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 “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 Stillen, the Halpern-Rogath family, Leah Goldman Rabowsky, 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:

Opposite:
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, 1100–1350: 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 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 13th-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 key 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 Glencar 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 Dullios 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 preparations for the exhibition, 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 dancing samba music by Philadelphia’s own AIB Brasil, playing African influenced music (samba batucada, samba reggae, pagode, maracatu, jexa) 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/sambassaoo.

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 History and Archaeology at Columbia University, the course explored developments in contemporary art and 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., and 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 Dullios Shaw and Dr. Jennifer Burns, 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 Barbiero. 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 meet- ings 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 prepara- tion for their research papers.

Tomb Effigy of a Knight (Hem Sainte Marie, Le Genevraye, Normandy; Philadelphia 4 Paris speakers focused on the materials and media of sculpt-
Michael Loga 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 Gwenda Bulloch 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 premodern 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 thirteenth through the nineteenth century, some 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 have raised 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 Kennotsu 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.

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

This fall 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 Krakauer Memorial Lecture at the Goethe-Universität in Frankfurt-am-Main, and a lecture at the Philosoph-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/2/) at the Institute of Contemporary Art. 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 traveled 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).

Karen Beckman

Faculty News

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 50 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, Ada 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 McVille, and Arturo Schwartz. In so doing, they discussed why Lucy Lippard 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 programing 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 extant 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,” host- ing a weekend of scholarly talks and conversations with contemporary artists. Silverman’s next major conference, “Intimate Conversations,” 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 it as a center for reflection on issues related to the exhibitions on view.

Karen Beckman

Faculty News

David Brownlee

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

often stormy partnership with his architect (again Paul Cret) in creating its Foundation’s galleries in Merion (1922–1935) as well as accounting the arduous process by which Tod Williams and Billie Tsien designed the resplendent new museum on the Parkway. Brownlee’s work 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 Montage, After Marker. In May, he was a Visiting Professor at the National University of Vietnam, Hanoi.
Julie Nelson Davis

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 African Studies in London, and the University of Kansas, Museum, the Japan Research Centre at the School of Oriental and African Studies in London, and the University of St. Andrews. In September, she had the pleasure of accompanying a group of 22 Penn alumni on a trip up the Danube, lecturing on the traces of the Habsburg Empire.

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). 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.

Haselberger’s book on Hormogenes is still expanding. It turns out that the fame of this Hellenistic architect is essentially the product of a ‘Hormogenian revival’ in the Augustan era (Vitrivius 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—the 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 June, she travelled to Vienna and then to Kyiv to continue work with the Chyngyl 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 “Under a microscope: The examination of Freer Gallery’s Siege 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 AsiaQtiques. Holod is now in the position of Past-President of the HAA.

André Dombrowski

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 fantasti-
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 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 research. On the faculty board of the University Scholars program, 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 research.

Michael Leja


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, 1100–1350, created with Jean-Marie Guillet 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 Depart- ment News.)

In conjunction with the November conference, Robert Maxwell hosted Manuel Castañeras (Universitat Autònoma de Barce- lona) for several weeks as a visiting professor. Professor Castañeras 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.

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 inves- tigations 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 Pratts 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 Cappado- cia took on an equally international flavor, with participat- ing 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.

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 Gennadius Library in Athens, which opened in late November 2012.


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, Ouster- hout teamed up with D. F. Ruggles for a session titled “Mosque-
Holly Pittman

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 Chogha 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 C, 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 history of the ancient Near East.

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 Pistolleto, 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 in Picasso in São Paolo 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-garde. 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

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 discovery 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 Gordon.

Twelve continuing his research on Byzantine settlements in Cappadocia.

In 2012–13, spending the academic year as a residential Graduate Chair of both ARTH and AAMW, Ousterhout is on leave 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 Chogha 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 C, 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 history of the ancient Near East.

Holly Pittman at Arslantepe holding a seal impression with artist collaborator Ruth Erickson and students

This was his last field season at Troy, where he completed his monograph Architecture, Stratigraphy, and Small Finds of the West Sanctuary and Hellenistic and Roman tombs dedicated to the goddess Cybele. Most of his fieldwork at Gordon 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.

Thru 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.

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 graphic arts, 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 Pflisterer 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 prices of that research will appear shortly in a Blackwell’s anthology on early modern European art edited by J. Saslow and B. Bohn.

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. 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 Performance” 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-Rogat 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 Picchu 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

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

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This year’s event coincides with an exhibition at the Philadelphia Museum of Art on the topic of abstraction in the art of the past century. Together art historians and artists for three days of lively discussion.

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 organizing the “Animation Across the Disciplines” conference, co-organized by Karen Beckman with support from the AAMW Sachs Program for Contemporary Art programming in 2012, 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 to participate in “Intimate Collaborations.” During the spring, Silverman will host 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 Aasmo to Penn’s campus for a residency.

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 (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 Naxçivan, Azerbaijan where she participated in an archaeological survey of highland regions around the site of Oglanqala. 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 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.

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 HopkinsFellows School of Art (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, “İstanbul’a 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 also 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 Print Culture.” 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.
With the support of a Goldman Rabbinowitz Fellowship, Elizabeth Lastra (AAMW) 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 Camino 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 Survey project. Sarah served as the project’s registrar, where she was in charge of all the objects discovered in the summer. This season, she opened a new area in the south Lower Town of Zceri (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.

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 Hilal 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 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 Lycean Way. She then joined the Neubauer Expedition of the University of Chicago to Zceri, for her fifth season of excavation there. This summer, she opened a new area in the south Lower Town of Zceri (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.

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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 in-sight 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 sum-mer, 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 Kolo 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 Chugui Kurgan project.

Amanda Reiterman

Amanda Reiterman (AAMW) continues to focus on her dis-sertation. 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 (“Keimëlla 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, “Attara’s Olive or Persephon’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 Petters’ Quarter at Corinth.” The poster received the award for Best Poster Runner-Up.

Steve Renette

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.
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. Herskovits’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.

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 Reckless: The Melville J. Herskovits/Carleton Bezanson Correspondence.” The scholarship enabled her to conduct her dissertation research in the United Kingdom this fall. In the summer of 2012, she guest-edited an issue of the journal Modern Architectures: The First, entitled “Beyond Borders: The Impact of Culture on Modern Architecture.”

Laura Tillery

Laura Tillery (ARTH) spent her summer traveling to Northern Germany and working on her German language skills. With support from the Campbell-McCurourney Fellowship, she visited Berlin, Lübeck, Hamburg, Lüneburg, and Könin, where she explored medieval museum collections, toured the Hansa City Halls and sampled pasties and Kolsch. 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.”

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-McCurourney 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.

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, Caro lyn 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 Jacqueline Whitefield. The trip was funded by the department’s Goldmann Robinowitz 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.

Emily Warner

In Spring 2012, Emily Warner (ARTH) presented her paper, “Reparative Primitivism! Jacob Epstein and Sculptural Empha-sy!” 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-McCurourney 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.

Theodore Van Loan

Theodore Van Loan (ARTH) has been conducting fieldwork for his dissertation tentatively 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 bas ed 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 Institute of Islamic Art Association,” at the Metropolitan Museum of Art.

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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.

Faculty and alumni 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 film, and screenwriter Kathy DeMarco van Cleave 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 more.

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.

Program News

Cinema Studies

The Visual Studies (VLS) 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 Wilson 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 Taraneglo 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.

Four of the members of this year’s Undergraduate Advisory Board—Emily Diekmeyer, 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 Delley’s “Joy in People” exhibition included a replica of a British snark bar.

Visual Studies is hosting 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, and 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 VLS program will miss her, but she promises to remain involved to the extent she is able. VLS 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

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); Nunh Goshen won a Hinsh Fellowship with the American School of Classical Studies (2012–13); Kolb Junior Fellowships were awarded to Amanda Reiterman (2012–13), Davia Roerig (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 Pizorno (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 Clymer (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, Anthropolgy, NELC, History of Art and other departments, 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 gradu- ate 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 con- junction with the Penn Museum exhibit “Maya: Lords of Time,” the symposium explored comparative perspectives on the end off. Speakers included Simon Martin, David Carrasco, Jahl Dolanto, 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 con- sider “Ephemerai Relics: Approaches to the Five Senses in the Ancient World.”

Center director Robert Ousterhout is on sabbatical for the 2012–13 academic year. Annette Yoshiiko 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.
History of Art Undergraduates 2012:

Elana Corda, Caitlin Costello, Thadeus Dowd, James Ebeling, Michael Falcettano, Charles Gray, Hoa Hoang, Hasbrouck B. Miller III, Margot Neuburger, Virginia Send, Caitlin Vith

Visual Studies Undergraduates 2012:

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

Cinema Studies Undergraduates 2012:

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

History of Art 2012 Doctoral Dissertations Defended:

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

Erin Kelley (PhD), “Confronting Modernity: Shriakaba 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 Maria de Uncastillo” (Advisor: R. Maxwell)

Miyia Tokurumitsu (PhD), “Die Kleine, die Feine, die Reine, die Eine (The Small, the Fine, the Pure, the Rare): the Sculpture of Leonard Kern (1588–1662)” (Advisor: L. Siver)


Honors and Awards

Faculty Awards


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

Andrè 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

Laten Fellowship

Anastasia Armeien, Laara Grolloemond, Heather Hughes, Marina Igro

Goldman Rabinowitz Fellowship

Elizabeth Lastra, Carolyn Trench

Thune Fellowship

Lara 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 created 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), R. Beckman (ARTH)

Levi Thornton, “Art Web: an exploration of collaborative creation” Advisors: G. Terkel (ARTH), G. Teihan (FNAR), A. Haaberlen (CIS)

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

ARTH / VLST Undergraduate Awards

Andrew W. Mellon Fellow of the Penn Humanities Forum on Peripheries

Lane Rubins, Mark Fanton

Selzter 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

Eliot Brooks
Alumni News


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 Bal- let, will be published with Ashgate in early 2013.


Nachtik 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 disserta- tion “T dredings 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 Literature 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 Nachtik 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 South- eastern 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 Savan- nah Symposium hosted by the Savannah College of Art and Design in February 2013.


Natascha Ruiz-Gomez (ARTH PhD 2006) is the RCUK Fellow / Graduate Director (Taught Courses) in the School of Philosophy and Art History at the 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.

Tamaara L. 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 Wash- ington, D.C. “Imperial Augsburg: Renaissance Prints and Draw- ings 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 Interi- ors: 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 accompa- nied 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 embark- ing on a book project with the Society of Architectural Histo- rians 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.
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 Automobible 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
7 "The Poem of Baudi for the Countess Adele: A Starting Point for a Broad Reading of Medieval Latin Ekphrasis"
13 "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
7 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

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 Potters), "The Liturgy and the Five Senses: The Cartulary of Saint-Martin-du-Cariguau"
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 TeHan, "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 Art Lecture: Manuel Castiñeiras (Univ. Barcelona), "Cleric or Layman: Literacy, Learning, and the Biography of Painters in 12th-Century Catalonia and Tuscany"

April
22 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 Park, PA with Professor David Brownlee
29 Hans Haacke and Alexander Alberro in conversation @ Slought, "On Site-Specificity"

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"
We would Love to Hear from You!

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 Ralegh 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]