and canvas, 82X72 inches. Private collection, New York; courtesy of Friedrich Petzel Gallery, New York.

Opposite:

Cloister from Saint-Genis-des-Fontaines, Roussillon; Philadelphia Museum of Art (1928–57–1b).  
Image courtesy of the Philadelphia Museum of Art





### Fourth Annual Anne d'Harnoncourt Symposium

The History of Art Department teamed up once again with the Philadelphia Museum of Art to sponsor the fourth annual Anne d'Harnoncourt Symposium. The event honors the legacy of the former director of the Museum and the close collaborations she forged with Penn faculty and students. This year's symposium, "The Art of Medieval Sculpture, 1100–1550: Sculptural Reception," was an international affair, boasting numerous scholars from France, Spain, Germany, Austria, England, and Switzerland. Art History's Robert A. Maxwell organized the event which took place from November 2–4, 2012, with Jean-Marie Guillouët of the Institut national d'histoire de l'art (INHA) in Paris and the Université de Nantes, and Jack Hinton of European Decorative Arts of the PMA.

With its focus on reception, the symposium addressed both to how works were received, appreciated and used in their own day and how sculpture has been collected and displayed today, including museum installations. The PMA used the opportunity to open discussion around its own installation and to generate ideas for a projected re-installation of the medieval collection in the years to come. Papers discussed the imitation and reproduction in the 16th-century of well-known works from the 15th-century, the perception of sculptural quality in 14th-century France and Spain, 19th-century museum displays in Toulouse and restorations to the Cathedral of Bourges, as well as how techniques (such as drill work) and media (such as stone and ivory) were understood by medieval audiences. Curators from Barcelona (Museu nacional d'art de Catalunya), New York (Metropolitan Museum/Cloisters), Paris (Louvre), Toronto (Art Gallery of Ontario), and Toulouse (Musée des Augustins) also delivered papers and contributed to discussions of their collections. In a keynote delivered to a rapt audience, Pierre-Yves Le Pogam of the Musée du Louvre spoke about sculptural "recycling" and startling examples at the great Gothic cathedrals of sculptures reemployed in new settings after having only recently been created for other contexts.

The structure differed from previous years, as the Anne d'Harnoncourt Symposium was the culminating event in a series of three conferences devoted to medieval sculpture. R. Maxwell, J.G. Guillouët and J. Hinton had identified an international team of scholars to work collectively on research projects over the course of 2012. Dubbed the "Working Group in Medieval Sculpture: A Transatlantic Dialogue," the program offered opportunities for extensive discussion and debate on individual research projects as well as methodologies and approaches particular to the study of medieval sculpture.

The events kicked off January 30–31, 2012 with the first colloquium held in Paris and included private study sessions at the Louvre. The second conference took place in May 2012 at the International Congress of Medieval Studies, Kalamazoo. The third and final conference was held November 2012 as the Anne d'Harnoncourt Symposium, with study sessions at the PMA and the Glencairn Museum (Bryn Athyn). Each of the conferences was a stand-alone event but was conceived as part of a sequence whose sum equaled more than its parts: in Paris speakers focused on the materials and media of sculpture;

at Kalamazoo the questions expanded outward from the materials to consider the techniques, handling, and installation of sculptures that conferred on them their 'objecthood'; and finally in Philadelphia participants considered how sculpture was understood once it was installed—whether in its original context or in modern museums.

### Halpern-Rogath Curatorial Seminar on Afro-Brazilian Art: Samba Sessão

This past spring saw the hugely successful opening of the student-curated exhibition, "Samba Sessão: Afro-Brazilian Art and Film," at Penn's Arthur Ross Gallery. The exhibition was organized by a Halpern-Rogath Curatorial Seminar led by art history's Gwendolyn DuBois Shaw and the history department's Tamara Walker. The works included were loaned by the Museum of Fine Arts, Boston, where they make up a significant part of the museum's John Axelrod Collection. As a part of preparing for the exhibition, the 8 students travelled to Boston to see the works and to meet with Mr. Axelrod, a lawyer who collected the objects during the 1980s and 90s while working as a real estate developer in Latin America. In early January, the professors accompanied the students on a week-long trip to Brazil to learn more about the realities of life and culture in that country. The group visited numerous galleries and museums in São Paulo and Rio de Janeiro, meeting with specialists and dealers, sampling the local cuisine and music, and taking art-related tours.

Nearly 300 people attended the exhibition's opening, which featured live Bateria drumming by students from Penn's Wharton School and dance-inducing samba music by Philadelphia's own Alô Brasil, playing African influenced music (samba batucada, samba reggae, pagode, maracatú, ijexá) from many different regions of Brazil. During the run of the show, the Arthur Ross Gallery featured Capoeira lessons and students ran a related film series that was hosted by Harrison College House. In addition to the art objects that were included in the exhibition, the students produced short digital videos that analyzed Brazilian films of their choice. These videos, made with training received in special workshops provided by the excellent staff of the Weigle Information Commons in Van Pelt Library, were displayed alongside the works of art and the student-composed labels. A small catalogue was published along with an informative website. The videos made by the students may be viewed at [www.youtube.com/user/sambasessao](http://www.youtube.com/user/sambasessao).

### Issues in Global Art History

During Fall 2012, History of Art at University of Pennsylvania offered the seminar "Issues in Global Art History." Taught by Visiting Associate Professor Kellie Jones of the Department of Art History and Archaeology at Columbia University, the course explored developments in contemporary art history in an international framework, with a focus on the art of the African Diaspora. The class considered art and aesthetics in Africa, the Caribbean, Britain, and the U.S., interrogating notions of

the postcolonial, and parameters of the global community. One highlight of the course was a field trip to New York City on Saturday, November 10th to visit two exhibitions, "Caribbean: Crossroads of the World," at El Museo del Barrio, and "Now Dig This! Art and Black Los Angeles 1960–1980," at MoMA PS1. The latter show was curated by Professor Jones who led a walkthrough for students.

### Spiegel Freshman Seminar in Contemporary Art: Glenn Ligon

Under the auspices of the Spiegel Freshman Seminar in Contemporary Art, professor Gwendolyn DuBois Shaw and Dr. Jennifer Burris, the Whitney-Lauder Curatorial Fellow at Penn's Institute of Contemporary Art (ICA), began working with a group of first-year students on an as yet to be titled exhibition that will open at the ICA in late April 2013. The focus of the exhibition will be "Un/Becoming," a solo show of work by the American artist Glenn Ligon that was organized and mounted at the ICA in 1994. Students were charged with researching the original exhibition through its archival remains in the files of the ICA and the special collections that are located in Van Pelt Library. In order to better understand the artist's sources and legacy, members of the seminar read and discussed the history of African American literature, art and visual culture, as well as the contemporary art scene as it relates to themes of race, gender, and sexuality—all topics that are of special interest to the artist.

The resulting exhibition, which will feature the work of several different contemporary artists, promises to be both illuminating and provocative. By providing a glimpse into the profound impact of the 1994 show and Ligon's subsequent work, the course and exhibition will illuminate related artistic production by other, younger artists and examine evolving exhibition practices at the ICA and elsewhere.

### Kaye Curatorial Seminar

This year the Kaye Curatorial Seminar was co-taught by Karen Beckman and the Brodsky Curator of Photography at the Philadelphia Museum of Art, Dr. Peter Barberie. The seminar gave students the chance to engage with archival research, and as the PMA prepares for its upcoming Strand retrospective, provided the opportunity for the students to think about how curators prepare for single artist exhibitions. With class meetings in the print room of the PMA, students had the chance to closely examine hundreds of rare prints and magazines. Students in the Kaye Curatorial Seminar were also able to visit the Center for Creative Photography to view the photographer Paul Strand's correspondence and other materials in preparation for their research papers.



Tomb Effigy of a Knight from Sainte-Marie, La Genevraye, Normandy; Philadelphia Museum of Art (1945–25–72) (image courtesy of Philadelphia Museum of Art)



# Spiegel Freshman Seminar in Contemporary Art: Carolee Schneemann and Her Circle

The Spiegel Freshman Seminar, “Art History In The Present: Carolee Schneemann and Her Circle,” explored the life and work of pioneering artist Carolee Schneemann (b. 1939) and her circle of friends and colleagues. Carolee Schneemann is an artist who, for the past forty years, has been at the forefront of performance, installation, conceptual, and video art, and her work in the 1960s prefigured in many ways the feminist movement and the field of women’s studies. Taught by Professor Aaron Levy, the seminar was structured around the artist’s accounting of her life history, in order to examine the question of how to write about contemporary art history in the present. Each week, students engaged with Schneemann’s work, as well as her writings on and reminiscences with diverse artists such as Julian Beck, Ana Mendieta, Hannah Wilke, Charlotte Moorman, Yvonne Rainer, Anthony McCall, Joseph Cornell, Stan Brakhage, Allan Kaprow, and other contemporaries. Students also read the work of art historians and critics of this time with whom she has corresponded, such as Kristine Stiles, Amelia Jones, Bonnie Marranca, Pierre Restany, Roselee Goldberg, Thomas McEvilly, and Arturo Schwartz. In so doing, they discussed why Lucy Lippard has referred to her life and work as a “mythological revolution,” one that has radically transformed the conditions of artistic practice by directly engaging the public in the production of the work. As part of the course, students visited the Schneemann in her studio in upstate New York, where they participated in a filmed dialogue with the artist.

# Sachs Program in Contemporary Art

The Sachs Program in Contemporary Art supports programming designed to address questions of importance to the study of contemporary art within an art historical context. The series is meant to enhance the already strong relationship between the History of Art department and the Institute of Contemporary Art (ICA).

As a part of the Sachs programming in 2012, Kaja Silverman organized the conference “Abstract Painting and Beyond,” hosting a weekend of scholarly talks and conversations with contemporary artists. Silverman’s next major conference, “Intimate Collaborations,” is scheduled for January 17–19, 2013.

Karen Beckman co-organized a collaborative conference, “Enchanted Drawing II: Animation Across the Disciplines,” September 21–22, 2012 at the ICA with screenings at International House. The conference featured the work of scholars and practitioners from a variety of fields, including cinema and media studies, history of science, art history, and animation design in science, gaming, engineering, medicine and journalism.

Alex Klein of the ICA continued the Excursus program which invites artists to re-imagine the space of the ICA, activating a center for reflection on issues related to the exhibitions on view.

Michael Leja has invited Spencer Finch for an artist residency as a part of the Visual Studies Program 2012–2013 Lecture Series. During his stay at Penn the artist will give a talk on February 5, 2013, conduct critiques with the Visual Studies seniors, and make studio visits with the MFA candidates. In May 2013 Gwendolyn DuBois Shaw will bring Glenn Ligon to the ICA for a public conversation as a part of her year-long freshman curatorial seminar.

This year was full of inspiring events made possible by the generosity of Keith L. and Katherine Stein Sachs, and the department looks forward to another fantastic series of programming this year.

# New Faculty Working Group for “Reading Asian Manuscripts”

Julie Davis and Linda Chance, Associate Professor of Japanese in the Department of East Asian Languages and Civilizations, conceived of a new Faculty Working Group to support the reading of premodern calligraphy more broadly. This skill is recognized as one of the most challenging in Japanese studies; typically not taught in U.S. graduate programs, it is increasingly important in interpreting premodern texts. Reading Asian Manuscripts (RAMS) Faculty Working Group, with support from the Dean’s Office and the History of Art Department, brings together scholars in all fields of Asian Studies across campus. The RAMS group meets to confer on the interpretation of manuscript texts, from the prehistoric through the modern periods, and promotes training for faculty and graduate students in reading handwritten texts.

With this support from RAMS and contributions from the Lenkin Fund, Dr. Laura Moretti of the University of Cambridge gave a reading to the workshop broadly attended by faculty and students from Penn, Princeton, Haverford College, and the University of Kansas. The group learned to read texts dating from the 16th through the 19th–centuries, none of which had been published in transcription or translation. Davis and Chance believe strongly in making this skill a hallmark of Penn’s Japanese Studies program and plan to raise funds for the workshop to be held again next summer.

Members of the Japan RAMS group meet for weekly sessions with Moretti and others via Skype, reading selections drawn from members’ research projects. Davis, Chance, and ARTH PhD candidates Quintana Heathman and Jeannie Kenmotsu are also part of an international study group meeting via Skype that will produce the first transcription and translation of a Japanese illustrated book from the turn of the 19th–century. The results of this international group will be published on a website maintained at the University of Cambridge. Davis is organizing a Center for East Asian Studies sponsored symposium featuring participants from the RAMS groups for spring 2013, on the theme “Reading Asian Material Texts.” The symposium will be held April 19–20, 2013, and will feature presentations on Chinese, Japanese, and South Asian material texts and viewing sessions in the Penn Museum and Fine Arts Library. Please see the department website for more details.

# Faculty News

# Karen Beckman



Karen Beckman describes the size of the pile of books she’s been reading that critique professors and the research university. Photo: Peter Decherney

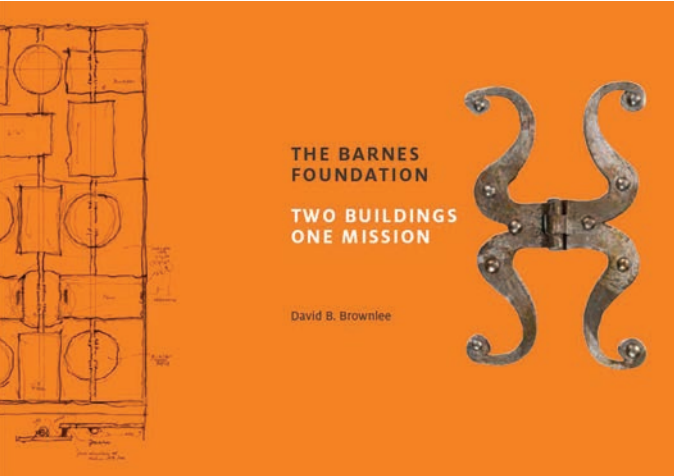
This fall Karen Beckman began directing a 3-year art and culture initiative, jointly sponsored by the Provost’s Office and the School of Arts and Sciences. The project aims to raise awareness about and expand the arts-related opportunities available for Penn students. She also began to serve as the SAS diversity search advisor for the Humanities. During 2012, Beckman delivered a number of papers, including the Siegfried Kracauer Memorial Lecture at the Goethe-Universität in Frankfurt-am-Main, and a lecture at the Philipps-Universität in Marburg.

In October, she co-organized the second part of an international conference on animation with Humboldt Universität, Berlin: “Enchanted Drawing II: Animation Across the Disciplines” ([http://www.arthistory.upenn.edu/enchanted\\_drawing/](http://www.arthistory.upenn.edu/enchanted_drawing/)) at the Institute of Contemporary Art. At the fourth “Penn Pioneers in Film and Media” conference, she spoke about contemporary critiques of the research university, and the symbiotic relationship between advanced research and good undergraduate teaching. Upcoming talks include lectures on animation at Concordia University in Montreal; on speed and slowness at Anglia Ruskin University in Cambridge (UK); and on what cinema isn’t at the University of California, Santa Cruz.

Beckman is currently co-teaching a class on the photographer and filmmaker Paul Strand with the Philadelphia Museum of Art’s photography curator, Dr. Peter Barberie. The class takes place in the print room of the PMA. The group travelled to the Center for Creative Photography in Tucson, Arizona, where students had the chance to immerse themselves in Strand’s meticulously organized lifetime of correspondence. Her book, co-edited with Professor Liliane Weissberg, *On Writing With Photography* appears in spring 2013, and another edited book, *Animating Film Theory*, was completed over the summer. During 2013–14 she will serve as interim director of the Penn Humanities Forum, and is currently developing the roster of events for that year. The topic is Violence (<http://www.phf.upenn.edu/topics13.shtml>).

# David Brownlee

David Brownlee was on leave in 2011–12, and among his several projects, the first to be completed was an essay on the Philadelphia work of the French landscape architect and city planner Jacques Gréber. Gréber made the stupendous water-color plans for the gardens of the Benjamin Franklin Parkway, which crystallized the public image of that long building project, and he collaborated with Paul Cret in the design of the Rodin Museum and its garden in 1926–1929. Brownlee presented a lecture in Porto, Portugal, in November 2011, at a conference devoted to Gréber. He also spoke several times in Philadelphia about the Rodin Museum, which, together with its gardens, was reopened in 2012 after a comprehensive restoration. In May, Brownlee’s book on the architecture of the Barnes Foundation was published, in time for the opening of its new home on the Parkway. *The Barnes Foundation: Two Buildings, One Mission*, tells the tale of the irascible Dr. Barnes’



Brownlee’s *The Barnes Foundation: Two Buildings, One Mission* bookcover

often stormy partnership with his architect (again Paul Cret) in creating his foundation’s galleries in Merion (1922–1925) as well as recounting the arduous process by which Tod Williams and Billie Tsien designed the resplendent new museum on the Parkway. Brownlee lectured on several occasions on the architecture of the Barnes during the fall. In addition to these two projects, while on leave Brownlee wrote half of his much-deferred “big” nineteenth-century architecture book. More to follow!

# Timothy Corrigan

Timothy Corrigan reports two highlights from his year. Corrigan received the 2012 Katherine Singers Kovacs Award for the best book in film and media studies for his book, *The Essay Film: From Montaigne, After Marker*. In May, he was a Visiting Professor at the National University of Vietnam, Hanoi.



Julie Nelson Davis



Quintana Heathman, Julie Davis and Jeannie Kenmotsu at the Philadelphia Museum of Art Department of Prints, Drawings and Photographs, looking at a print by Hokusai

Julie Nelson Davis would like to thank everyone for their support during her term as Undergraduate Chair. She is deeply honored to have received nomination by the department for the inaugural Trustees’ Council of Penn Women’s 25th Anniversary Award for Excellence in Advising and is still amazed to have been selected as one of the two University-wide winners of the award. Davis reports that her main goal now is to complete her book manuscript on collaborative partnerships in Ukiyo-e prints. She has also begun working with grad students Quintana Heathman and Jeannie Kenmotsu on the plans for an upcoming Kaye curatorial seminar and exhibition on Japanese prints. The team began surveying prints in the PMA collection over the past summer. Davis travelled to Tokyo in March for the festschrift presentation in honor of Professor Tadashi Kobayashi. She gave invited lectures at the Portland Art Museum, the Japan Research Centre at the School of Oriental and African Studies in London, and the University of Kansas, as well as presented a conference paper at the Japan Ukiyo-e Museum in Matsumoto, Japan. In late August, Davis organized a Japanese calligraphy workshop and participated in two ongoing research groups on pre-modern Japanese material texts (see “New Faculty Working Group for ‘Reading Asian Manuscripts’”). She is also organizing a Center for East Asian Studies conference on the theme, “Reading Asian Material Texts,” to be held in spring 2013.

André Dombrowki

Currently on leave in 2012–13, André Dombrowski is enjoying his time as member of the School of Historical Studies at Princeton’s Institute for Advanced Study, including the fantastic food and Marcel Breuer living quarters. He is devoting this time

away from teaching to his new book project on the relationship between Impressionism and the period’s systems of time-keeping. Dombrowski also received a Franklin Research Grant from the American Philosophical Society, and his article on Degas in *The Art Bulletin* (June 2011) received a commendation from the Malcolm Bowie Prize committee of the Society for French Studies.

Dombrowski’s book *Cézanne, Murder, and Modern Life* appeared in time for the holidays from the University of California Press. He is currently turning over to Periscope Gutenberg Press the manuscript for a co-edited volume of essays (with Hollis Clayton), entitled *Is Paris Still the Capital of the Nineteenth-Century? Essays on Art and Modernity, 1850-1900*. The volume will include his essay on Manet’s Balcony and Second Empire privacy rights. Several other essays are about to appear in the next months, including a study of the meanings of card playing in Cézanne’s Card Players (in the first online volume edited by the Courtauld Institute’s Research Forum). Dombrowski lectured widely this past year, including a talk entitled “Manet, Abstraction, Democracy,” at Penn in the conference organized by Kaja Silverman on “Abstraction and Beyond.” He spoke on Cézanne and the Paris Commune at the Musée du Petit Palais in Paris at the conference “Cézanne à Paris: non-lieu?” In May, he presented on Impressionism and time at a workshop at the University of St. Andrews. In September, he had the pleasure to accompany a group of 22 Penn alumni on a trip up the Danube, lecturing on the traces of the Habsburg Empire.



André Dombrowski, 4th from left, on a tour with Penn Alumni on the Danube

Lothar Haselberger

Lothar Haselberger is launching an on-site seminar “Rome and Spalato,” supported by Charles K. Williams, that has required training in digital literacy as a prerequisite. A first of its kind in the Art History department, this seminar is offered in conjunction with a Digital Media course taught by his Penn Design colleague John Hinchman. Participants will travel to Split (Croatia) to study the Palace of Diocletian and to Rome to investigate Diocletian’s gigantic bathing complex as well as Trajan’s Forum.

Another innovation is currently on show at the Technical University of Munich: a full-scale digital 3D print (ca. 4 x 4 feet) of the ancient construction plan for a column at Didyma (Turkey) ([www.architekturmuseum.de](http://www.architekturmuseum.de)). Produced by Haselberger’s Munich colleague Hansgeorg Bankel, the plan re-creates the Didyma drawing in perfect accuracy and subtlety. Soon the spiderweb-thin ancient ‘blue-prints’ for the temple at Didyma will be available digitally for study. Haselberger lent his advice to this project and Charles Williams, again, provided support for this pioneering form of documentation.



Lothar Haselberger (in full swing) lecturing for his class “Architect and History” during an excursion to central Philadelphia

Haselberger’s book on Hermogenes is still expanding. It turns out that the fame of this Hellenistic architect is essentially the product of a ‘Hermogenean revival’ in the Augustan era (Vitruvius 3.3) when the architect entered the canon of theories on column design and temple building. A book-length analysis of the controversy that continues to surround the Horologium—Augustus’ colossal time-piece on the Campus Martius—is scheduled to appear in a supplemental volume of the *Journal of Roman Archaeology* in 2013.

Haselberger nominated two undergraduate students for the prestigious Penn Humanities Forum (PHF) research scholarships on the topic “Peripheries”—and both nominees, Mark Pantano and Lane Rubin, were among the twelve recipients of this honor.

Renata Holod

Renata Holod is spending the academic year 2012–13 conducting an assessment of the thirty-year history and achievements of the Aga Khan Trust for Culture.

In 2012 she presented several talks: “Raiding and Trading on the Black Sea Steppe,” for Penn and Wharton Alumni Club of Toronto; “Ornaments of the House: Objects of Daily Use,” at the Brigham Young University Museum, in Provo; “Seeing in Isfahan,” as the inaugural Bahari Foundation Lecture; a conversation at the Center for Architecture, NYC in conjunction with “City of Mirages: Baghdad, 1952–1982,” and “CHANGE: Architecture

and Engineering in the Middle East, 2000–Present,” (the latter curated by Hassan Radoine (Architecture PhD 2006); and an interview on film for the symposium “Baghdad and the Modern Imagination.” Holod also presented in the lecture series *Actualité de la recherche archéologique* at Musée du Louvre, Paris, and in celebrating the new galleries at the Metropolitan Museum, she gave the Keynote Address, “A History of Seeing.”

After a wonderful and productive hiatus in the mountains of Oregon, Holod presented papers in Chicago and Denver. The Kunsthistorisches Institut in Florence was the site of her paper, “Generating an Interior through Cognitive Recall: More on al-Hakam’s Addition to the Mosque of Cordoba”—the next iteration of a project originally generated with the Digital Media Design Lab of Penn’s School of Engineering, and now with Robert Martin from Penn Design.

In June, she travelled to Vienna and then to Kyiv to continue work with the Chungul Kurgan team. Holod has an article appearing in *Medieval Encounters* 18 (2012), a special volume, edited by Heather Grossman (ARTH PhD 2004) and Alicia Walker, and a companion to her article “Event and Memory: The Freer Gallery’s Siege Scene Plate,” *Ars Orientalis* 42 (2012), is a forthcoming e-publication “Under a microscope: The examination of Freer Gallery’s Siege Scene Plate.”

Holod’s professional activities included a focus group meeting on the history of the Aga Khan Award for Architecture and a chaired session in the memory of Oleg Grabar at the American Society for Oriental Research (ASOR) in Boston. At the third symposium of Historians of Islamic Art Association (HIAA), she was happy to announce the successful inauguration of the Oleg Grabar Memorial Fund, and the first grantees. She has joined the advisory boards of the *International Journal of Islamic Architecture and Arts Asiatiques*. Holod is now in the ‘august’ position of Past-President of the HIAA.



Renata Holod examining a vessel at the Museum of Historical Antiquities, Kyiv



## Ann Kuttner

During the year Ann Kuttner has been particularly engaged with university initiatives for advancing undergraduate research. On the faculty board of the University Scholars program, Kuttner mentors four students of this select undergraduate group committed to an overarching BA research trajectory in ancient Mediterranean studies. As current President of the American Friends of Herculaneum Society, she reports that in 2011–12 legal incorporation came to pass, and that members are already active in museum and scholarly events advancing the study of Herculaneum and the Roman cities of the Bay of Naples.

The online catalogue of the excavations of Villa Magna (co-sponsored by the Mediterranean section of the University Museum) nears completion, and will include her presentation of the statuary remains. This online publication will be open access. Summer saw a large article on cultural exchange between Numidia and Republican Rome finalized and submitted for publication in *The Hellenistic West* edited by J. Prag and J. Quinn. She is delighted that Cambridge U. Press will reissue



Denarius of Faustus Sulla, 56 BCE, with the submission of the bound Jugurtha prince of Numidia, and of King Bocchus of Mauretania, to Sulla Felix in 105.4 BCE

the 2004 Cambridge Companion to the Roman Republic, edited by H. Flower, with scholarly updates permitted. Last, with all advising faculty in ancient studies within AAMW and Art History, Kuttner is thrilled to note that Betsey Robinson (ARTH PhD 2001) was promoted to Associate Professor with tenure at Vanderbilt University, Stephan Zink (AAMW PhD 2011) gained a five year post at the Zurich Institute of Historic Building Research and Conservation, and Ben Anderson (Bryn Mawr PhD) started a tenure-track Art History position at Cornell.

## Michael Leja



Michael Leja conducting a seminar for art historians from China, August 2012, at the Metropolitan Museum of Art, New York

Three articles and two shorter pieces by Michael Leja appeared in print in 2012. “Fortified Images for the Masses,” *Art Journal*, Winter 2011. “Episodes from a History of the Image,” *Social Research*, Winter 2011. “Reproduction Troubles: Henry Ossawa Tanner’s Mothers of the Bible for the Ladies Home Journal,” in the exhibition catalogue *Henry Ossawa Tanner: Modern Spirit*, Pennsylvania Academy of Fine Arts, 2012. A response to an essay by Anne Wagner on Jasper Johns was published in the online journal *nonsite*, and a review of the Crystal Bridges Museum in Bentonville, Arkansas appears in the December issue of *The Art Bulletin*.

Leja’s lecturing destinations in 2012 included the Center for Public Scholarship Research at The New School/Parsons School of Design History and Theory; School of the Art Institute of Chicago (Terra Foundation Lecture in the Americanist Post-modern); Institute of Fine Arts, New York University (Daniel Silberberg Lecture); Dartmouth College; the University of Sydney and National Gallery of Australia, Canberra; Vassar College; the Detroit Institute of Art; and at Penn, the conference on “Abstract Painting and Beyond” organized by Kaja Silverman. During the summer of 2012 Professor Leja gave four professional development seminars in American Art for fifteen art historians from China in a program organized by the Luce Foundation, the Terra Foundation, and the Asian Cultural Council. At Penn he continued as Director of the Visual Studies Program.

## Robert A. Maxwell

The main event this year for Robert A. Maxwell has been the Working Group in Medieval Sculpture, 1100–1550, created with Jean-Marie Guillouët of the Institut national d’histoire de l’art (INHA), Paris/Université de Nantes, and Jack Hinton of the Philadelphia Museum of Art. At the three conferences organized over the course of 2012—in Paris, Kalamazoo, and Philadelphia—the Working Group drew together over forty leading scholars and curators to further research into the methodologies and approaches that are specific to medieval

and early modern sculpture. The third and final conference was held in Philadelphia in November as the 4th annual Anne d’Harnoncourt Symposium. (See a fuller description in Department News.)



Participants visiting the Glencairn Museum (photo: R Maxwell)

In conjunction with the November conference, Robert Maxwell hosted Manuel Castiñeiras (Universitat Autònoma de Barcelona) for several weeks as a visiting professor. Professor Castiñeiras participated in Professor Maxwell’s seminar on Spanish medieval art, assisted students on their research projects, and presented public lectures on Catalan/Italian painters and on the Cathedral of Santiago de Compostela.

While not thinking about sculpture, Robert Maxwell continued work on his book on illuminated historical texts. For this he travelled to Aragón, Castile, and Paris, and presented some of his work at lectures in Paris, London, Kalamazoo, and Philadelphia. Articles on related subjects—the interpretation of dreams in a 12th-century English manuscript, and Aquitanian illumination in a rediscovered manuscript from Angoulême—have also appeared. The subject of a recent lecture for the Delaware Valley Medieval Association on fraud, forgery and credulity in medieval art, is also in preparation for publication.

## Michael Meister

Michael Meister recently presented a paper, “Seeds and Mountains: The Cosmogony of Temples in South Asia,” at the eighth annual research symposium of the Oriental Institute, “Heaven on Earth: Temples, Ritual, & Cosmic Symbolism in the Ancient World,” at the University of Chicago. Proceedings will be published in the series *Oriental Institute Seminars*. He was invited to give the keynote talk at a symposium addressing the intellectual life of Penn’s great Indian art historian Stella Kramrisch at the Courtauld Institute, London in December 2012, and also lectures at the Victoria and Albert Museum and the School of Oriental and African Studies, London. His research in collaboration with the Italian Archaeological Mission in Swat continues. A recent essay, “Shadow-covered Devālayas,” will be published in *Pakistan Heritage* 3.

## Robert Ousterhout

After graduation ceremonies in May, Bob Ousterhout headed to Berlin, where he took up a month-long research fellowship at the German Archaeological Institute to continue his investigations on the beginnings of archaeological photography. There, he and Brian Rose enjoyed an evening at a former CIA listening station, now transformed into a chic restaurant, with current PhD student Nathaniel Prottas and Seth Bernard (Ancient History PhD 2012). Subsequently, in Istanbul, Ousterhout led a six-week Getty Foundation and Consortium of American Overseas Research Centers-sponsored workshop on “Visual Culture in Byzantium,” with participants from Italy, Greece, and Bulgaria. The workshop began with a symposium he organized at the Pera Museum, with speakers from the US, Turkey, the UK, Greece, and Serbia. Ousterhout’s summer seminar in Cappadocia took on an equally international flavor, with participating graduate students from Turkey, the UK, Cyprus, Georgia, Russia, France, Spain, and the US – including Anna Sitz (AAMW PhD candidate) and students from Bryn Mawr and Temple.



Bob Ousterhout analyzes the obscure iconography of Cappadocian frescoes

The publication of Ousterhout’s 2011 book, *John Henry Haynes: Photographer and Archaeologist in the Ottoman Empire (1881–1900)*, has resulted in a variety of lecture invitations locally, as well as in London, Berlin, Istanbul, Washington, and New York, and a special exhibit at the Rowe Historical Society, in Rowe, Mass. Ousterhout also curated an exhibit of Haynes photography for the Gennadiou Library in Athens, which opened in late November 2012.

Ousterhout’s co-edited volume, *Architecture of the Sacred: Space, Ritual, and Experience from Classical Greece to Byzantium* (Cambridge University Press), with Bonna D. Wescoat, came out in early 2012, as well as “Is Nothing Sacred? A Modernist Encounter with the Holy Sepulchre,” which appeared in *On Location: Heritage Cities and Sites*, edited by D. F. Ruggles (ARTH PhD 1991).

This year Ousterhout gave lectures at Yale, Oxford and Dumbarton Oaks. At the October meeting of the Historians of Islamic Art Association at the Metropolitan Museum, Ousterhout teamed up with D.F. Ruggles for a session titled “Mosque/



Cathedral, Cathedral/Mosque” on the conversions of historic religious structures. Having completed his three-year term as Graduate Chair of both ARTH and AAMW, Ousterhout is on leave for 2012–13, spending the academic year as a residential fellow at Dumbarton Oaks in Washington, DC, where he continues his research on Byzantine settlements in Cappadocia.

Holly Pittman



Holly Pittman at Arslantepe holding a seal impression with artist collaborator Tiziana D'Este

Holly Pittman continued her academic leave in the spring of 2012. During the spring and summer she travelled to Europe for several academic meetings. In Warsaw she was a plenary speaker at the 8th ICAANE meeting where she also gave a second paper on the seals from Chogah Maran. During the summer she worked intensively on preparation of the final excavation report of the site of al Hiba, ancient Lagash for which she received a second year of funding from the The Shelby White & Leon Levy Program for Archaeological Publications. Real progress was made on the Area G, the first of four volumes of that series. During her academic leave she was very productive completing twelve articles and an edited book manuscript. She returned to academic life in the History of Art department in the Fall, beginning her second term as department chair, while teaching again in the program offering undergraduate and graduate level courses on the art and archaeology of Mesopotamia. In late September, she returned to the field for two weeks at the site of Arslantepe in eastern Turkey as a member of the Italian team working on the extensive excavations of a Late Chalcolithic palace and Early Bronze Age monumental buildings. She processed the glyptic art retrieved in earlier seasons that are important to understanding the interregional interaction of the settlements during the early fourth millennium BC. At the same time she studied the wall paintings of the Late Chalcolithic palace in preparation for publication.

Christine Poggi

Christine Poggi spent much of last year working on new research projects and directing the Gender, Sexuality, and Women's Studies Program at Penn. She continues to work on the intersection of law, performance art, and immigration—the subject of her next book. Her essay, “Mirroring the Law: Michelangelo Pistoletto, Tehching Hsieh, Santiago Sierra, and Chantal Akerman” recently appeared in the volume Visualizing Law and Authority, ed. Leif Dahlberg. She also contributed an essay on Ivo Pannaggi to the catalogue for Italian Futurism: 1909-1944 (Solomon R. Guggenheim Museum, 2014).

In November she participated in a conference on Picasso in São Paulo with a paper titled: “Stage on the Edge of the Sea: Picasso and Classical Mythology.” Her conversation with artist Ian Wallace took place at the Vancouver Art Gallery on the occasion of a retrospective of his work.

During the fall Christine Poggi and Professor Kevin Platt of the Slavic Department co-taught a graduate seminar on the Russian avant-gardes. Their conference, “The Legacies of the Russian Avant-Garde” will take place on March 29, 2013.

Last summer Christine Poggi was delighted to teach in the new Penn-in-Venice program. In Europe, Professor Poggi and Ruth Erickson (ARTH PhD candidate) spent several days together visiting Documenta in Kassel, Germany. Finally, Christine Poggi has enjoyed working with the faculty, staff, and students in the Gender, Sexuality, and Women's Studies Program. She looks forward to another year of new initiatives and programming, including the organization of next year's 40th Anniversary Conference.

Brian Rose



Betsey Robinson, Brian Rose, Brooke Gladstone (MC for the evening) and Bob Ousterhout at the Archaeological Institute of American 2012 Gala

C. Brian Rose spent the academic year on sabbatical as Lucy Shoe Meritt Scholar in Residence at the American Academy in Rome. During that time he completed his book, The Archaeology of Greek and Roman Troy, which summarizes his discoveries during the last 25 years at Troy. The book will be published in 2013 by Cambridge University Press. The summer of 2012 was equally divided between the excavations of Troy and Gordion.

This was his last field season at Troy, where he completed his monograph Architecture, Stratigraphy, and Small Finds of the West Sanctuary, a Hellenistic and Roman complex dedicated to the goddess Cybele. Most of his fieldwork at Gordion focused on architectural conservation on the citadel mound, and on remote sensing in the Phrygian residential district. Magnetic prospection revealed the complete circuit of the outer fortifications, along with several gates and peripheral fortified areas. Altogether, twenty burial mounds or tumuli were surveyed with magnetic prospection, and in many cases the tomb chambers were found to be still intact. The plan is to excavate several of these in the course of the coming year, but in the meantime, the team can make a strong case to the authorities for measures that will increase their protection.

Gwendolyn DuBois Shaw



Gwendolyn DuBois Shaw in front of Picasso's favorite hangout—the Bar Quattro Gatos in Barcelona

It was a busy year for Gwendolyn DuBois Shaw, publishing an essay in a catalogue on the vernacular painter William Matthew Prior, and a small portion of her current manuscript on the sculptor Sargent Johnson was published in Transition 108. In April she hosted “Polo S: Reorienting the Visual Culture of the Early Americas,” a symposium that brought together scholars of art and material culture from the United States and abroad to discuss new ways of imagining the cultural exchange in this hemisphere between 1492 and 1850. That same month, the exhibition, “Samba Sessão: Afro-Brazilian Art and Film,” that she co-curated with Tamara Walker from the History Department, opened at the Arthur Ross Gallery. The research for the show and portions of the materials within it were completed by students enrolled in the Halpern-Rogath Curatorial Seminar that Shaw and Walker co-taught in Fall 2011. As a part of that class, the professors travelled to Brazil with the

students, spending time in Rio de Janeiro and São Paulo. She also was pleased to serve as the faculty host for two fantastic Penn Alumni Travel tours, the first to Peru and the ruins of Machu Pichu and the second to Spain, including Barcelona, San Sebastian, Toledo and Madrid. This coming June, Shaw will again serve as a faculty host for Penn Alumni Travel, this time cruising the River Seine from Normandy to Paris.

Larry Silver

Silver has been busy lecturing at conferences, including Vienna's Academy of Arts and Sciences, plus Dresden, Tel Aviv, Ben Gurion, Colgate, Emory, and Duke Universities. His topics have included work on sixteenth-century painting and graphics, Peter Bruegel's religious imagery and landscapes, images of Ottoman Turks, images of cities in maps and independent prints, and images of warfare. Lectures in the coming year will include the THI (Zurich) and Bard Graduate Center.

Silver's ongoing projects include a contribution on the Netherlands in an edited book on early modern constructions of a global vision, edited by Ulrich Pfisterer of the University of Munich. A completed article, “World of Wonders: Exotic Animals in European Imagery, 1515–1650,” will appear in a 2013 anthology, edited by P. Cuneo of the University of Arizona, Animals and Early Modern Identity. These works are part of an ongoing research project on “Europe's Global Vision,” and a précis of that research will appear shortly in a Blackwell's anthology on early modern European art edited by J. Saslow and B. Bohn.



Larry Silver at Trajan's Temple complex in Pergamon (Penn Alumni Trip, May 2012)



Silver continues busy professional activities on editorial boards, and editing reviews. In May, he also accompanied a Penn Alumni Association trip to Turkey. During the fall semester, Silver was on leave but still teaching--on Semester at Sea as it circumnavigated the Atlantic Ocean, stopping in Ireland, England, Belgium, Portugal, Spain, Ghana, South Africa, Argentina, Uruguay, and Brazil. Along with survey classes, he has developed a new course on "Europe and its Colonies" for that occasion.

## Kaja Silverman

This winter Kaja Silverman will host "Intimate Collaborations," a conference on the theme of artistic collaboration, the second in the series funded by her Mellon Distinguished Achievement award. Last year's "Abstract Painting and Beyond" brought together art historians and artists for three days of lively discussion on the topic of abstraction in the art of the past century. This year's event coincides with an exhibition at the Philadelphia Museum of Art, "Dancing Around the Bride," which considers Marcel Duchamp's influence on a group of post-war artists: John Cage, Merce Cunningham, Jasper Johns, and Robert Rauschenberg. "Intimate Collaborations" will provide an opportunity to explore the possibilities set in motion by these artists for thinking about the category of artistic collaboration more broadly across a variety of historical contexts.

Silverman has brought a steady stream of speakers and artists to Penn in the past year. Last semester, in addition to the conference, she hosted a conversation with artist and photographer Allan Sekula and a talk by art historian George Baker on the recently deceased artist, Mike Kelley.



A delighted Kaja Silverman and Anne Wagner

She also held a public conversation at the ICA with Anne Wagner to celebrate the publication of her recent essay collection, *A House Divided: American Art Since 1955*. Anne Wagner was a participant in last year's conference and will return this spring to participate in "Intimate Collaborations". During the fall, Silverman has focused on finishing a book that radically re-conceptualizes the way we understand the history of photography. She has recently presented material from this forthcoming work at the Clark Symposium, "Photography as Model?" in Chicago and at George Washington University. There are more talks and visits on the horizon as well; in 2013, she is looking forward to bringing artist and filmmaker Knut Åsdam to Penn's campus for a residency.



Attendees and panelists at the "Animation Across the Disciplines" conference, co-organized by Karen Beckman with support from the Sachs Program for Contemporary Art programming in 2012.

## Graduate Student Research and Travel

### Lacey Baradel



Lacey Baradel photographing herself in Anish Kapoor's Cloud Gate in Millennium Park, Chicago

With the assistance of a Dissertation Research Fellowship from the School of Arts and Sciences, Lacey Baradel (ARTH) travelled to Chicago to study the 1893 World's Columbian Exposition. In Chicago, Lacey examined archives at the Newberry Library, the Chicago History Museum, and the Ryerson & Burnham Libraries. Lacey received a Henry Luce Foundation/ACLS Dissertation Fellowship in American Art for the 2012-13 academic year as she continues to make progress on her dissertation. This past fall also proved a remarkably busy one for Lacey as she presented papers at the 2012 Southeastern College Art Conference, the Canadian Association for American Studies annual Conference, and the 3rd Annual Feminist Art History Conference at American University.

### Miriam G. Clinton

Funded by an AAMW summer travel and research award, Miriam G. Clinton (AAMW) attended the Project RADIO-PAST specialization forum on 3D Visualization for the Study and Management of Complex Archaeological Sites at the Roman site of Carnuntum (modern Hainburg-an-der-Donau, Austria). In the course of the forum, Clinton and other participants were introduced to the most recent digital archaeology technologies for 3D modeling, new hardware for recording 3D data in the field, international scientific guidelines for 3D modeling, and archaeological projects and museums applying 3D modeling in innovative ways. Clinton plans to use the skills both in the publication of her dissertation on access and circulation patterns in Minoan architecture and in a future book on modeling the town of Minoan Psira.

### Ruth Erickson

Ruth Erickson (ARTH), a sixth-year PhD student, continues work on her dissertation project concerning the sociological art movement in France in the 1970s. With the support of fellowships from the Société des Professeurs Français et Francophones d'Amérique and the School of Arts and Sciences, she completed her archival research and presented her research at the École de Printemps of the International Consortium of Art History. In October 2012, she organized a panel about art's relationship to economic crises entitled "Art in Three Crises: 30s-70s-Now" for the South Eastern College Art Conference, and she presents at the Society of Historical French Studies annual meeting in April 2013. She also serves as co-chair of the Graduate Advocacy Committee of the Society of Contemporary Art Historians and as a counselor to the European Post-War and Contemporary Art Forum.

### Lara Fabian



Lara Fabian exploring the Roman world

Lara Fabian (AAMW) spent the summer exploring the center and periphery of the Roman world. With the support of an AAMW travel grant, she returned for a fourth summer to Ostia Antica, Italy, where she works with a Franco-American team investigating hydraulics at the Palazzo Imperiale. Following a brief season at Ostia, she travelled to Naxçıvan, Azerbaijan where she participated in an archaeological survey of highland regions around the site of Oğlanqala. The region, with an occupation history spanning from Bronze Age through the modern period, presents an interesting case study for cultural interaction on the fringes of empire. Finally, her edge-to-edge overview of the Roman world wrapped up with a month of excavation at the Roman town of Venta Icenorum at Caistor St. Edmund, England. This novel project, under the direction of Dr. William Bowden of the University of Nottingham, combines rigorous scientific excavation with intensive community outreach and interaction.



Larisa Grollemond



Larisa Grollemond takes a brief respite in the cloister of St. Gatien's Cathedral in Tours

With support from a History of Art Latner Fellowship, third-year student Larisa Grollemond (ARTH) travelled to Paris for the summer to conduct preliminary dissertation research. She spent three months studying at the Bibliothèque nationale de France, analyzing manuscripts and printed books from the late fifteenth century for her proposed dissertation topic, which examines the artistic patronage of late medieval French noblewomen and the changing status of the illuminated manuscript at the end of the medieval era. During her time in Europe, Larisa also visited the British Library in London as well as the Archivio di Stato, Biblioteca Reale, and Biblioteca Nazionale Universitaria in Turin to view additional manuscripts.

Stephanie Hagan

Stephanie Hagan (ARTH) has begun research on two early tapestry series by Peter Paul Rubens. These works, *The Life of Constantine* and *Decius Mus*, which will be the subject of her Master's paper, show Rubens' 17th-century view of the Roman past. In August, Stephanie served as a TA trainer in the annual program run by the Center for Teaching and Learning. Stephanie's first publications, which treat finds from 1920s excavations at Beth Shean in Israel, will appear in 2013.

Quintana Heathman

Quintana Heathman (ARTH), a second-year PhD student, spent the summer learning German at Penn and conducting research trips to the Philadelphia Museum of Art print room with Professor Julie Davis to view their collection of Japanese prints in preparation for a future exhibition. This year she has received a Foreign Language and Area Studies (FLAS) fellowship to study Japanese and is giving Spotlight Talks at the Philadelphia Museum of Art.

Heather Hughes



Heather Hughes, in London for the Fashioning the Early Modern conference, stands before the Palace of Westminster

For the 2012–2013 academic year, Heather Hughes (ARTH) was awarded a Netherland-America Foundation Fulbright Grant, a Hopkinson Fellowship (School of Arts and Sciences), and a Latner Fellowship (History of Art) to begin research for her dissertation on printed representations of clothing from seventeenth-century Holland, England, and France. For the duration of her Fulbright, she is a visiting researcher at the Kunsthistorisch Instituut, University of Amsterdam. She passed her PhD exams in May 2012 and received a master's degree for her qualifying paper, "Istanbul à la Mode: Osman Hamdi and the Modern Ottoman Woman," in August. Last March, she presented a paper on a portrait of Anne of Denmark in masquerade costume at the Fashioning Opera and Musical Theatre

conference at the Fondazione Giorgio Cini in Venice; she was able to travel to Italy with support from the department and from a President Gutmann Leadership Award (GAPSA). She received an Early Career Bursary from the Fashioning the Early Modern research group to attend its final conference, "Creativity and Innovation in Europe, 1500–1800," which was held at the Victoria and Albert Museum in London in September.

Charlotte Ickes

Charlotte Ickes (ARTH), a fourth-year PhD student, is currently a Helena Rubinstein Fellow at the Whitney Museum of American Art Independent Study Program. In March 2012, Charlotte participated in the Middle Atlantic Graduate Student Symposium where she presented a portion of her master's paper, "Writing Pocahontas: Lessons on Legibility in British Portraiture." In October, she gave a brief overview of her dissertation, "Race, Space, Spectacle: Recent Time-Based Art and the Transformation of the Museum," at the Graduate Student Lightning Round of the Association of Historians of American Art Symposium in Boston, MA. She is also planning an exhibition with fellow graduate student Iggy Cortez. The exhibition focuses on the multiple meanings of home and homelessness in contemporary art.

Marina Isgro



Marina Isgro at Castello di Rivoli in Turin, Italy

Supported by a Latner Fellowship, Marina Isgro (ARTH) travelled to Italy to conduct preliminary dissertation research, visiting collections and archives in Turin and Rome. She returned for a second summer to the Guggenheim Museum in New York, supported by a Hilla Rebay Graduate Summer Intern stipend. Working as a curatorial intern with Vivien Greene, Curator of 19th- and Early-20th-Century Art, she continued to assist with the organization of a large-scale exhibition on Italian Futurism, set to open at the museum in 2014. Her major project was to organize the Futurist ephemera— including manifestos, journals, and books—that will be displayed in the exhibition. This semester, Marina will complete her master's thesis on American women photographers and the practice of "home photography" in the early 20th-century.

Alexander Kauffman

Alexander Kauffman (ARTH) is a third-year PhD student. In spring 2013, he is studying for exams and conducting preliminary dissertation research. He was the graduate curatorial intern for the exhibition "Dancing around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp," at the Philadelphia Museum of Art. With support from the SAS Dean's Fund, Alex joined the exhibition's curatorial team six months before the opening. While he gained experience in a broad range of curatorial duties, he was primarily responsible for researching and drafting didactic material. During the run of the exhibition, Alex was invited to curate and host a series of archival, documentary, and artists' films in the museum's Van Pelt Auditorium. His selections included a rarely seen 1956 television interview with Duchamp at the PMA, Hans Richter's *Dreams That Money Can Buy*, and long lost footage of John Cage's chess-based electronic music performance *Reunion*.

Jeannie Kenmotsu

In June Jeannie Kenmotsu (ARTH) completed her Blakemore Freeman Fellowship at the Inter-University Center in Yokohama. During a short return visit to the United States, she travelled back to Philadelphia where she joined Professor Davis' research visits to the PMA print room. In August, she was selected to participate in the prestigious 10th International Workshop on Japanese Art History for Graduate Students (JAWS). This workshop, designed to foster the next generation of emerging scholars in the field, brings together doctoral candidates from Japan and abroad for international intellectual exchange. Jeannie is currently conducting dissertation research in Tokyo with the support of a year-long Japan Foundation Doctoral Fellowship. She is affiliated as a Visiting Research Student at Keiō University under the guidance of Professor Naitō Masato.



A curator from the Tokyo University of the Arts Art Museum, shows a print during a during the JAWS workshop in August



Liz Lastra



Liz Lastra at a 12th-century church in Moarves de Ojeda in northern Spain

With the support of a Goldman Rabinowitz Fellowship, Elizabeth Lastra (ARTH) spent the summer travelling and researching in Spain, settling on a dissertation topic and conducting preliminary research. She is beginning a project that will investigate the Romanesque architecture and monumental sculpture of Carrión de los Condes, a town along the Camino de Santiago, considering questions of urbanization and identity formation in a town funded by pilgrimage. Last spring she presented a paper at Vagantes 2012 on the sculpted tympana of Sainte-Marie-Madeleine in Vézelay, giving a new perspective on the much-debated monument along one of the four French routes to Compostela.

While in Spain she began a digital humanities project that she will continue in tandem with her dissertation research. The project uses new photographic technologies—gigapans and 3D models—to document medieval sculpture, enabling online viewers to navigate and explore the monuments, making Spanish medieval sculpture more accessible to students and scholars.

Sarah Linn

Sarah Linn (AAMW) spent the summer of 2012 participating in two archaeological projects relating to her interest in Aegean Bronze Age archaeology supported by funds from AAMW and the Institute for Aegean Prehistory. The first half of her summer centered around the excavation of Petras Cemetery, a series of Minoan house tombs in use from roughly 2500–700 BCE. The cemetery is associated with the nearby Minoan settlement and later palace of Petras, an important social, religious, and political center for eastern Crete. Later in the summer she travelled to Tripolis, the capital of Arcadia, Greece to participate in the second study season for the Mount Lykaion Excavation and Survey project. Sarah served as the project's registrar, where she was in charge of all the objects discovered in the five years of excavation. Mount Lykaion was an important site for the worship of Zeus, where people came to leave gifts and burn animal sacrifices to the god and later to participate in games in his honor. She selected many Mycenaean sherds for chemical

analysis in an effort to explore the origins of the people traveling to Mount Lykaion in the Late Bronze Age.

Kathryn Morgan

Thanks to the support of AAMW and a FLAS fellowship, third-year Kathryn Morgan (AAMW) was able to spend ten weeks at Bosphorus University in Istanbul studying Intensive Advanced Turkish Language and Culture. After, she travelled through ancient Lydia visiting ongoing excavations in Sardis and Aphrodisias and sites along the Lycian Way. She then joined the Neubauer Expedition of the University of Chicago to Zincirli, for her fifth season of excavation there. This summer, she opened a new area in the south Lower Town of Zincirli (ancient Sam'al). Kate will be applying for support to begin her own sub-project at the site next summer, which will interrogate the material evidence for diachronic change and cultural transmission in ancient Sam'al, as part of her developing dissertation project.



Kathryn Morgan taking Cola mola ("break" in Turkish) in Area 9 at Zincirli, with Turkish workmen and friends

Emily Neumeier

This summer, the History of Art Department awarded Emily Neumeier (ARTH) a Global Cities Travel Scholarship for archival research on Ottoman urbanism in Turkey and Greece. In addition she received an Institute of Turkish Studies Grant as well as a Foreign Language and Area Studies (FLAS) fellowship to participate in an intensive summer language course in Ottoman Turkish at Yıldız Technical University in Istanbul. At the end of the summer, Emily conducted a study tour in north-west Greece for her dissertation on 18th-century elite architecture in the Ottoman provinces.

In the fall of 2012, Emily travelled to New York to give a paper at the third biennial Historians of Islamic Art Association (HIAA) symposium, hosted by the Metropolitan Museum of Art. Her paper "An Anatolian Mont Sainte-Victoire: Approaching Modern Turkish Painting" was adapted from her MA thesis. For the 2012–13 academic year Emily is residing in Istanbul, Turkey in order to conduct dissertation research, supported by an American Research Institute in Turkey (ARIT) fellowship.

Daira Nocera

Thanks to the support of the generous travel grant from AAMW, Daira Nocera (AAMW) returned to Rome to participate in the excavations in the villa of emperor Maxentius, for the fourth season. This site is important for it provides a unique insight into emperor's Maxentius' building program in Rome. The previous excavation campaigns uncovered crucially important aspects of Maxentian building planning and techniques, while furthering our knowledge of the earlier Republican phases of the site. The 2012 season was the last one, and Daira is now participating in the publication of the excavation report with texts and reconstructive drawings. During the rest of the summer, Daira began research for her dissertation, which will focus on emperor Domitian's building program in Rome.

Jordan Pickett

Jordan Pickett (AAMW) continued his dissertation research during the 2012 summer season with help from AAMW, the Kolb Foundation, and a summer fellowship from the American Center for Oriental Research in Amman. Jordan worked with the Danish-Jordanian Islamic Jarash Project in Northern Jordan, where he studied the Late Antique transformation of municipal Roman water systems in one of the best preserved ancient cities in the Eastern Mediterranean. Jordan also travelled to Kyiv, Ukraine with Prof. Renata Holod, for work with the on-going Chungul Kurgan project.



Jordan descends into a massive rock-cut reservoir at Elaiussa, in southern Turkey

Nathaniel Prottas

After completing a Fulbright Fellowship in Germany in July, Nathaniel Prottas (ARTH) continued his dissertation research in Berlin with the generous financial support of a Rousseau Fellowship from the Metropolitan Museum of Art, with additional

funding from the Penfield Fellowship. He has completed a draft of his first chapter along with several other smaller projects. During the upcoming year, Nathaniel will travel extensively, including an extended stay in Bruges and Ghent. While in Berlin, Nathaniel has been working hard to improve his German.

Amanda Reiterman

Amanda Reiterman (AAMW) continues to focus on her dissertation. She presented results from her ongoing research at the seventh Penn-Leiden Colloquium on Ancient Values in Leiden this past June, and is preparing the talk ("Keimêlia in Context: Toward an Understanding of the Value of Antiquities in the Past") for publication in the volume of the conference proceedings. Amanda also gave two papers at the 2012 Annual Meeting of the Archaeological Institute of America: a talk, "Athena's Olive or Persephone's Myrtle Grove?: the 'Olive Tree Pediment' of the Archaic Acropolis Reconsidered"; and a poster co-presented with Bice Peruzzi, "Learning from their Mistakes: Try-pieces, Wasters and Other Evidence for Ceramic Production from the Potters' Quarter at Corinth." The poster received the award for Best Poster Runner-Up.

Steve Renette



Vlew of Kani Chai, Iraqi Kurdistan

Apart from presenting at the ICAANE conference in Warsaw, Poland, in May, Steve Renette (AAMW) remained in Philadelphia to work on the al-Hiba Publication Project with Prof. Holly Pittman. His role within the project is to organize and study the ceramic record. While at times tedious, he became deeply engaged with the material over the course of the summer and was able to set up the ceramic typology crucial to the project. In March, Renette travelled to Sulaimania in Iraqi Kurdistan for ten days to meet the local director of antiquities and to scout the region for a potential site to set up fieldwork. The trip was extremely productive and the team is working on acquiring the permit and funds to start fieldwork next year at a small, but very interesting site called Kani Chai. The archaeology of the region is poorly known, Renette plans to investigate the site as part of his dissertation research on the third millennium BC.



Miranda Routh



Miranda Routh at Lord Burlington and William Kent’s Chiswick House (1726–1729)

After returning in January 2012 from a three-month research trip in the United Kingdom, Miranda Routh (ARTH) spent the winter and spring writing her dissertation, “The Idea of the Renaissance in British Architecture” and working as a TA-Training Graduate-Student Coordinator for the Center for Teaching and Learning. In the spring she won a Penfield Fellowship from the University of Pennsylvania to complete a final stretch of research in the United Kingdom this fall. In the summer of 2012, she taught a six-week LPS summer course at Penn entitled, “Modern Architecture I: 1750–1890.” Teaching this course was challenging and rewarding, thanks to a group of bright, curious, and extremely creative undergraduate students. Following her October departmental colloquium, she will return to London for a final month of research.

Will Schmenner



Katherine Dunham (image source unknown)

Will Schmenner (ARTH) spent part of the summer in Chicago and New York City researching Katherine Dunham’s and Melville J. Herkovits’s relation to dance, film, measurement and anthropology. Before Dunham became a pioneer of African-American folk dance and ethno-choreography, she considered pursuing anthropology. Herskovits, a professor at Northwestern, sponsored her trip in 1936 to the Caribbean to study local dance. While travelling she made a number of films documenting everything from Ag’ya dance in Martinique to Vodun rituals in Haiti. The voyage had a profound impact on her understanding of dance’s relation to cultural history. Her correspondence with Herskovits during her travels is housed in Northwestern University’s Special Collections, while the films she made are at the Library of Congress and the New York Public Library. Together, they offer a new perspective for understanding dance in 1930s Hollywood cinema.

Anna Sitz

Anna Sitz (AAMW) delivered a paper at the 2012 Byzantine Studies Conference in Boston and spent the summer of 2012 in Turkey pursuing research on late antique and Byzantine art and archaeology. She began in central Anatolia with the Capadocia in Context workshop and then travelled to western Turkey to participate in an excavation at the site of ancient Alabanda, under the direction of Dr. Suat Ateşlier of Adnan Menderes University. Along with Turkish collaborators, she excavated an area adjacent to a late antique baptistery, where she will return next summer to further understand the late antique and Byzantine phases of this site. Her travels were paid this summer by funds from AAMW and a Penn Museum Student Summer Research Grant.

Juliet Sperling

After taking a German language course at Penn, Juliet Sperling (ARTH) spent her summer in Philadelphia interning in the curatorial department of the Pennsylvania Academy of Fine Arts, aided by the generous support of both the Penn Department of the History of Art Campbell-McCoubrey Fellowship and PAFA. As a research assistant for Senior Curator of Modern Art Robert Cozzolino, Juliet primarily worked on the upcoming exhibition “World War I and American Art,” slated to open in November 2014. During this academic year, she will participate in the Philadelphia Museum of Arts Spotlight Talks on Winslow Homer, Ammi Phillips, and Marcel Duchamp.

Kurtis Tanaka

Kurtis Tanaka (AAMW) returned in the summer of 2012 to the sanctuary of Zeus at Nemea, Greece. After working for three study seasons at the site, he was finally able to excavate in the sanctuary, this season exploring the Hero Shrine of Opheltes. A field school operated through the Nemea Center for Classical Archaeology at UC Berkeley, Kurtis supervised the excavation of two trenches and directed rotating teams of undergraduate students, most of whom were in the field for the very first time.

The field school gave Kurtis valuable experience in supervising the excavation of a trench as well as instructing undergraduates in the discipline of archaeology and archaeological methods. A generous travel grant from the AAMW program also allowed Kurtis to travel to numerous archaeological sites in western Turkey where he hopes to work in the future.

Laura Tillery

Laura Tillery (ARTH) spent her summer traveling to Northern Germany and working on her German language skills. With support from the Campbell-McCoubrey Fellowship, she visited Berlin, Lübeck, Hamburg, Lüneburg, and Köln, where she explored medieval museum collections, toured the Hansa City Halls and sampled pastries and Kölsch. Laura was also awarded a Samuel Kress Foundation Fellowship to study at the Middlebury German Language School. She spent seven weeks in Middlebury, Vermont intensively learning German and enjoying Vermont’s artistic culture with other art history PhD students in the “Kunstgeschichte Club.”



Laura Tillery in front of Holstentor in Lübeck, Germany.

Carolyn Trench

Carolyn Trench (ARTH) is continuing research for her dissertation, “Performativity’s Moment: Vogue, Queer Video Production, and Theoretical Discourse.” She has completed two chapter drafts. One is based on an interview with Rashaad Newsome, which will appear soon in Transition 109. She will present a paper on Marion Riggs at the CAA as part of a panel titled “Color Adjustment: Revisiting Identity Politics of the 1990s,” sponsored by the Queer Caucus for Art. This fall, Carolyn enjoyed a very productive research trip to San Francisco and Los Angeles, California, where she was able to take a (very difficult!) class in voguing with Jocquese Whitfield. The trip was

funded by the department’s Goldman Rabinowitz Fellowship and Striker fellowship and by a grant from the Global Cities Travel Scholarship. In the teaching arena, Carolyn enjoyed joining Professor Gwendolyn DuBois Shaw and fellow graduate student Will Schmenner in teaching the department’s Art in the City Summer Academy for high school students.

Theodore Van Loan

Theodore Van Loan (ARTH) has been conducting fieldwork for his dissertation tentitively entitled, “Seeing the Umayyads Seeing: Charting Early Islamic Attitudes toward Visual Perception.” From January through June he was based at the American Center of Oriental Research in Amman, Jordan, where he was supported by a fellowship sponsored by the Council of American Overseas Research Centers. Over the summer he participated in a month long workshop in Barcelona entitled, “Networks and Knowledge: Synthesis and Innovation in the Muslim-Christian-Jewish Medieval Mediterranean,” sponsored by the National Endowment for the Humanities. This fall he is based in Jerusalem conducting fieldwork in Israel and the West Bank. During this time he has presented papers at two conferences: the first, entitled, “Beyond Borders: The Impact of Cultural Exchange in Art History,” at the University of Cambridge, and the second entitled “Looking Widely, Looking Closely: Third Biennial Symposium, the Historians of Islamic Art Association,” at the Metropolitan Museum of Art.



Theodore Van Loan exploring Petra during his fieldwork at the American Center of Oriental Research in Jordan

Emily Warner

In Spring 2012, Emily Warner (ARTH) presented her paper, “Reparative Primitivism? Jacob Epstein and Sculptural Empathy,” at the Rutgers Graduate Student Conference “Modernism and the Folk: Beyond Primitivism”. This fall, she completed her qualifying exams and advanced to ABD status. She also earned her Teaching Certificate from the Center for Teaching and Learning at Penn. With the aid of a Campbell-McCoubrey Fellowship, she will spend Spring 2013 visiting archives and conducting research for her dissertation on the changing role of the abstract mural in the United States.



## Program News

### Cinema Studies



Film director Mark Waters (Mean Girls, Freaky Friday) and Columbia Pictures president Doug Belgrad at Penn Film and Media Pioneers 4 in October 2012

The Cinema Studies Program has had another exciting year. The program continues to host a non-stop series of conferences and speakers including visits by the experimental filmmaker Peter Greenaway, the Academy Award-nominated director of *The Footnote* (Israel), Joseph Cedar, and *Mean Girls* director Mark Waters, among many others. The program's conferences included "Enchanted Drawing," the second part of an animation conference which originated at the Humboldt University, and the fourth bi-annual "Penn Pioneers" conference, which featured Penn students, faculty, and alumni.

Cinema Studies faculty have been celebrated this year. Timothy Corrigan won the prestigious Katherine Singer Kovacs award for his book *The Essay Film*, and Peter Decherney lectured at the Academy of Motion Picture Arts and Sciences to celebrate his new book *Hollywood's Copyright Wars*. Karen Beckman published a series of groundbreaking essays on animated films, and screenwriter Kathy DeMarco van Cleve produced a film, *Fugly*, based on her original screenplay. In addition to the standing faculty, Cinema Studies hosted several distinguished visiting faculty; Mia Mask (Vassar) taught African-American film and Scott Bukatman (Stanford) taught a graduate course on spectacle in the movies.

The program has continued its commitment to offering global and professional opportunities to students. The internship program expanded to offer student internships in Los Angeles, New York, Philadelphia, and the Caribbean, and for the 15th consecutive year, the program took 30 Penn students to the Cannes film festival.

### Visual Studies



VLST Class of 2012 collectively drawing with light and camera to create the 2012 Senior Thesis Exhibition announcements

The Visual Studies (VLST) program had a lively year in 2012. Last fall a new Architecture Track became available to Sector C majors. Designed in collaboration with the Architecture Department, the track offers students the opportunity to study architectural design within a broad, visual studies framework.

In May, fifteen Visual Studies majors received BA degrees. Three of the seniors were awarded the Program's Charles Willson Peale Prize for an outstanding thesis: Megan Lewis Velong for her gallery installation exploring embodied perception and the artistic environment as a space for social and political activism; Amy Tarangelo for a thesis that merged two formats in which science and visual art were linked (scientific illustration and cabinets of curiosity); and Levi Thornton for his interactive digital program that brought conceptual art into the era of connectivity. This year seventeen majors have thesis projects well underway. Among them are projects that adapt traditional media to new circumstances; examine product design in relation to human emotion and synesthesia; investigate visual perception among animals; analyze art for evidence of correlation between visual perception and mental disorders; contrast visual and textual learning; explore the power of media to shape perception; examine visual aspects of new technologies; and more.

The four members of this year's Undergraduate Advisory Board—Emily Dieckmeyer, Kira DiClemente, Dorry Guerra, and Sasha Igdalova—have planned a series of exciting extracurricular activities for Visual Studies majors and faculty. They opened the year in October by hosting a tea in the galleries of the Institute of Contemporary Art, where Jeremy Deller's "Joy in People" exhibition included a replica of a British snack bar.

Visual Studies is host to two guest lectures during 2012–13. In November, Norman Badler, Professor of Computer and Information Science, Director of the Center for Human Modeling and Simulation, Director and Faculty Advisor of the Digital Media Design Program spoke on "Eliminating the Visual Boundary between Real and Virtual." On February 5, the internationally celebrated artist Spencer Finch will give a public lecture about his work. His stay on campus, which will also include meetings with Visual Studies seniors, is supported by a grant from the Sachs Program for Contemporary Art.

In September, Visual Studies' cherished Program Coordinator, Brooke Sietinsons, accepted a new position assisting Professor Karen Beckman in establishing Penn's new Arts Initiative. Brooke's contributions improved every aspect of the Visual Studies Program; they extended from managing day-to-day operations to assisting each and every senior in the realization of her/his thesis project. The VLST program will miss her, but she promises to remain involved to the extent she is able. VLST is delighted to have found a superb replacement for her in Megan Lewis Velong, who is mentioned above as one of the winners of the Peale Prize in May 2012. Megan has the complicated skill set—including grace under pressure and talent in graphic and digital design—required for this position, and her energy and commitment to Visual Studies rival Brooke's. The transition has been seamless.

Please join the Visual Studies Program for the exhibition of completed senior thesis projects at the Fox Art Gallery (Cohen Hall) in April 22–May 13, 2013.

### Art and Archaeology of the Mediterranean World



AAMW students and friends relax in Philadelphia's Rittenhouse Park

The Art and Archaeology of the Mediterranean World (AAMW) program continues to be a strong presence on campus for archaeologists, art historians, ancient historians, and others with a wide range of geographical and intellectual interests. AAMW students are active in archaeological fieldwork and museums around the Mediterranean and beyond, including Greece, Italy, Sicily, Turkey, Iraq, Azerbaijan, France, Spain, and England. Similarly, AAMW faculty are carrying out fieldwork and museum projects in many of the same countries, as well as in the New World, for example in Mexico and Bolivia.

Several competitive fellowships were awarded to AAMW students this year: Meg Andrews was awarded the Rome Prize Fellowship (2011–12); Nurith Goshen won a Hirsh Fellowship with the American School of Classical Studies (2012–13); Kolb Junior Fellowships were awarded to Amanda Reiterman (2012–13), Daira Nocera (2015–17), Steve Renette (2015–17), and Jordan Pickett (2012–13).

AAMW alumni did well on the job market. Stephan Zink (AAMW PhD 2011) won a secondary-school teaching post

in Austria and a 5 year post at the Zurich Institute of Historic Building Research and Conservation; Gabe Pizzorno (AAMW PhD 2011) was awarded a three-year post-doctoral fellowship at the Penn Museum; Linda Meiberg (AAMW PhD 2011) is teaching in the Department of Classical Studies at Penn; Miriam Clinton (ABD) is teaching courses in the College of Liberal and Professional Studies (LPS) at Penn; and Justin Leidwanger (AAMW PhD 2011) accepted a tenure-track position as Assistant Professor at Stanford University in the Department of Classics, which he deferred for one year for a post-doctoral position at the University of Toronto.

The AAMW lunch-time lecture series has grown and expanded with lectures now given almost every Friday. Attendance has grown enormously to 30–50 people or more at most events. Many of these attendees are faculty and students in Ancient History, Anthropology, NELC, History of Art and other departments/programs, attesting to the power of the series' outreach potential. It has become a real hub of "ancient world" presence on campus.

### Center for Ancient Studies

The Center for Ancient Studies continues to bring together students, faculty, and members of the greater Philadelphia community through the promotion and support of events pertaining to pre-modern societies. CAS has sponsored and co-sponsored a variety of events across campus, ranging from individual lectures and workshops to symposia, international conferences and museum exhibits.

Two events were held in March 2012. The 2011–12 CAS graduate student conference, "Crowned Victor: Competition and Games in the Ancient World," coordinated by Arthur Jones, explored the theme of competition in the ancient world. Eleven students from ten different universities presented papers, and Professor Takeshi Inomata (University of Arizona) gave the keynote address. The 2011–12 CAS annual symposium, organized by Professors Lothar Haselberger, Renata Holod, and Robert Ousterhout, "Masons at Work," attracted more than 100 participants to examine building practices in the pre-modern world. In addition to seven invited speakers, a call for papers attracted 29 speakers from more than a dozen countries. The proceedings are now available online.

In October, Professors Ousterhout and Reed organized the 2012–13 CAS annual symposium on "The End of Time." In conjunction with the Penn Museum exhibit "Maya: Lords of Time," the symposium explored comparative perspectives on the end of time. Speakers included Simon Martin, David Carrasco, Jalh Dulanto, Elaine Pagels, Richard Emmerson, Benjamin Fleming, and Peter Struck. Plans are now under way for the 2012–13 CAS graduate student symposium, organized by Rose Muravchick. Scheduled for March 2, 2013, it will consider "Ephemeral Relics: Approaches to the Five Senses in the Ancient World."

Center director Robert Ousterhout is on sabbatical for the 2012–13 academic year. Annette Yoshiko Reed (Penn Religious Studies) is serving as interim director. For more information on these and other events, visit the CAS website at: [www.sas.upenn.edu/ancient](http://www.sas.upenn.edu/ancient).



## 2012 Degrees Awarded

### History of Art Undergraduates 2012:

Elena Corda, Caitlin Costello, Thadeus Dowad, James Ebeling, Michael Falcetano, Charles Gray, Hoa Hoang, Hasbrouck B. Miller III, Margot Neuburger, Virginia Senf, Caitlin Vieth

### Visual Studies Undergraduates 2012:

Katherine Aucott, Barbara Darko, Evan Ellman, Genevieve Fischer, Natalie Franke, Molly Johnson, Priscilla Leung, Megan Lewis Velong, Carlyn Mehaffey-Coy, Bethany Morgan, Alice Lovell-Rossiter, Alex Salsman, Amy Tarangelo, Allison Tatios, Levi Thornton

### Cinema Studies Undergraduates 2012:

Tamar Lisbona, Thang Thai, Daniel Abrams, Sara Brenes-Akerman, Carolina Castro, Jayme Chen, Pascal Combes-Knoke, Jordan Feldman, Steven Green, Sean Kelly, Emily Leitner, Ian Lynch, Terrence Sellers-Saidi, Nikolas Stergiopoulos, Jais-Alexis Tollette, Anthony Xie, Yue Xu

### Cinema Studies Graduate Certificates:

Claudia Consolati (ITAL), Ruth Erickson (ARTH), James Fiumara (ENGL), Matthew Handelman (GRMN), Erin Kelley (ARTH), François Massonnatt (FREN), Michele Rossi (ITAL), Greg Steirer (ENGL), Madeline Wilcox (EALC)

### History of Art 2012 Masters Papers:

Heather Hughes, “Istanbul á La Mode: Osman Hamdi Bey and the Modern Ottoman Woman” (Advisor: R. Holod)

Emily Neumeier, “Anatolian Mont Sainte-Victoire: French Painting and Turkish Modernism” (Advisor: A. Dombrowski)

Emily Warner, “Action Painting as Art Criticism: Rereading Harold Rosenberg on Art” (Advisor: M. Leja)

Rosa DeArmes, “Warrior Saints Defending Constantinople” (Advisor: R. Ousterhout)



Professor Julie Davis and Erin Kelley at Erin's PhD defense

### History of Art 2012 Doctoral Dissertations Defended:

Nachiket Chanchani (PhD),  
“Fordings and Frontiers: Architecture and Identity in the Central Himalayas, (c. 7–12th centuries CE)” (Advisor: M. Meister)

Erin Kelley (PhD),  
“Confronting Modernity: Shirakaba and the Japanese Avant-garde” (Advisor: J. Davis)

Shannon Martino (PhD),  
“The Intersection of Culture and Agency as Seen Through the Shared Figurine Genre of the Prehistoric Southwest Black Sea” (Advisor: H. Pittman)

Julia Perratore (PhD),  
“Laity, Community and Architectural Sculpture in Roanesque Aragon: Santa Mariá de Uncastillo” (Advisor: R. Maxwell)

Miya Tokumitsu (PhD),  
“Die Kleine, die Feine, die Reine, die Eine (The Small, the Fine, the Pure, the Rare): the Sculpture of Leonhard Kern (1588–1662)” (Advisor: L. Silver)

Alexandra Davis Weiss (PhD),  
“The Artist-as-Celebrity: Picturing Artistic Fame in Vanity Fair, Vogue, and Harper's Bazaar Magazines, 1921–1951” (Advisor: M. Leja)

## Honors and Awards

### Faculty Awards

Timothy Corrigan has won the Society for Cinema and Media 2012 Kovács Book Award for his book, *The Essay Film: From Montaigne, After Marker* (Oxford University Press, 2012)

Julie Davis received the Trustees Council for Penn Women (TCPW) Excellence in Advising Award in 2012.

André Dombrowski was named a member of the Institute for Advanced Study (School of Historical Studies) in Princeton for the academic year 2012–13.

Larry Silver received the Lindback Award for distinguished teaching from the University of Pennsylvania School of Arts and Sciences.

Kaja Silverman is the recipient of the Andrew W. Mellon Foundation Distinguished Achievement Award in recognition of her exemplary contributions to humanistic scholarship. The award of 1.5 million dollars will support her scholarly pursuits as an art historian and visual theorist as well as related arts programming that will increase opportunities for scholarship and teaching at Penn over the next six years.

### Departmental Travel Grants

Campbell-McCoubrey Fellowship  
William Schmenner, Laura Tillery, Emily Warner

Latner Fellowship  
Anastasia Amrhein, Larisa Grollemond, Heather Hughes, Marina Isgro

Goldman Rabinowitz Fellowship  
Elizabeth Lastra, Carolyn Trench

Thune Fellowship  
Lane Rubin

### David M. Robb Thesis Prize

James Tyler Ebeling, “Massacre: Gérôme, Orientalism, and Violence at the 1867 Exposition Universelle” (A. Dombrowski)

### Cinema Studies Awards

Best Honors Thesis: Anthony Xie  
Best Essay: Steven Green  
Best Screenplay: Jamie Napoli, Sandra Sohn  
Best Student Activity: Tamar Lisbona, Alexander Niculescu

## The Rich Scholarship

Lauren Robie is a junior majoring in Visual Studies, concentrating in Art Practice and Technology, and minoring in Art History. Since May of 2011, she has interned with the Association for Public Art (aPA), the nation's first private, nonprofit organization dedicated to integrating public art and urban planning. In addition to working as the marketing and graphic design intern, she has acted as a public art ambassador for their Sculpture Saturdays family workshops, Site Seeing: Re-discover Public Art this Spring! public art awareness programs, and most recently, Open Air, an interactive light installation by Raphael Lozano-Hemmer commissioned by the aPA.

During Spring 2013, Lauren will be studying urban design at the Danish Institute for Study Abroad in Copenhagen. There, she hopes to start research for her Visual Studies senior thesis, which will explore the public art and architecture of Copenhagen in relation to its history and environment.

Finally, Lauren will be featured this spring on HBO's YoungArts MasterClass with painter James Rosenquist. As a 2010 YoungArts finalist in visual arts, she was given the opportunity to paint with Rosenquist in his studio in Aripeka, Florida and to visit and discuss his work at the Museum of Modern Art.

### VLST Charles Willson Peale Thesis Prize

Megan Lewis Velong, “Embodied Perception/ Embodied Allegiance: emotion and embodiment in participatory art”  
Advisors: G. Hatfield (PHIL), B. Wahl (FNAR), K. Beckman (ARTH)

Levi Thornton, “Art Web: an exploration of collaborative creation”  
Advisors: G. Tentler (ARTH), O. Telhan (FNAR), A. Haeberlen (CIS)

Amy Tarangelo, “Wonder and Curiosity: From Kunstkammer to Contemporary Art and Science”  
Advisors: T. Svitkina (BIOL), M. Leja (ARTH), J. Schneider (FNAR)

### ARTH / VLST Undergraduate Awards

Andrew W. Mellon Fellow of the Penn Humanities Forum on Peripheries  
Lane Rubin, Mark Pantano

Seltzer Family Digital Media Award  
Davis Butner

College Alumni Society Undergraduate Research Grant  
Erin Beck, Davis Butner, Dorry Guerra, Ian Bussard, Irina Markina, Joshua Herren

The Howard and Sharon Rich Scholarship  
Lauren Robie

Penn History of Art Curatorial Fellowship  
Yae-Jin Ha

Hoesley Digital Literacy Fellow  
Elliot Brooks



**Summer Humanities Internship**  
Elliot Brooks, Ian Bussard, Caroline Cugley, Erica, Shockley, He-Jae Yoon, Lin Zheng

**Thouron Prize**  
Serena Ghanshani, Joshua Herren

**Penn Undergraduate Research Mentorship Program**  
Anais Ortiz

**Penn Undergraduate Climate Action Grants**  
Mark Pantano

## ARTH / AAMW Graduate Awards



Lacey Baradel, Ruth Erickson, Michael Leja, and William Schmenner at the “Enchanted Drawing II: Animation Across the Disciplines Conference”

**Henry Luce Foundation/ACLS Dissertation Fellowship in American Art**  
Lacey Baradel

**Hilla Rebay Graduate Summer Internship, Solomon R. Guggenheim Museum, New York**  
Marina Isgro

**Helena Rubenstein Fellow, Whitney Museum of American Art Independent Study Program**  
Charlotte Ickes

**SAS Dissertation Research Fellowship**  
Lacey Baradel

**Curatorial Fellowship at ICA Boston**  
Ruth Erickson

**Japan Foundation Doctoral Fellowship**  
Jeannie Kenmotsu

**Metropolitan Museum of Art Rousseau Fellowship**  
Nathanial Prottas

**SAS Hopkins Fellowship**  
Heather Hughes

**US Department of Education Foreign Language and Area Study Fellowship (FLAS)**  
Quintana Heathman, Kathryn Morgan, Emily Neumeier

**Fulbright Fellowship**  
Heather Hughes

**Samuel Kress Foundation Fellowship**  
Laura Tillery

**Center for Teaching and Learning Fellowship**  
Will Schmenner

**INSTAP Fresco Fellowship**  
Nurith Goshen

**University of Pennsylvania Penfield Fellowship**  
Nathanial Prottas, Miranda Routh

**Penn Museum Student Summer Research Grant**  
Anna Sitz

**AAMW Travel Grant**  
Kurtis Tanaka, Steve Renette, Miriam G. Clinton, Lara Fabian, Sarah Linn, Kathryn Morgan

**President Gutmann Leadership Award**  
Heather Hughes

**Beinecke Fellowship**  
Patricia Kim

**American Center of Oriental Research Fellowship**  
Theodore Van Loan

**SAS Dean’s Fund**  
Alexander Kauffman

**Institute of Turkish Studies Grant**  
Emily Neumeier

**American Research Institute in Turkey (ARIT) Dissertation Fellowship**  
Emily Neumeier

**Global Cities Travel Scholarship**  
Emily Neumeier, Carolyn Trench

**Philadelphia Museum of Art Summer Fellowship**  
Alexander Kauffman

**American Center for Oriental Research Fellowship**  
Jordan Pickett

**American School of Classical Studies Hirsch Fellowship**  
Nurith Goshen

**Kolb Junior Fellowship**  
Jamie Sanecki, Daira Nocera, Jordan Pickett, Amanda Rieterman, Steve Renette, Patricia Kim

## Alumni News

**Rachel Arauz**  
(ARTH PhD 2000) curated “Julianne Swartz: How Deep is Your” at the Decordova Museum, September 02, 2012–December 30, 2012. The exhibition will travel to the Scottsdale Museum of Contemporary Art in 2013.

**Juliet Bellow**  
(ARTH PhD 2005) is Assistant Professor of Art History at American University. Bellow is currently serving as a Consulting Scholar for the National Gallery of Art’s upcoming exhibition “Diaghilev and the Golden Age of the Ballets Russes: When Art Danced With Music.” Her book, *Modernism on Stage: The Ballet Russes and the Parisian Avant-Garde*, will be published with Ashgate in early 2013.

**Beth Citron**  
(ARTH PhD 2009) is the Assistant Curator at the Rubin Museum of Art. Her newest exhibition “Radical Terrain,” on view from November 16, 2012–April 29, 2013, was of recent topic in the New York Times article, “South Asia Through Modernist Binoculars, ‘Radical Terrain’ at the Rubin Museum of Art.”

**Nachiket Chanchani**  
(ARTH PhD 2012) spent February and March 2012 in London on a Jawaharlal Nehru Trust Fellowship conducting research on hand-scrolls and manuscripts of pre-Mughal Western India. In the late summer, he completed his doctoral dissertation “Fordings and Frontiers: Architecture and Identity in the Central Himalayas, (c. 7–12th centuries CE).” In September, he joined the Departments of the History of Art and Asian Languages and Literatures at the University of Michigan, Ann Arbor as Assistant Professor of South Asian Art and Visual Culture. For the 2012–13 academic year, Michigan has given Nachiket scholarly leave to hold a Smithsonian Institution Postdoctoral Fellowship at the Freer Gallery of Art and Arthur M. Sackler Gallery in Washington, DC.

**Peter Clericuzio**  
(ARTH PhD 2011) finished a one-year stint as a Lecturer in Art History at the University of Tennessee in Knoxville and started a three-year position (2012-15) as the Academic Programs Manager at The Wolfsonian–Florida International University, a museum and research center in Miami Beach. At the Southeastern Collegiate Art Conference in October, he presented a paper on Art Nouveau, French politics, and modernity, drawn from his dissertation work. He will also present at the Savannah Symposium hosted by the Savannah College of Art and Design in February 2013.

**Robert E. Gerhardt**  
(ARTH MA 2008) guest curated and wrote the catalogue for the first retrospective of the seventeenth-century Amsterdam genre painter and portraitist Michiel van Musscher at the Museum Van Loon in Amsterdam. Titled “Michiel van Musscher (1615-1705): The Wealth of the Golden Age,” the exhibition extended from March 9–June 10, 2012. The catalogue (WBooks of Zwolle, The Netherlands), historically is the first examination of the Van Musscher’s body of work that includes drawings, mezzotints, genre and portraiture. A monograph and catalogue raisonné are nearing completion.

**Natasha Ruiz-Gomez**  
(ARTH PhD 2006) is the RCUK Fellow / Graduate Director (Taught Courses) in the School of Philosophy and Art History, University of Essex. This year she was granted permanency (the UK’s version of tenure) in the School of Philosophy and Art History at the University of Essex, and will be a Lecturer as of January 2013.

**Tamara I. Sears**  
(ARTH PhD 2004) received a Fulbright Nehru Senior Research Fellowship to conduct research in India for a second book project, tentatively entitled “Following Rivers ‘Rich in Honey’: Temple Towns and Mobile Communities in Precolonial India.” She is currently Assistant Professor of the History of Art at Yale University.

**Freyda Spira**  
(ARTH PhD 2006) opened “Dürer and Beyond: Central European Drawings at the Metropolitan Museum of Art, 1400–1700” in New York and “Imperial Augsburg: Renaissance Prints and Drawings 1475–1540” at the National Gallery of Art in Washington, D.C. “Imperial Augsburg: Renaissance Prints and Drawings 1475–1540” will be at the Blanton in Austin in 2013, and at Vassar in 2014 with a catalogue accompanying each show.

**Isabel L. Taube**  
(ARTH PhD 2004) curated the exhibition, “Impressions of Interiors: Gilded Age Paintings by Walter Gay,” which was on view at the Frick Art & Historical Center, Pittsburgh, PA from October 5, 2012–January 6, 2013. Its second venue is The Henry Morrison Flagler Museum, Palm Beach, FL, where it will be on view from January 29, 2013–April 23, 2013. The exhibition is accompanied by a fully illustrated catalogue published by D. Giles, Ltd.

**Robin Williams**  
(ARTH PhD 1993) is the Chairman, Department of Architectural History at Savannah College of Art and Design. He is embarking on a book project with the Society of Architectural Historians and the University of Virginia Press to serve as the lead author of a new book in their Buildings of the United States series—the Buildings of Savannah. It will be the first volume conceived from the outset as a city-focused volume.





Erica Levin presenting, "A New Social Media Consciousness: Stan VanDerBeek's Network Media," during her November 2012 Colloquium



David Brownlee in his September 2012 Colloquium, "Modern Chemistry: Dr. Barnes of Philadelphia and his Architecture"

## 2012–2013 Colloquium Series

### Fall 2012

#### September

- 14 Karen Beckman, "Animating Alain Resnais"
- 28 David Brownlee, "Modern Chemistry: Dr. Barnes of Philadelphia and his Architecture"

#### October

- 12 Gwendolyn DuBois Shaw, "Malcolm X Moderne: Barbara Chase-Riboud's Phenomenological Challenge to Art Criticism"
- 26 Miranda Routh, PhD Candidate, "The Idea of the Renaissance in British Architecture, 1750-1890"

#### November

- 9 George Marcus, "Houses of Louis Kahn: the Inside Story"
- 16 Erica Levin, PhD Candidate, "A New Social Media Consciousness: Stan VanDerBeek's Network Media"
- 30 Carolyn Trench, PhD Candidate, "Marlon Riggs' Tongues Untied: Listen up to the Grand Diva Rap"

#### December

- 7 William Noel, "Medieval Manuscripts as Truly Open Data"

### Spring 2013

#### January

- 25 Julie Davis, "Replicating the Art of Painting in Print: A Reconsideration of Toriyama Sekien, his Students and their Aesthetic Public"

#### February

- 1 Brian Rose, "Who Owns Antiquity?: the Case of the Troy Gold in the Penn Museum"
- 8 Larry Silver, "Prince of Peace? Pieter Bruegel's Biblical Kings"
- 22 Danny Marcus, PhD Candidate, "The Automobile as Interior: Matisse, Modernism, and the Afterlife of Ornament"

#### March

- 15 Ted Van Loan, PhD Candidate, "Seeing the Umayyads Seeing: Charting Early Islamic Attitudes toward Visual Perception"
- 22 Holly Pittman, "Art and Identity in Bronze Age Iran"

#### April

- 5 Kaja Silverman, TBA
- 12 PMA Graduate Symposium
- 19 Nathaniel Prottas, "Survival and Revival: Netherlandish and German Painting c. 1460–1530"

## 2012 Sponsored Events

### Spring 2012

#### January

- 30–31 "Working Group in Medieval Sculpture, 1100–1550" Conference

#### February

- 2 Medieval Studies Lecture: Eric Palazzo (University of Poitiers), "The Liturgy and the Five Senses: The Cartulary of Saint-Martin-du-Canigou"
- 3 Visiting Performance Artist, Ashley Ferro-Murray: Artist talk and workshop at the Annenberg Center for the Performing Arts
- 9–11 "Abstract Painting and Beyond Conference," organized by Kaja Silverman
- 16 Visual Studies Lecture: Orkan Tehlan, "Of Mice And Men"

#### March

- 08 "Enchanted Drawing: Animation as Imaging Culture" @ Humboldt University (Berlin), co-organized by Erna Fiorentini (Humboldt), Karen Beckmann (Penn) and Oliver Gaycken (U. of Maryland)
- 21 Lecture, George Baker: "Mike Kelley: Sublevel"
- 29 Medieval Studies Lecture: Scott G. Bruce (University of Colorado-Boulder), "Hagiography and the Invention of Islam at Cluny"

#### April

- 7 "The Poem of Baudi for the Countess Adele: A Starting Point for a Broad Reading of Medieval Latin Ekphrasis"
- 13-14 "Polo S: Reorienting the Visual Culture of the Early Americas," @ McNeil Center for Early American Studies, organized by Gwendolyn DuBois Shaw.
- 17 Visual Studies Senior Exhibition Opening @ Fox Gallery

#### May

- 07 Medieval Art Lecture: Vincent Debiais (Univ. of Poitiers), "The Poem of Baudi for the Countess Adele: A Starting Point for a Broad Reading of Medieval Latin Ekphrasis"
- 10 "Working Group in Medieval Sculpture" Conference
- 14 Graduation Receptions for History of Art, AAMW, Visual Studies and Cinema Studies



Alex Alberro and Hans Haacke in conversation at Slought during "Hans Haacke: On Site-Specificity," (Photo courtesy of Aaron Levy)

### Fall 2012

#### September

- 22 Enchanted Drawing II: Animation Across the Disciplines Conference organized by Karen Beckman (Penn), Erna Fiorentini (Humboldt), and Oliver Gaycken (Maryland)

#### October

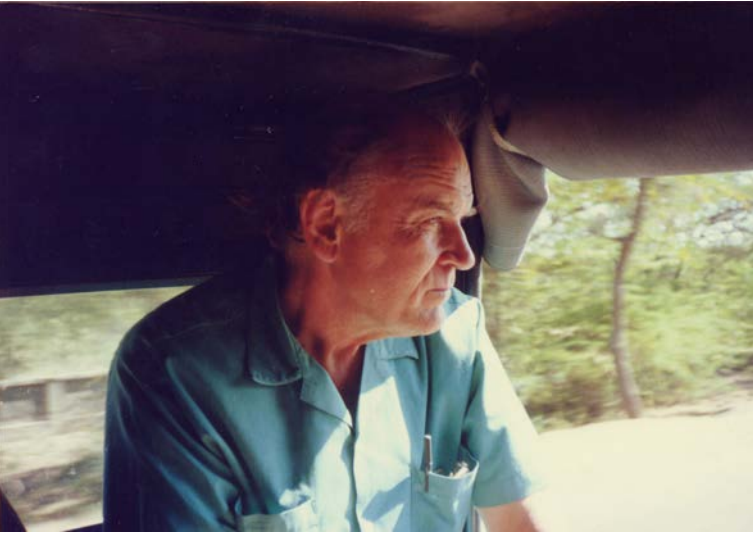
- 2 Lecture: Jonathan Lopez, "The Man Who Made Vermeers"
- 3 "Impressionism: Sensation and Translation," a talk by André Dombrowski @ Arthur Ross Gallery
- 29 Medieval Art Lecture: Manuel Castiñeiras (Univ. Barcelona), "Cleric or Layman: Literacy, Learning, and the Biography of Painters in 12th-Century Catalonia and Tuscany"

#### November

- 2–3 The Fourth Annual Anne d'Harnoncourt Symposium: "The Art of Sculpture 1100–1550: Sculptural Reception"
- 13 Visual Studies Lecture: Norman Badler, "Eliminating the Visual Boundary Between Real and Virtual"
- 18 Bus Trip to Frank Lloyd Wright's Beth Shalom in Elkins Elkin's Park, PA with Professor David Brownlee
- 29 Hans Haacke and Alexander Alberro in conversation @ Slought, "On Site-Specificity"



In Memoriam



Bernard Wailes 1934-2012

Dr. Bernard Wailes, Associate Professor Emeritus of Anthropology and Associate Curator Emeritus of European Archaeology at the Penn Museum, passed away March 30 in London, England. He would have turned 78 on April 3, 2012.

Dr. Wailes was director of excavations at the important Iron Age “royal” site of Dún Ailinne in Co. Kildare, Ireland, from 1968 to 1975, but will be best remembered for his lasting influence on European archaeology at the University of Pennsylvania and in the United States.

Born in St. Mawgan, Cornwall, he received his BA (1957), MA (1961) and PhD (1964) from the University of Cambridge (St. Catharine’s College) where he was a student of noted archaeologists Grahame Clark and Raleigh Radford and medievalist Nora Chadwick. Although his areas of expertise spanned later prehistoric to early historic Europe, with Ireland in particular, he maintained a profound interest in the entire field of archaeology throughout his life.

His breadth of knowledge served him well when he came to Penn in 1961 and initiated the university’s distinctive interdisciplinary program in European archaeology and field methods. This program took many forms over the years, with Dr. Wailes serving as chair at various times for the graduate groups of Classical Archaeology, Ancient History, and Art and Archaeology of the Mediterranean World. He was also involved in curriculum committees on such varied subjects as medieval studies, environmental studies, and radiocarbon dating.

Dr. Wailes became Associate Curator of the European Archaeology Section of the Penn Museum in 1970 after this collection was made separate from the Mediterranean Section. He also served as editor of the museum’s magazine, Expedition, from 1978 to 1987. He was one of the first Senior Fellows of the Louis J. Kolb Society, which supports the research of promising Penn graduate students in academic disciplines related to the museum’s mission. In 1996, he edited a volume on Craft Specialization and Social Evolution in memory of the archaeological giant V. Gordon Childe, from whom he traced his intellectual lineage. Many former students of Dr. Wailes—themselves now prominent scholars of ancient Europe in the U.S. and abroad—came together in 2000 for a symposium at the Penn Museum in honor of their mentor, attesting to his enduring legacy and contributions to the discipline.

Dr. Wailes received a distinguished teaching award from College of General Studies in 1996 and retired officially in 1999, but continued to advise students, write, and travel. In 2007, he co-authored (with Dr. Susan Johnston) the definitive monograph on his work at Dún Ailinne and was guest of honor at the dedication of a new interpretive park at the site in 2008.

He will be deeply missed by his family and innumerable friends, students, and colleagues.

(courtesy of University of Pennsylvania department of Anthropology)

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Renata Holod breaking the walls of jaffe in 1993. Celebrate “20 Years in Jaffe” in the Spring of 2014 with us! (Photo by Tom Leonardi)

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Artist Carolee Schneemann talks with students from the Spiegel Freshman Seminar taught by Professor Aaron Levy

back cover:  
Brody Condon  
LevelFive, 2010  
Live roleplaying performance, Hammer Museum  
(Performance stills)  
Courtesy of Brody Condon

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