

A photograph of a University of Pennsylvania campus in autumn. The background is a large, multi-story brick building with a curved section on the right. In the foreground, there are trees with vibrant orange, red, and yellow leaves. A person is sitting on a wooden bench in the lower center. The overall scene is peaceful and scenic.

University of Pennsylvania

Department of the History of Art

JAFFE
20/55
ARTH

NEWSLETTER | SPRING 2014

Volume III, Number II

LETTER FROM THE CHAIR

Dear Alumni and Friends,

The past year has been a time of both reflection and looking forward as we prepare for our celebration next fall of Jaffe @ 20 and History of Art @ 55. Among us are some who have seen the department and program grow and transform over more than forty years. These include both faculty and generous supporters who have devoted their energy and resources to the study of the visual arts and the built environment as a means of understanding the intellectual and cultural history of humanity. Over the decades our strategies have evolved, our offerings have increased and our discipline has expanded. We invite you to celebrate with us on November 1, 2014, on Homecoming Saturday at a panel discussion highlighting the dizzying variety of lives our alums have built, followed in the late afternoon by a reception in the Jaffe Building.

With the arrival of Professor David Kim, we are seventeen, and the Jaffe Building is bursting at its seams. Coming to us from post-doctoral positions in Zurich and São Paulo, we welcome his new and exciting approaches to Renaissance art, this year focusing on materiality and cross-cultural exchange. He and other faculty have been most productive during the past year: more than fifty lectures were delivered, more than two dozen articles were published; six volumes and edited collections appeared, all while teaching a rich undergraduate and graduate program. Undergraduates traveled to Venice with Gwendolyn Shaw for the Biennale, others curated an exhibition at the Arthur Ross Gallery drawing on the Penn Museum's collection of Native American art with Larry Silver and Robert St. George. Kaja Silverman, with the support of the Mellon Distinguished Achievement Award, brought to campus the artist Knut Åsdam who erected an original piece for the occasion in front of the Fisher Fine Arts Library as well as a video installation at the Slought Foundation. Robert Ousterhout returned from a glorious sabbatical year at Dumbarton Oaks to teach in an innovative Freshman seminar program designed by the Penn Arts and Culture program spearheaded by Karen Beckman, who at the same time served as interim director of the Penn Humanities Forum leading the year's thematic programming on Violence. The fifth annual Anne d'Harnoncourt symposium, co-organized by Christine Poggi, featured a program of papers addressing the theme "Reconsidering Paris in the 1920s: Fernand Léger in an Expanded Context" coordinated with the Léger exhibition at the Philadelphia Museum of Art.

The Mellon Foundation generously supported two programs that will extend over several years. The first one partners with the PMA to introduce advanced undergraduate and graduate students to "object-based" study within the context of museum practice. The other, co-lead by David Brownlee, supports a five-year program with the ambitious objective to reunite the Humanities with the practice-based disciplines of Urban Planning and Design through a variety of activities including faculty colloquia, site-seminars, and new undergraduate and graduate interdisciplinary courses focusing on the theme, "Fulfilling and Livable Cities: Design, Urban Life and the Humanities" (Humanities+Urban+Design).

We were saddened by the death of Malcolm Campbell last winter. Arriving to us from Princeton in 1961, Malcolm Campbell was at the heart of our department until he retired in 1996. Last April, we held a wonderful celebration of his life and career, with students and colleagues gathering with his family to remember this remarkable person and scholar. From the very beginning, Malcolm and his colleagues defined the intellectual and professional character that continues to shape the Penn Art History program, based on mutual respect, collegiality and sound academic values. On this occasion, there were many generous contributions to the endowed McCoubrey-Campbell Graduate Student Travel Fund.

We are thankful to all of the many people and foundations who support our efforts. Special thanks go to The 1984 Foundation, John and Jill Avery, Colin Campbell, Campbell Trust, the late Nan Farquhar, Elliot and Roslyn Jaffe, Kaye Family Foundation, J. Paul Getty Trust, Deborah Marrow, P.E.C.O. Foundation, Constance McPhee, the Mellon Foundation, Leah Goldman Rabinowitz, Howard and Sharon Rich, the Halpern-Rogath family, Keith and Kathy Sachs, Adam Gordon Silfen, Richard Thune, Spiegel-Wilks Foundation, Charles K. Williams II, and several anonymous friends.

Hope to see you here on November 1, 2014! Mark your calendars.



Holly Pittman

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



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The Elliot and Roslyn Jaffe History of Art Building
Image courtesy of Atkin Olshin Schade Architects



Renata Holod in 1993, making way for the Elliot and Roslyn Jaffe History of Art Building (image by Tom Leonardi)

JAFFE 20 YEARS



On September 23, 1994, the Elliot and Roslyn Jaffe Building for the History of Art was inaugurated at a festive ribbon-cutting ceremony. Twenty years later, on Saturday, November 1, 2014, we invite all alumni and friends to celebrate the achievements and transformations that the last twenty years have seen. Coinciding with the University's Homecoming Weekend, we shall sponsor that day's headline event: a panel of distinguished undergraduate and graduate alums who embody the diverse and exceptional lives for which the study of art history prepared them.

The Jaffe Building is the home of a remarkable group of scholars and teachers. Seven of the twelve members of History of Art faculty who were present at the inauguration in 1994 continue to dedicate their energies to the departmental program and the university's mission. In a department that now numbers seventeen, they are joined by ten stellar appointments whose interests strengthen and complement our core areas of study: modern and contemporary art (including cinema) and architecture; contemporary art theory; American art; Japanese art; architectural studies; print culture; European art and architecture (including Medieval, Byzantine, and Renaissance); Islamic and South Asian art and architecture; and ancient art, architecture, and archaeology. The department's faculty is augmented by strategic senior adjunct appointments, which allow museum curators and professors from nearby universities to teach at Penn regularly and advise our graduate students.

At the same time that we have grown in numbers, our breadth has also been significantly expanded by our participation in interdisciplinary programs that cross departmental and school boundaries. At the undergraduate level, Cinema Studies and Visual Studies bring large numbers of students through Jaffe's doors, and they sponsor many stimulating events. At the graduate level, we are the home of the successful Art and Archaeology of the Mediterranean World program, inaugurated around the same time as the Jaffe Building.

The original plan of the renovated Jaffe building has remained intact, and carefully restored architectural details still highlight our public spaces. With the addition of faculty and programs, we repurposed the basement research spaces as a much-needed classroom that can accommodate a medium sized lecture. Luckily its basement location is no disadvantage: art history classes are by definition in the dark!



Through the generosity of major donors, we have developed and expanded our program of curatorial and museum-based classes at both the undergraduate and graduate levels. We partner regularly with the Penn Museum, the Arthur Ross Gallery, the Institute of Contemporary Art, the Slought Foundation, and the Philadelphia Museum of Art to offer students the hands-on experiences that are so effective pedagogically. It is through such face-to-face encounters with the works of art and the people who make them that young minds begin to understand the transformative power of human creativity.

As we look forward, we anticipate more changes in what we study and how we study it. We are eager to become engaged with the arts of Africa, China, and Latin America--while maintaining the strengths that have shaped our identity. This will require working actively with other parts of the university to find synergies. At the same time, we recognize the importance of exposing our students to the rapidly changing technologies that are transforming how we record, study, and interpret visual phenomena, and how we disseminate the new knowledge that our field creates.

As we move forward, we are dedicated to sustaining art, culture, and the humanities at the heart of the University of Pennsylvania. The young people whom we teach will be the leaders of their chosen fields, and the skills they need most urgently can only be learned in a humanistic environment: how to listen; how to see; how to think critically; how to argue effectively; how to implement the values that sustain a community; how to appreciate the beauty and foster the creativity of humanity.

We are grateful to our supporters and all those who understand the value of this mission.

Images (top row from left) Architect's elevation of the Jaffe Building; The Jaffe Family; Jaffe History of Art Ribbon Cutting Scissors; Elliot and Roslyn Jaffe, Rosemary Stevens, and President Judith Rodin; Howard and Sharon Rich; the inauguration of the Jaffe History of Art Building, (Bottom row from left) Jaffe in Autumn; a busy Friday afternoon Colloquium in the Rich Seminar Room of Jaffe; Jaffe in the summer; Jaffe in early spring; Students in the Silverstein Seminar Room of Jaffe; Jaffe in the winter





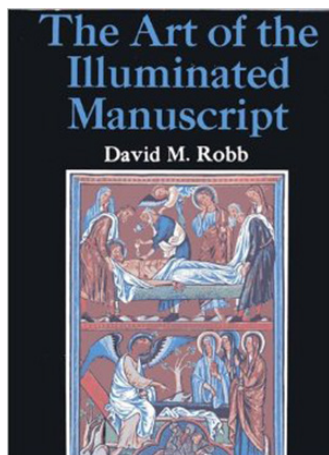
HISTORY OF ART 55 YEARS

Our celebration of two decades of growth in the Jaffe Building coincides with another anniversary. In 1960, after three decades in the School of Fine Arts, Penn's small program in the history of art was redefined as a department in the College; it then became a constitutive part of the subsequently founded School of Arts and Sciences. This profound transformation was led by Professor David Robb, an eminent medievalist, who, since his death in 1990, has been celebrated through the David Robb Prize, awarded each year to the best senior honors thesis. Frederick Hartt, another renowned art historian and a Renaissance specialist, arrived in 1960, serving as the first chairman of the new department and, with the advice of a visiting committee, hiring new faculty.

Hartt's initial hires were to bode well for the future of the department. First to arrive was John McCoubrey, a pioneer Americanist who later worked on French and British topics, followed the next year by Malcolm Campbell, a baroque specialist. Richard Brilliant, a Romanist, also arrived in 1961, establishing the importance of classical antiquity for the department. Hartt left Penn for the University of Virginia in 1967, leaving Campbell and McCoubrey, joined by Byzantine architectural historian Cecil Lee Striker (who arrived in 1968), to identify the next generation of talent, which transformed the department over the coming decades. The department's first home was in College Hall, but, having grown to a faculty of nine, it moved in 1968 to offices on the ground floor of Meyerson Hall, the new home for the School of Fine Arts. There it stayed for the next twenty-four years.

In 1972, two new dimensions were introduced in one remarkable talent—Renata Holod—the department's first woman and first “non-western” art historian who came fresh from her training at Harvard to establish the field of Islamic art and architecture at Penn. Two years later arrived her graduate school colleague, Michael Meister, who received a joint appointment in History of Art and South Asian Regional Studies. Geographical boundaries thus were opened, beginning a trend toward greater diversity and fostering connections among the rich intellectual resources of the university. Since that time we have added positions in ancient Near Eastern art, an additional appointment in medieval art, Japanese art, as well as two positions in American art.

Over the decades our strengths have been made permanent through the gift of endowed chairs. The first Farquhar Chair in European Art, was occupied by John McCoubrey. Upon his retirement, it was transferred to Larry Silver, a specialist in German and Dutch painting and prints. In the early 1990s, the support of Charles K. Williams II was pivotal to the transformation of the study of classical art and archaeology at Penn. In our department, he endowed the Morris Russell Williams and Josephine Chidsey Williams Chair in Roman architecture and



Images (top row from left) College Hall, ARTH 102 students at the Barnes Foundation; View of the Mapplethorpe Exhibition “The Perfect Moment” in 1988; the history of art department's second home: Meyerson Hall; ARTH 100 students in the Mercer Museum; a view of the reading room in Fisher Fine Arts Library, (bottom row from left) David Robb's book cover; Frederick Hartt; Malcolm Campbell; John McCoubrey and Ute Striker; Lee Striker; Paul Watson; Elizabeth Johns; and Charles Minott's book cover.

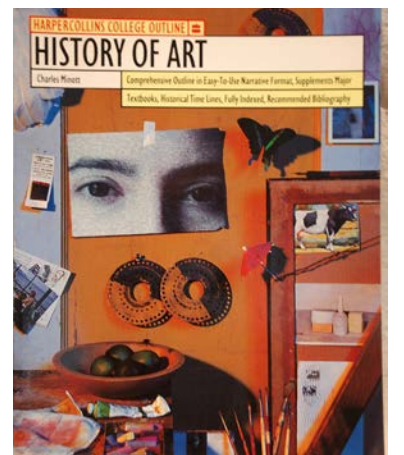
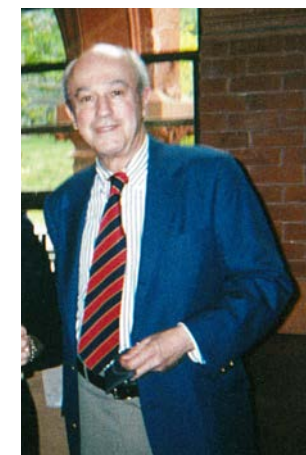
established graduate student fellowships for the study of the ancient world. The first Williams Professor, Lothar Haselberger, electrified the scholarly world with his discovery of the original architectural plans for both the Temple of Zeus at Didyma and the Pantheon in Rome.

Charles Williams' generosity also supports the annual Anne d'Harnoncourt symposium, organized jointly with the Philadelphia Museum of Art and the Zigrosser Graduate Fellowship in the Department of Prints and Drawings and Photographs at the PMA. In 1994, the Frances Shapiro-Weitzenhoffer chair in nineteenth century art was established in memory of an art historian who received her undergraduate training in the department. It currently supports David Brownlee, a scholar of modern architecture.

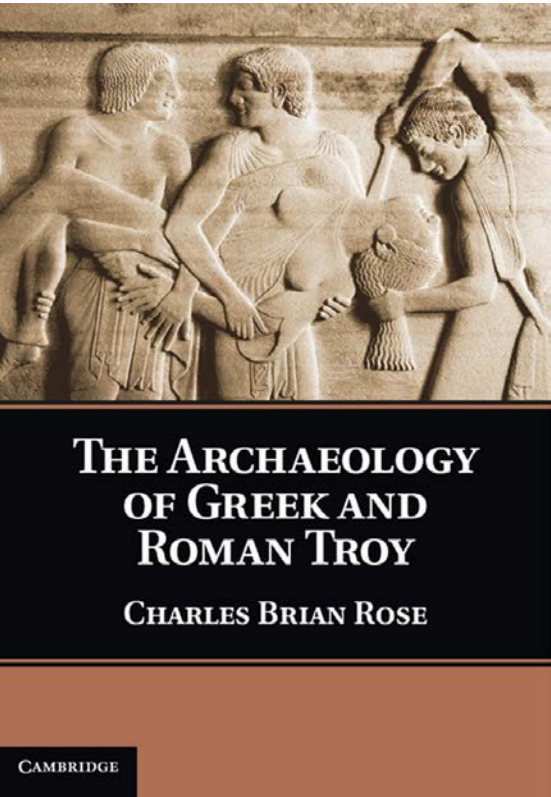
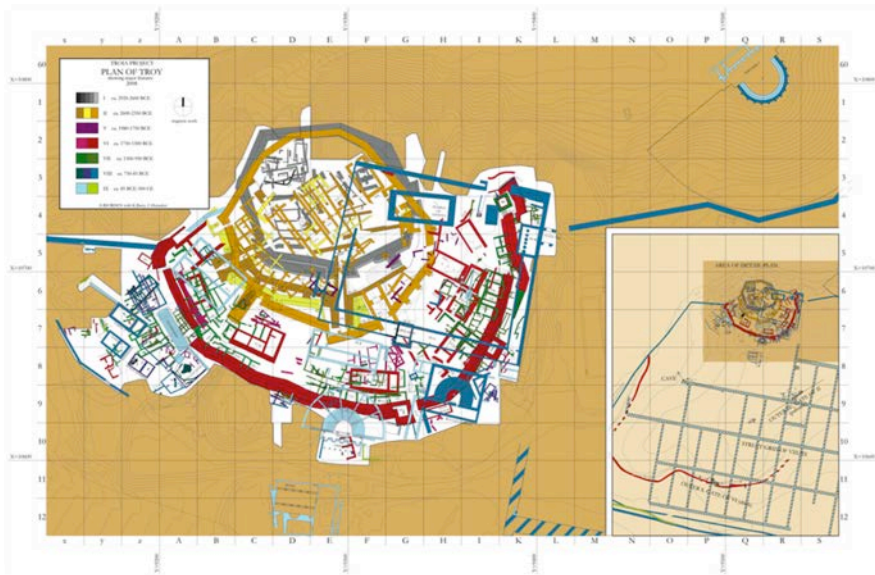
In recent years two prestigious endowed chairs have anchored our exploration of contemporary art. First came the Elliot and Roslyn Jaffe Professor of Cinema and Modern Media, to which Karen Beckman was appointed in 2004 with a mandate to help launch Penn's program in Cinema Studies while broadening the range of the history of art program. The most recent gift created the Keith L. Sachs W67 and Katherine Stein Sachs CW '69 Chair in Contemporary Art, which was filled in 2008 by Kaja Silverman. She was the first Penn faculty member ever to receive the Mellon Foundation's Distinguished Achievement Award, with which she was honored the next year.

In addition to construction funds and chair endowments, the History of Art department has been sustained by other very important donations. Central to our vibrant programming are the gifts of Richard Thune, which have allowed us to support a wide range of departmental activities, including undergraduate research. Both the Halpern-Rogath family and the Kaye family have provided generous support for our curatorial seminar program, in which students collaborate with faculty in curating exhibitions in Philadelphia (at the Ross Gallery, University Museum, Slought Foundation, and PMA) and elsewhere—notably at the Pera Museum in Istanbul. Similar generosity has sustained our Site Seminars, which offer undergraduate students on-the-ground experiences in the U.S. and abroad. In recent years, the far-sighted Andrew W. Mellon Foundation has supported a pilot collaboration between us and the PMA in object-based and curatorial study for graduate students as well as a joint project that pairs us with the School of Design to foster connections between the humanities and the design professions.

For fifty-five years, the Department of the History of Art has written a remarkable history, defined by visionary leadership, substantiated by world renowned scholarship, and sustained by enormously generous friends.



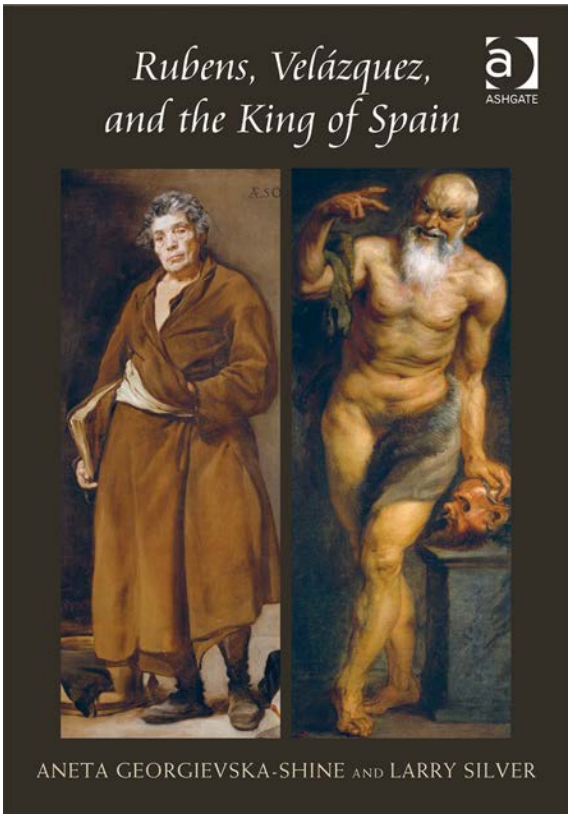
FEATURED FACULTY



The Archaeology of Greek and Roman Troy, Cambridge University Press, 2014.
C. Brian Rose

The Archaeology of Greek and Roman Troy is the newest and much anticipated book by Professor C. Brian Rose, published by Cambridge University Press this winter 2013/14. The book is the first to provide a comprehensive analysis of the archaeology of Troy and the Trojan tradition, as well as a synthetic overview of all excavations that have been conducted at Troy, with the 19th and early 20th-century finds joined with those that were discovered between 1988 and the present. The chapters focus primarily on the Trojan settlements of Greek and Roman date, which Professor Rose directed between 1988 and 2012, but the latest discoveries of the Bronze Age are presented as well, along with a re-consideration of the circumstances surrounding a Trojan War. The book also chronicles Troy’s gradual development into a Homeric tourist destination, and the adoption of Trojan ancestry by most nation-states in medieval Europe. The material presented encompasses over five millennia of history and ranges from Britain to Afghanistan, although the primary emphasis is placed on the citadel of Troy during the 4,500 years of its existence. There were many Trojan Wars, not just one, and this book presents the latest archaeological evidence for all of them, from antiquity to the present.

Images: (L) Plan of Troy, (R) Book cover for *The Archaeology of Greek and Roman Troy*



Rubens, Velázquez, and the King of Spain, Ashgate, 2014.
Aneta Georgievska-Shine and Larry Silver

The early spring of 2014 saw the publication of Professor Larry Silver’s newest book, co-authored with Aneta Georgievska-Shine (University of Maryland). Published by Ashgate, *Rubens, Velázquez, and the King of Spain* provides a new analysis of the pictorial ensemble of the Torre de la Parada, the hunting lodge of King Philip IV of Spain. Created in the late 1630s by a group of artists led by Peter Paul Rubens, this cycle of mythological imagery and hunting scenes was completed by the king’s court painter Diego Velázquez. Despite the lack of a written program, surviving works indicate several basic themes, especially enacting Neostoic ideals of self-restraint and prudent governance. While Rubens set the moral tone through his serio-comic Ovidian narratives, Velázquez added important supplementary images, including portraits of ancient philosophers and living likenesses of royals and fools of the court.

This study is the first to consider in depth the joint artistic contributions and shared ambition of these two master painters. Through analysis of individual works, the authors situate their pictorial inventions within broader intellectual currents in both Spanish Flanders and Spain, especially in the advice literature and drama presented to the Spanish king. Moreover, they point to the lasting resonance of Torre de la Parada and Rubens and Velázquez, especially within his late masterworks, *Las Meninas* and *Las Hilanderas*. Ultimately, this study illuminates how Rubens and Velázquez offer a set of complementary views on subjects ranging from the nature of classical gods to the role of art as a mirror of the prince.

Images: (L) Book cover for *Rubens, Velázquez, and the King of Spain* , (R) Diego Velázquez, *Mars*, ca. 1641. Madrid: Prado Museum



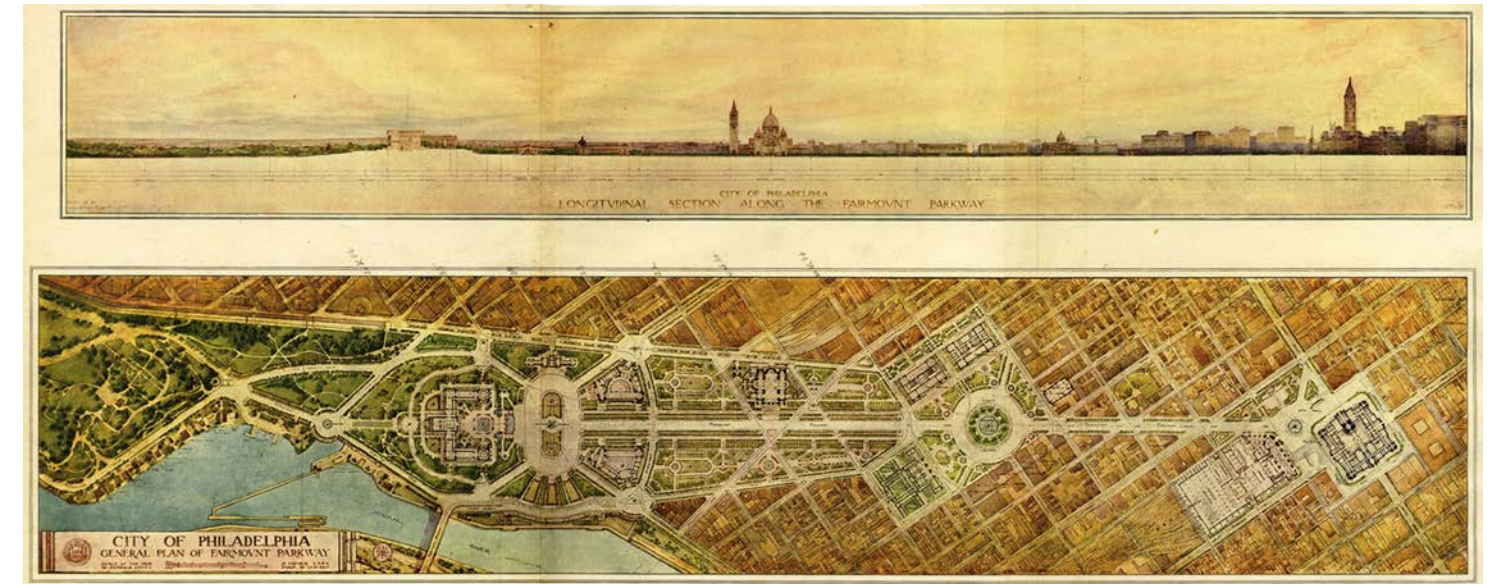


Knut Åsdam Residency @ University of Pennsylvania EDGE LANDS

As Mellon Artist in Residence at the University of Pennsylvania invited by Professor Kaja Silverman, Knut Åsdam presented recent work in October 2013, including a new film and two new site-specific installations, exploring architecture and cinema at the conjunction of the personal, the paranoiac, and the public. Knut Åsdam utilizes film, video, sound, photography and architecture to investigate the politics of space and the boundaries of subjectivity. He is centrally concerned with place and placelessness in all of its contemporary forms, as well as experimental narrative. Åsdam's work has been exhibited at Tate Britain, the Venice Biennale, the Kunsthalle Bern, the Istanbul Biennale, the Museum of Contemporary Art in Oslo, Manifesta 7, the Moderna Museet in Stockholm, P.S.1 MoMA, and the Musée d'Art Moderne de la Ville de Paris, among other international venues. His work has recently been collected by Tate Modern.

The residency at the University of Pennsylvania resulted in the multi-part project entitled "EDGE LANDS": a new work, featuring *Egress*, the most recent film by Åsdam, was on view at The Slought Foundation (4017 Walnut Street), and a new public art work by Åsdam was installed on campus, at McHarg Plaza outside Meyerson Hall. Åsdam's work has been shaped by engagements with what he calls "edgelands" -- those areas at the edge of developed urban and suburban space where the social and built world shows its seams. This latest installation at Slought, for instance, takes as its focus a neighborhood in Oslo that has become a point of intersection between a number of different social and economic forces shaping the city. On October 16, International House presented some of Åsdam's earlier films, including *Filter City*, *Oblique*, *Abyss* and *Tripoli*. The screening was followed by a conversation between the artist and art historian Homa King (Bryn Mawr College). Åsdam then presented a brief statement about the new public works on October 18 at McHarg Plaza. Other public events followed, including a public conversation at Slought the same day, followed by a seminar the next. For these events, the artist discussed his latest work with art historians George Baker (UCLA) and Kaja Silverman. The conversations put these works into the context of Åsdam's earlier work and new installations elsewhere.

The residency was organized by Kaja Silverman, the Keith L. and Katherine Sachs Professor of Contemporary Art in the Department of the History of Art at the University of Pennsylvania, PennDesign, and Slought. Support was provided by the Mellon Foundation, International House, the Office for Contemporary Art Norway, the Department of History of Art, and the Program in Cinema Studies at the University of Pennsylvania.



Cultivating Two Cultures HUMANITIES+URBANISM+DESIGN

In modern academic life the arts and the humanities have been pulled in different directions by institutional and professional forces. Rejoining their energies is the goal of a five-year project at Penn, funded with \$1.3 million from the Andrew W. Mellon Foundation and headed by David Brownlee of our department and Eugenie Birch, professor of city planning and co-director of Penn's Institute for Urban Research. Formally called "Fulfilling and Livable Cities: Design, Urban Life and the Humanities" (Humanities+Urbanism+Design for short) the program is sponsoring a wide variety of activities for undergraduates, graduate students, and faculty. Its heart is a faculty colloquium, which brings together about twenty participants from SAS humanities departments and the School of Design for biweekly discussions of their own work, sessions with other scholars, and site visits. The project will sponsor new undergraduate courses—including two annual "City Seminars," which will visit the cities that they study—and a graduate seminar, which in spring 2014 is being co-taught by Brownlee and Professor Daniel Barber of Architecture. Beginning in 2014-15, there will be research funds for both undergraduate and graduate students whose work spans the disciplines, and in 2015-16 and 2016-17 the project will host two pairs of junior fellows, one from the humanities and one from design.

Images: (previous page) Michael Leja, Kaja Silverman, Danny Marcus with Knut Åsdam's *Edgelands* on Penn's campus, (this page) Views of the Benjamin Franklin Parkway in the city of Philadelphia (Image courtesy of Jacques Gréber office, Fairmount Parkway plan and section, September 13, 1917. Originally published in Fairmount Park Art Association, The Fairmount Parkway, Philadelphia, 1919)

UPCOMING
EVENTS
2014

2/7	Matthew Canepa, University of Minnesota “Archaeologies of Iranian Identity in Late Antique Western and Central Asia” (AAMW lunch seminar)	4/11	Manet: Then and Now (Sachs Conference) Keynote Speaker Kaja Silverman
2/12	Touraj Daryaee, University of California, Irvine “The Changing Nature of Kingship in the Sasanian Empire”	4/13	“From Constantinople to Cappadocia” Colloquium featuring: Anthony Cutler (Penn State), Robert Ousterhout (Penn), Tolga Uyar (Dumbarton Oaks), Lynn Jones (Florida State), Gul Ozturk (Cankaya University, Ankara), Anna Sitz (Penn)
2/22	“Aspects of Pompeii and its Afterlife” Conference organized by Brian Rose, Ann Kuttner, Lothar Haselberger	4/16	Gary Wyatt, Director, Spirit Wrestler Gallery, Vancouver “Northwest Coast Art Today”
2/25	“Beth Shean after Antiquity” Mini-symposium featuring: Jordan Pickett, Stephanie Hagan, Emerson Avery, Daira Nocera Moderated by Robert Ousterhout	4/18–19	“Chakshundana (opening the eyes),” Conversations on South Asian Art Celebrating Michael W. Meister
3/5	Alexandr Naymark, Hofstra University “Visual Programs after the Islamic Conquest: The Varakhsha Palace and the Fate of its Owners, the Bukhar Khudas”	4/22	Aaron Glass, Bard Graduate Center “Totem Poles”
3/19	Matteo Compareti, ISAW, NYU “On the Programs in Sogdian Paintings before and after the Islamic Conquest: Sources, Narratives, Styles”	4/30	Robin Wright, University of Washington “Haida Carvers—Then and Now”
3/19	Achim Borchardt-Hume (Tate Modern) and Kaja Silverman in Conversation at Slought	5/2–19	Visual Studies Senior Thesis Exhibition
3/21–22	Philadelphia Museum of Art Graduate Symposium Keynote Speaker Nicola M. Courtright, Amherst College	5/19	University of Pennsylvania Class of 2014 Commencement
3/26	Parvaneh Pourshariati, Ohio State University “The Arab Conquest of the Near East Reconsidered: Implications for early ‘Islamic’ History”	9/12-13	HAIKU: The Humanities and the Arts in the Integrated Knowledge University. Provost’s Interdisciplinary Seminar Fund conference organized by Karen Beckman and Brooke Sietinsons as part of the Art and Culture Initiative
TBD	Visual Studies Lecture	10/25	Penn Pioneers in Cinema and Media conference
4/2	Judith Lerner, ISAW, NYU “Visual Cultures of Greater Iran: The Art of the Sasanians, Kushano-Sasanians and the ‘Iranian’ Huns in Bactria,”	10/31–11/2	Homecoming featuring Art and Culture
4/4	Religion and Material Culture Symposium	TBD	“Itinerant Belongings” organized by Iggy Cortez and Charlotte Ickes
4/9	Robert Davidson, Haida Artist “Tradition and Modernity in Haida Art”	11/1	Jaffe @20/Art History @55 Celebration
		11/7-8	Anne d’Harnoncourt Symposium on Paul Strand’s films & photographs

DEPARTMENT
NEWS



Images: (L) Anne d’Harnoncourt in 1994 with Fernand Léger’s *La Ville (The City)* courtesy of the Philadelphia Museum of Art; (R) Malcolm Turvey Presenting at the Fifth Annual Anne d’Harnoncourt Symposium in November, 2013

Fifth Annual Anne d’Harnoncourt Symposium

This year’s Fifth Annual Anne d’Harnoncourt Symposium, co-organized by Professor Christine Poggi and the Philadelphia Museum of Art’s Andrew W. Mellon Postdoctoral Curatorial Fellow in Modern and Contemporary Art, Anna Vallye, was titled “Reconsidering Paris in the 1920s: Fernand Léger in an Expanded Context.” The symposium was planned to coincide with a major exhibition at the Philadelphia Museum of Art, “Léger: Modern Art and the Metropolis,” and featured lectures by nine art and architectural historians. Professor Anthony Vidler delivered a lively keynote address to a full audience at the Museum on Friday November 15.

A group of distinguished scholars including George Baker, Juliet Bellow, Esther da Costa Meyer, Maria Gough, Megan Heuer, Gordon Hughes, Michael Kunichika, and Malcolm Turvey brought the Paris of the twenties to life in a series of talks held at Penn the following day. Moderators included Anna Vallye (curator of “Léger: Modern art and the Metropolis”), Matthew Affron (newly appointed Curator of Modern Art at the PMA), and Christine Poggi. The exhibition and conference worked beautifully together to consider Paris as a locus of inter-media innovation and critical debate centered on the nexus of modern life, architecture, urbanism, film, spectacle, dance, and rebellious objects.

This annual symposium is organized by the History of Art Department of the University of Pennsylvania and the Philadelphia Museum of Art in honor of the late director of the Museum. The 2013 Anne d’Harnoncourt Symposium was made possible with support from Charles K. Williams II, GR’78, HON’97. Generous funding was also provided by the Gladys Krieble Delmas Foundation and by the Andrew W. Mellon Foundation through the Humanities, Urbanism, and Design Colloquium at the University of Pennsylvania.



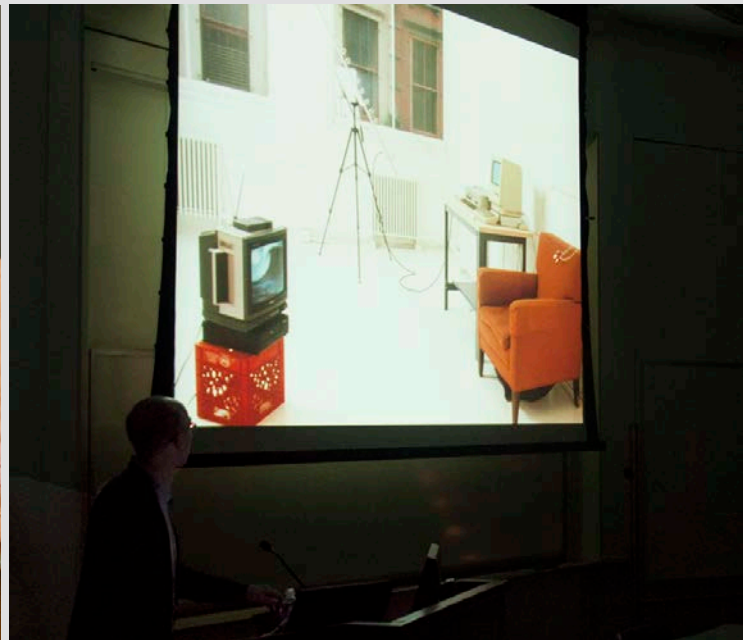
Glenn Ligon (L) with students at the opening of "Each One As She May" at the Institute of Contemporary Art



Bill Culbert in the New Zealand Pavilion at the Venice Biennale



Art in the City Academy instructors Professor Gwendolyn DuBois Shaw, Jill Vaum, and Will Schmenner



Artist Spencer Finch presenting as a part of the Visual Studies Lecture Series, supported by the Sachs Program in Contemporary Art

Spiegel Seminar in Contemporary Art: Glenn Ligon

In April, the exhibition "Each One As She May: Ligon, Reich, De Keersmaecker," which was curated by undergraduate students in the 2012-13 Spiegel Seminar in Contemporary Art, opened at Penn's Institute of Contemporary Art. The inspiration for the exhibition was "Un/Becoming," a solo show of work by the American artist Glenn Ligon that was organized and mounted at the ICA in 1998. In creating the show, six first-year 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 featured recent work by Ligon alongside that of the work of the contemporary artists Steve Reich and Anne Therese De Keersmaecker, proved to be both illuminating and provocative, receiving a number of press notices and several very positive reviews. Be sure to look for a feature article on the exhibition in SAS Frontiers (<http://www.sas.upenn.edu/series/frontiers/home>).

Spiegel Seminar in Contemporary Art: Latin American Art at the Venice Biennale

By Virginia Seymour '16

First hand experience doesn't begin to describe some of the study opportunities available to students at the University of Pennsylvania. From clinical placements to field internships for class credit, the undergraduate research and travel programs available to Penn students sometimes feel like an embarrassment of riches. Special courses like the Spiegel Seminar in Contemporary Art offered by the Department of the History of Art every semester allow students like myself to experience works of art beyond the slides shown in class.

The Spiegel Seminar, taught by Professor Gwendolyn DuBois Shaw, allowed myself and five other students to spend fall break in Venice studying and, more importantly, experiencing the 55th Venice Biennale, a biennial international exhibition of contemporary art. Focusing primarily on the pavilions of Latin American countries, we set out to experience more contemporary art in person than most of us have seen in our lifetimes.

Attending the Biennale allowed for all of these experiences, not to mention the unexpected ones like meeting the artist (as Travis Mager did at Edson Chagas' exhibit in the Angolan pavilion) or discussing the work with someone from that country in their language (as Ross Karlan did at the Paraguayan pavilion and I did at the Israeli pavilion). After racing around Venice, attempting to see as much art as possible, we each walked away with a unique, memorable experience and stories to bring back to campus.

<https://provost.upenn.edu/initiatives/arts/stories/2013/11/24/spiegel-contemporary-art-seminar-hands-on-undergraduate-research-abroad>

Art in the City

Administered through the College of Liberal and Professional Studies' Summer Discovery Program, directed by Professor Gwendolyn DuBois Shaw, and taught by advanced graduate students in the Department of the History of Art, the Art in the City Summer Academy introduces high school students to the extensive world of the visual arts that lies both on Penn's campus and in downtown Philadelphia. Since its inception by Prof. Shaw two years ago, the program has been focused on acquainting the students, who come to Penn from all over the world for the four week term, with the museums, galleries, and historical sites that house works of painting, sculpture, and decorative arts that make the nation's first capital a world-class center for art and architectural study. The students, who range in age from 14-18 and live in the Quad, work with instructors and research professionals to develop weekly projects including visual analyses, videos, and web pages. This past year, MA candidate Jill Vaum and PhD candidate Will Schmenner, worked with a group of ten students on projects that included researching Nigerian and Ghanaian artifacts in the collection of the Penn Museum under that guidance of the African section's keeper, Dwaune Latimer. At the end of the month, students presented their research to a group that included many of the curators and arts professionals whom they had met during their time at the Academy. An article on the Academy that ran in an August edition of PennNews may be found here: <http://www.upenn.edu/pennnews/news/art-city-academy-penn-gives-students-lessons-art-and-life>

Sachs Program in Contemporary Art

The Sachs Program in Contemporary Art supports programming that emphasizes the study of contemporary art within an art historical context. The series enhances the strong relationship between the Department of the History of Art and the Institute of Contemporary Art (ICA).

With support of the Sachs programming funds the Visual Studies Program brought artist Spencer Finch to Penn in the spring of 2013. Visual Studies Seniors and MFA students in PennDesign were able to talk with Finch directly about their own works in progress as well as hear Finch present a public lecture. Professor Gwendolyn DuBois Shaw brought Glenn Ligon to Penn's campus for an ICA seminar and public conversation around the exhibition "Each One As She May: Ligon, Reich, De Keersmaecker," and Professors Christine Poggi and Kevin Platt held a mini-symposium on the Russian Avant-Garde.

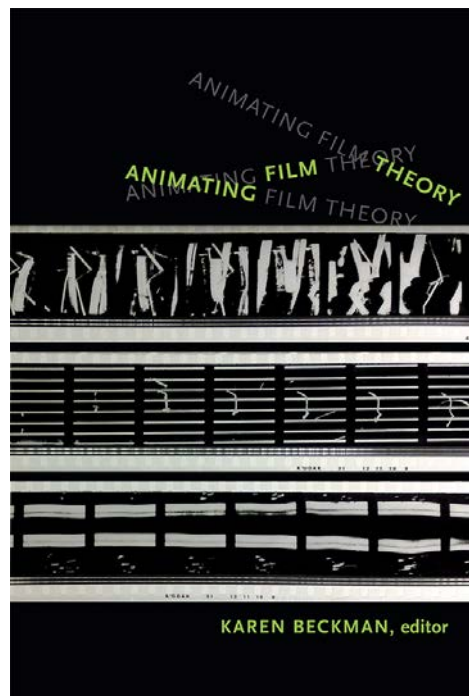
In spring 2014, The Institute of Contemporary Art is celebrating their 50th anniversary, with Sachs supported programming for "ICA@50: Future Forward Conversations." Conversations are scheduled every six to eight weeks between February and August 2014 as part of mini exhibitions and diverse programs that animate the ICA's significant and vibrant history. On April 9th, Professor Larry Silver will bring First Nations artists from British Columbia to speak about their work in dialogue with the exhibition at the Arthur Ross Gallery "From the Land of the Raven and Eagle: Traditions of Tlingit and Haida Cultures." April 11th, 2014, Professor André Dombrowski will host the conference, "Manet: Then and Now." Finally, in Fall 2014 we look forward to the exhibition "Itinerant Belongings" organized by Graduate students Iggy Cortez and Charlotte Ickes.

Many thanks to Keith and Kathy Sachs for supporting this rich programming in contemporary art at Penn.

Faculty News

Karen Beckman

In 2013, Karen Beckman completed the first year of the three-year Art and Culture initiative. Collaborating with graphic designer Brooke Sietinsons and many other campus and city partners, she has worked to increase the visibility of local art and culture opportunities for students, faculty, alumni and the general public. The initiative has launched a new art and culture campus tour for prospective students (<http://provost.upenn.edu/initiatives/arts/about/information-for-prospective-students>), an online art and culture magazine (<http://provost.upenn.edu/initiatives/arts/stories>), global museum internships (<http://global.upenn.edu/iip/iip-placements/2013/01/28/museum-für-mod-erne-kunst-summer-2013>), and a series of freshman seminars designed to acquaint new students with the vast cultural resources of the university and Philadelphia (<http://provost.upenn.edu/initiatives/arts/academics/freshman-seminars>). Please visit these sites and subscribe to the online newsletter to follow the adventures of our students and faculty between art history newsletters!



Karen Beckman's edited volume, *Animating Film Theory*

As diversity search adviser for the humanities, Karen has been participating in the ongoing conversation about SAS's plan for diversity and excellence, which aspires to make the space of higher education as vibrant, relevant and inclusive as possible: <http://www.sas.upenn.edu/sites/www.sas.upenn.edu/files/sas-plan-for-faculty-diversity-and-excellence-may-2012.pdf>.

Karen's edited volume *Animating Film Theory* (Duke UP, 2014, <https://www.dukeupress.edu/Animating-Film-Theory/>) comes out in March; she also completed an essay on French filmmaker Alain Resnais, currently under review. She's now working on the book project *Animation and the Contemporary Art of War*, and will present sections of it at Princeton, Vanderbilt and Yale. In addition, she's serving as interim director of the Penn Humanities Forum in 2013-14, leading discussions among various groups on the topic of "Violence." You are warmly invited to attend the public program: <http://www.phf.upenn.edu/calendar.shtml>. Looking forward, Karen is co-organizing the d'Harnoncourt symposium on Paul Strand (Fall 2014) with the PMA's photography curator, Dr. Peter Barberie.

David Brownlee



David Brownlee dazzling the eyes and ears of Penn Alumni while giving a tour of the University of Pennsylvania's architecture

As chair of the Graduate Group, Professor Brownlee coordinated efforts that brought another strong cohort of young scholars to Penn in 2013. In spring 2013, Brownlee stepped onto the big stage, taking over the teaching of the Renaissance-to-Contemporary survey (ARTH 102) for the first time. With the energetic collaboration of TAs Anastasia Amrhein, Larisa Grollemond, Quintana Heathman, and Elizabeth Lastra, he redesigned 102's discussion sections, enabling almost all of them to meet in museums and archives, in the presence of real art. The sections visited the Philadelphia Museum of Art, the Rodin Museum, the Barnes Foundation, and the Pennsylvania Academy of Fine Arts, as well as the Rare Book and Manuscript Department in Van Pelt Library, the University Art Collection, the University Archives, and Penn's outdoor sculpture collection.

Building on his recent work on architect Paul Cret—the designer of both the Rodin Museum and the Barnes Foundation's original home in Merion—Brownlee is now launching a multi-year project devoted to Cret's gigantic achievements. Cret was recruited from France to head Penn's architecture program in 1903, and he led the school to preeminence for a third of a century while designing such memorable structures as the Folger Library, the Detroit Institute of Arts, and the Benjamin Franklin Bridge.

Julie Nelson Davis



Julie Davis with Penn Kuzushiji Workshop in the Lea Library in Special Collections

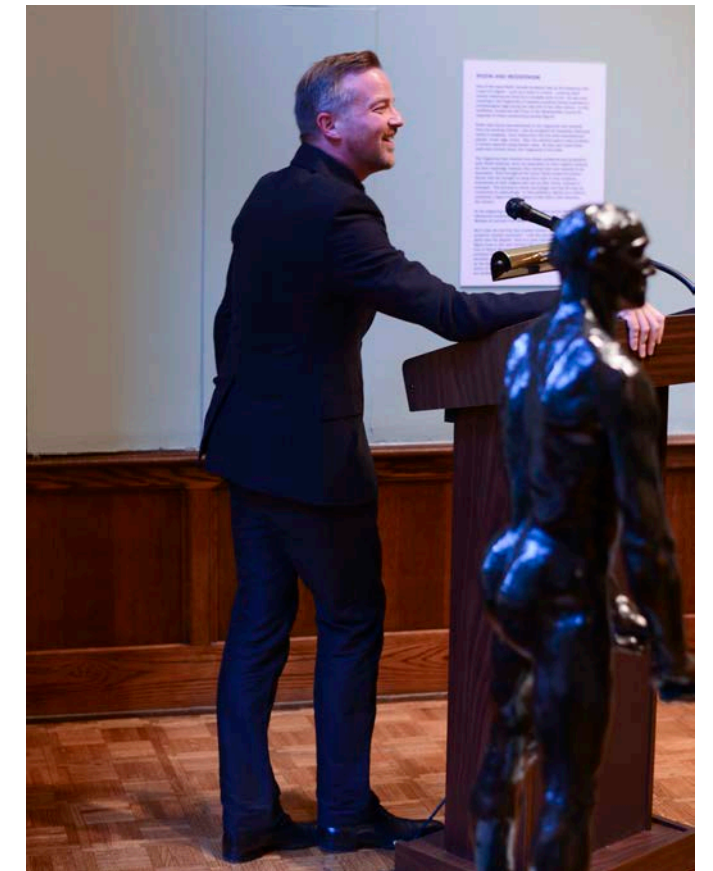
Julie Nelson Davis is now on the home stretch with preparations for her second book, *Partners in Print*, forthcoming from the University of Hawai'i Press in 2014, and is grateful to have received a Dean's Leave in autumn semester to support this project. Professor Davis spent the summer collecting images and securing reproduction rights for more than one hundred illustrations, for which she received grants from the SAS Dean's Office and the University Research Fund. Over the past academic year, Davis gave lectures on ukiyo-e subjects at the Smart Museum at the University of Chicago, Norfolk Academy, the Barnes Foundation, the Phila-Nipponica Society, the Freer/Sackler Gallery, the Museum of Fine Arts, Boston, and in Penn History of Art Department's colloquium series. Davis also organized a conference on "Reconsidering East Asian Material Texts" in April 2013, with the support of the Center for East Asian Studies and the department's Lenkin Fund. Professor Davis, with her colleague Linda Chance in East Asian Languages and Civilizations, coordinated the second Penn Kuzushiji Workshop with Dr. Laura Moretti in August; this workshop on the essential skills of reading premodern Japanese calligraphy is unique in the U.S. and was featured in the PennNews Today (<http://www.upenn.edu/pennnews/news/japan-rams-scholars-penn-cracking-code-early-modern-japanese-manuscripts>).

André Dombrowski

Back from his leave in 2012-13 as member of the School of Historical Studies at Princeton's Institute for Advanced Study, André Dombrowski has returned to teaching. In Fall '13 Professor Dombrowski co-taught, with Professor Brownlee, a lecture course that offered an investigation of 19th-century modernity through the lens of both art and architectural history.

Professor Dombrowski's book *Cézanne, Murder, and Modern Life* appeared from the University of California Press earlier in 2013, and he has taken pleasure in the many events associated with the book's publication, including book readings at the Phillips

Collection in DC and at Penn's Arthur Ross Gallery. His study of the meanings of card-playing in Cézanne's *Card Players* appeared recently in the first online volume published by the Courtauld Institute's Research Forum (<http://www.courtauld.ac.uk/researchforum/>). He also has an essay on Cézanne and the architectural metaphors embedded within the painter's practice in *Impressionism and Post-Impressionism at the Dallas Museum of Art: The Richard R. Brettell Lecture Series*.



André Dombrowski and Rodin in the Arthur Ross Gallery at the launch of his book, *Cézanne, Murder, and Modern Life*

Professor Dombrowski lectured widely this past year; the University of Illinois Urbana-Champaign, Vassar College, Wesleyan University, CUNY Graduate Center, the University of Hamburg, the IAS in Princeton and at CAA in New York, the Dallas Museum of Art and the Budapest Museum of Fine Arts. In June, he had the pleasure of accompanying a group of Penn alumni to Switzerland. The trip was followed by research in France, focused on the interaction between Camille Pissarro and the 19th-century feminist Maria Deraismes, which was generously funded by a Trustees' Council of Penn Women Summer Fellowship 2013. A new book on the relationship between Impressionism and the period's systems of time-keeping currently occupies the remainder of his time.

Lothar Haselberger

Lothar Haselberger is about to conclude a book-length collection of essays by international scholars on the controversy surrounding Augustus’ colossal timepiece on the Campus Martius, the Horologium. A contribution to the Augustan bimillennial jubilee of 2014, this volume comes as a timely reminder that we are still at a loss to understand not just the Horologium itself but – together with the nearby Ara Pacis – a defining Gesamtkunstwerk of imperial propaganda situated right in the center of Augustus’ new marble city of Rome. Haselberger’s book on the Hellenistic ‘star architect,’ Hermogenes, keeps expanding (to the raised eye-brows of his German publisher) and now includes two full centuries of Roman-imperial appropriation of Hermogenes’ work.



Lothar Haselberger attempting to gain a fuller view of Diocletian’s Palace from the church tower of Split, Croatia (courtesy Brian Rawn)

A first of its kind, Haselberger’s Spring ‘13 site-seminar, “Rome and Spalato,” was co-taught by Penn Design faculty John Hinchman and supported by Charles K. Williams. The seminar participants traveled to Diocletian’s palace in Split, Croatia (see image) as well as to Diocletian’s gigantic bath complex in Rome (where sampling mozzarella di buffala on Campo de’ Fiori enhanced the experience).

Together with Ann Kuttner and Brian Rose, Haselberger is preparing a conference on Pompeii in spring 2014.

Renata Holod

Renata Holod spent 2012-13 conducting an assessment of the thirty-year history of the Aga Khan Trust for Culture. This took her to Amman, Istanbul, Cairo, Toronto, and Lisbon. Her team in turn visited sites from Indonesia to Morocco. It was challenging to review the growth of this innovative network from its start-up days in the late 1970’s when she served as the Convenor of the Aga Khan Award. Holod also organized “Toward a ‘Biography’ of a Manuscript: NEP 27 at the Penn Museum. A Project in the History of the Book Workshop” <http://sites.sas.upenn.edu/nep27wksp>.

Jerba Studies is a continuing preoccupation with the preparation of volume 2. To that end, Prof Holod presented “The

Making of Sectarian Space: Ibadi Jerba and the Shape of Its Settlement” at the Annual MESA meetings in Denver and on a similar topic at the Islamic Studies Program/ The International Institute, University of Michigan in March 2013.

In April, she discussed “Archaeology on the Steppe and in the Mediterranean: the World as Grave Goods” in a lecture and workshop in the Winton Seminar on Early Globalities “EARLY GLOBALITIES II: Africa, The Mediterranean, and the Atlantic” at the University of Minnesota.



Renata Holod visiting the other Philadelphia (Amman)

In September, she organized a workshop, supported by the Center for Ancient Studies, “In the Line of Great Domes: The Mausoleum of Oljeytu in Sultaniyya, Iran (1306-1313)”. The workshop explored the structural achievement and decorative programs of this commemorative complex.

In Palermo, Sicily, she presented the fourth iteration of her exploration of the interior of the Mosque of Cordoba, “On interiors and the regimes of lighting,” at the Fifth Biennial Hamad bin Khalifa Symposium on Islamic Art. She has joined the advisory boards of the International Journal of Islamic Architecture, and of Arts Asiatiques. She was elected President of the Board of Trustees of the Ukrainian Museum (<http://www.ukrainianmuseum.org/>).

David Young Kim

David Young Kim was delighted to join the Department of History of Art as an Assistant Professor in Fall 2013. Before arriving at Penn, he was a postdoctoral faculty fellow (wissenschaftlicher Assistent) at the University of Zurich in Switzerland (2009-2013), a postdoctoral fellow at the Kunsthistorisches Institut-Max Planck Institut in Florence (2010-2011) and a visiting faculty member at the Universidade Federal de São Paulo in Brazil (2011-2013) as part of the Getty Institute’s Connecting Art Histories initiative. Professor Kim’s recent publications include an edited volume entitled *Matters of Weight: Force, Gravity, and Aesthetics in the Early Modern Era* (Berlin: Edition Imorde) which examines the theory and exploitation of weight as an aesthetic category in works of art, 1350-1700 as well as articles and essays on cross-cultural exchange in the Mediterranean, the concept of style in early modern art theory, and triumphal arches. His book *The Traveling Artist in the Italian Artist: Mobility, Geography, and Style* will be published by Yale

University Press in 2014. Professor Kim will deliver a paper at the University of Siegen as part of a seminar hosted by the journal *Kritische Berichte* and moderate sessions at the Renaissance Society of America’s Annual Meeting in New York.



David Young Kim at the Kunsthau Zürich

In addition to teaching two courses, “The Visual Arts of the Italian Renaissance” and “The Stuff of Art: Materiality,” he is participating in the “Humanities, Urbanism, and Design” Mellon Colloquium directed by David Brownlee and Eugenie Birch.

Ann Kuttner

Professor Kuttner can report with joy that the final manuscript of the excavations at the imperial villa at Villa Magna (supported by the University of Pennsylvania Museum of Archaeology and Anthropology, the British School at Rome, and the Soprintendenza for the archaeological zone of Lazio), from the Roman to the medieval period and beyond, is ready (Nov. 2013) to be submitted to the British School at Rome. The monograph essays are complemented by what will be an open-access complete database of all site information. The manuscript and database both contain her work on the rich corpus of sculptural fragments from the villa – and also the work of Seth Bernard (Penn Ancient History PhD 2012) and Meg Anderson (Penn Grad Group in Art and Archaeology of the Mediterranean World, ABD). Just out from Cambridge University Press is Josephine Quinn and Jonathan Prag ed., *The Hellenistic West*, which includes Professor Kuttner’s article “Representing Hellenistic Numidia, in Africa and at Rome”.

Michael Leja

In 2013 Michael Leja completed articles for three edited volumes: “News Pictures in the Early Years of Mass Visual Culture in New York,” for a volume titled *Getting the Picture: The History and Visual Culture of the News*; “Reception Issues in Early Mass Visual Culture,” for *Essays on the Study of American Art*; and “Mass Art,” a new entry for the forthcoming second edition of the *Encyclopedia of Aesthetics*.



Michael Leja presenting his Fall ‘13 Colloquium “Illuminating the Bible for a Mass Audience”

Lecturing destinations in 2013 included the Louvre, the National Museum of Korea in Seoul, Smithsonian American Art Museum, Santa Barbara Museum of Art, University of Southern California, and in Philadelphia, the History of Material Texts Seminar at the University of Pennsylvania. He joined the Board of Directors of the Terra Foundation for American Art in Chicago and the International Advisory Board for the Journal Art History (UK). At Penn he continued as Director of the Visual Studies Program.

Robert A. Maxwell

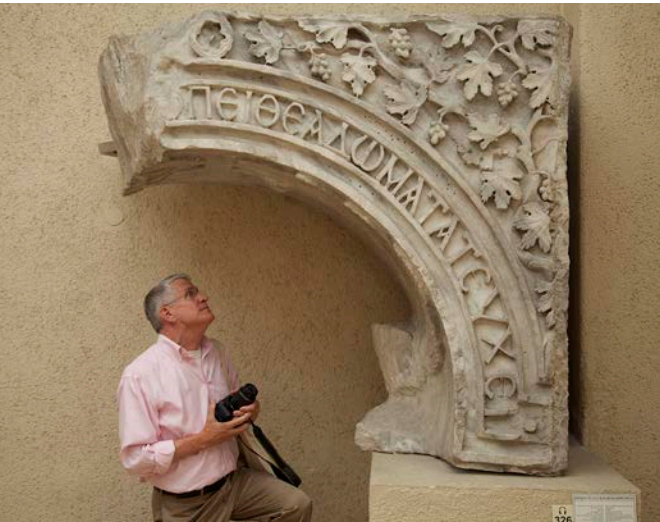
Robert Maxwell is spending the 2013-14 academic year on leave to work on several research projects, notably his project on illuminations in historical manuscripts for a book tentatively titled *Art Inventing History*. This project led him to manuscript rooms and archives across Europe, including month-long stays in Madrid and Barcelona, as well as shorter trips to León, London, Munich, and Rome. Much of this travel was supported by funds from the Provost’s University Research Foundation, a Research Opportunity Grant from SAS, and Lenkin Funds from the History of Art Department. Several lectures in Paris, Prades (Fr.), and Barcelona, allowed him to present research on dreams and apocalyptic time; Romanesque portals and the liturgy of death; patronage and “literate” lay donors; and chronicle illumination. Articles on illuminated charters and on the dreams of England’s Henry I in the Worcester Chronicle also appeared; others on medieval fraud and artistic credulity are in preparation.

For his stay in Barcelona, Professor Maxwell was a guest of Manuel Castiñeiras of the Universidad Autònoma de Barcelona (UAB), where he gave lectures and seminars at the university and Museu Nacional d’Art de Catalunya (MNAC). In Catalonia he also explored the high-tech conservation labs of the Centre de Restauració de Béns Mobles de Catalunya in Vil·ldoreix, examined manuscripts at the Arxiu de la Corona d’Aragó, attended a colloquium in Ripoll, discussed thesis topics with doctoral students, and gave an interview to the Catalan press corps.

Michael Meister

Michael Meister continues collaborative work with Luca Maria Olivieri and the Italian Archaeological Mission in Swat. They have lectured on and co-published reports about the exploration, conservation and excavation of the Balo-kile Gumbat, a Buddhist chapel in Swat. Their recent radiocarbon dating of wood samples from this monument has confirmed a likely founding date in the 2nd-3rd c. AD. Professor Meister also recently lectured in LA at the Bi-Annual Symposium of the American Council of Southern Asian Art on “Under the Elephant’s Path: Takht and Temple Architecture in Pakistan.”

Robert Ousterhout



Bob Ousterhout at the Istanbul Archaeology Museum

Bob Ousterhout spent a glorious sabbatical year 2012-13 as a Fellow at Dumbarton Oaks Center for Byzantine Studies in Washington DC. It was a trip down memory lane – he wrote his dissertation at the same institution some 30 years ago and occasionally suffered from flashbacks. While there, he finished a draft of a book about Byzantine settlements in Cappadocia. During the summer, Professor Ousterhout returned to Turkey, where he directed a third international site seminar in Cappadocia for Koç University, followed by a week of in situ fact-checking for the book.

In November Professor Ousterhout traveled to Athens, and opened an exhibit he curated at the Gennadius Library, “Picturing Anatolia.” He also found time to guest edit the spring 2013 issue of *Expedition* magazine on Late Antique Beth She-an, featuring articles written by History of Art grad students Geoff Shamos and Stephanie Hagan with AAMW grad students Jordan Pickett, Daira Nocera, and Emerson Avery. Back in Philadelphia, he is fully immersed in teaching, including a new Arts at Penn freshman seminar on “The Afterlife of Things: Art, Objects, and Collecting in the Museums of Philadelphia.” In November he will act as Colloquiarch for a conference on “City and Village in Byzantine Greece” at the National Gallery of Art and Dumbarton Oaks, in conjunction with the NGA exhibit “Heaven and Earth,” for which he authored a catalogue essay.

Holly Pittman

After a very busy schedule traveling in the spring of 2013, Holly Pittman took a final trip in the summer to Central Asia. Starting in Moscow where she was the guest of the Ancient Orient Museum with their wonderful Central Asian collections, she traveled to Uzbekistan and Tajikistan. After three weeks of road trip across some of the most spectacular landscape imaginable (and some of the worst roads as well), she reached the site of Sarazm, the goal of the journey. Standing at the head of the Zerafshan River, she finally understands the full reach of the Bronze Age of Exchange which linked the Mediterranean to the Indus valley and Central Asia to the Persian Gulf in the 3rd millennium BC. A number of articles appeared in print during the year concerning her work on this era of global interaction. As well, she is pleased to report that all six books of the Penn Museum International Research Seminars (which she ran from 2005-2008) all have appeared, including her co-edited volume with Gary Hatfield, *Evolution of Mind Brain and Culture*.



Holly Pittman in the Zerafshan Valley, Tajikistan

She presented five papers during the year in Turkey, Germany, Philadelphia, Los Angeles and Honolulu on her studies of the glyptic art of the Late Chalcolithic and Bronze ages of Arslantepe, Uruk (Mesopotamia), and Konar Sandal South (south central Iran). All stressed themes of interregional contact and exchange during these vibrant periods of contact between the cultures of the Near East.

Christine Poggi

Christine Poggi’s research developed along several lines this year. She continued her work on Cubism, writing an essay titled “Double Exposures: Picasso, Drawing and the Masking of Gender, 1906-1908” for the catalogue that will accompany The Metropolitan Museum of Art’s exhibition, The Leonard A. Lauder Cubist Collection (fall 2014) and participated in the Cubism Seminars held at CASVA in the fall. She also completed an essay titled “Circa 1922: Art, Technology, and Spectacle,” for the anthology *1922: Literature, Culture, Politics* (Cambridge University Press, 2014) and presented it in a colloquium at Penn’s School of Design in January.

During the fall, Professor Poggi gave papers on Maurizio Catelan and on Picasso’s scenic works (images of the stage and theater designs) at the University of Maryland. She also co-organized the Fifth Annual Anne d’Harnoncourt Symposium (with Anna Vallye), “Reconsidering Paris in the 1920s: Fernand Léger in an Expanded Context,” which brought nine speakers to the PMA and to the Penn for a lively inter-media conference. It has been a wonderfully busy year, with many new research projects, collaborations, and conferences!

Brian Rose



Brian Rose examining the recently excavated monumental terrace wall at Gordion (9th c. B.C.)

Penn’s 2013 season at Gordion in central Turkey was divided between architectural conservation and new excavations on the citadel mound, and was led by Professor C. Brian Rose. A new trench was excavated at the entrance to a long road of Phrygian date, and the most significant discovery was an enormous new stepped stone glacis (or terrace wall), which stretched for a length of over 130 ft. Thirteen steps of the glacis were revealed although it probably continues down around 10-15 ft., meaning that the glacis and the wall it supported rose to a height of more than 30 ft. This feature, clearly part of the citadel’s fortification system, may have connected to a gate, and probably of Early Phrygian date.

Remote sensing (magnetic prospection and electric resistivity) was also an important component of the summer’s fieldwork.

New geophysical investigations in the residential district, or Outer Town, revealed that it was completely encircled by a large wall, probably of mudbrick, bordered by a defensive ditch approximately 13 ft. wide. Such a large network of fortifications around the residential district was unexpected, and they must have rivaled the defensive ditches of late Bronze Age Troy.

Gwendolyn DuBois Shaw



Gwendolyn DuBois Shaw (middle) with Penn Alumni Andy and Carolyn Daub aboard Avalon Creativity, cruising on the River Seine with Penn Alumni Travel

Gwendolyn DuBois Shaw had a busy year serving as Undergraduate Chair for the department, traveling with students and alumni and pursuing her own research. During this time she gave several lectures, including one at the Barnes Foundation, where she discussed the work of West Chester-native Horace Pippin (for which she did a promotional interview on WHYY’s Radio Times with Marty Moss-Coane); another in honor of the 30th anniversary of the Arthur Ross Gallery, which focused on Picasso’s bullfighting images; and a third at Tulane University in New Orleans. She was also pleased to publish an essay in an exhibition catalog on the contemporary sculptor Barbara Chase-Riboud for a show mounted at the Philadelphia Museum of Art in fall of 2013 and another article on the twentieth-century sculptor Sargent Johnson in *Transition*, published by the DuBois Institute at the Hutchins Center for African and African American Research at Harvard. Professor Shaw is still hard at work revising her current book manuscript on Johnson and hopes to see that completed during the current academic year. In June, Shaw served as the faculty host for a Penn Alumni Travel cruise down the River Seine from Normandy to Paris, where travelers enjoyed breathtaking views of cathedrals and castles while sipping calvados and eating cheese. In January 2014, she will serve as host for a trip to Cuba and is practicing her Spanish and brushing up on her cigar smoking skills for the occasion.

Larry Silver

Professor Silver has had a fairly typical year, productive and enjoyable. His new book, due in early 2014, is a joint venture, co-authored with Aneta Georgievska-Shine, noted Rubens scholar-mythographer. The book is published by Ashgate as *Rubens, Velázquez, and the King of Spain* and considers the lasting contribution by both artists to the king’s country lodge, the Torre de la Parada.

Another milestone was Silver’s participation in the spectacular Vienna Albertina exhibition about Emperor Maximilian I with both a catalogue essay and several entries. Additional smaller articles will appear mostly in Festschriften of foreign colleagues (whose retirements might be suggesting a person something). One essay appeared in the Ashgate anthology *Darwin and Theories of Aesthetics and Cultural History*; another sketches exotic animal imagery during the early modern age of discoveries and collecting (Brill).

Lectures in Zurich and Brussels added spice to the school year. In late fall, Silver accompanied a Penn Alumni Association trip to Peru. On campus he continues to head a group of Penn undergrads with independent, funded research through the University Scholars program. The fall also brings a first iteration (with museum partner and Penn Ph.D. alumna Lily Milroy) of a Mellon-funded, pilot course on the Art Object, part of a larger PMA-Penn project to promote interaction between the two institutions.



Larry Silver at Machu Picchu

Kaja Silverman



Kaja Silverman at the opening of Knut Åsdam’s *Edgelands*

Kaja Silverman spent the summer finishing up her most recent book, *The Miracle of Analogy* (forthcoming, Stanford University Press), which offers a radical new account of the history of photography. She launched the third year of her Mellon Distinguished Achievement Award with a series of events organized around Norwegian artist Knut Åsdam, Mellon Artist in Residence at Penn this fall. His project, *Edgelands*, presented two new large-scale installations dealing with the social and psychic dimensions of urban space. The first, exhibited at Slought, featured his recently completed film, *Egress*. The second, a large-scale public artwork on the plaza near Meyerson Hall and Fisher Fine Arts Library. The series of events also included a screening at International House of Åsdam’s earlier film and video work and a conversation at Slought between the artist, Silverman, and George Baker (UCLA). Åsdam’s residency culminated with a two-hour seminar, where students were able to engage directly with the artist and discuss recurring themes such as urban anomie and the psychic effects of economic development that appear in his work across a wide range of media, including photography, video, film, sculpture, and installation.

Last spring semester Silverman organized the second major conference to take place under the auspices of her Mellon Distinguished Achievement Award. “Intimate Collaborations” took up questions dealing with the strange and complex intimacies that emerge when relationships between artists take form through the process of art-making. The two-day event featured a number of presentations related to the Philadelphia Museum of Art’s exhibition, “Dancing Around the Bride: John Cage, Merce Cunningham, Jasper Johns, Robert Rauschenberg, and Marcel Duchamp.” Other talks approached collaboration from different angles exploring topics such as Warhol’s stroboscopic cinema, Jess and Robert Duncan’s shared household, and Mary Kelly’s *Post-Partum Document*. The conference also included two performance-lectures, the first by mezzo-soprano Alicia Hall Moran, and the second by Penn graduate students, Danny Snelson, Mashinka Firunts, and Avi Alpert. This spring Silverman looks forward to hosting a visit to Penn’s campus by Achim Borchardt-Hume, head of exhibitions at the Tate Modern.

Graduate Student NEWS

Anastasia Amrhein

With the support of the Latner Travel Fellowship, Anastasia Amrhein (ARTH) traveled to London and Paris to conduct preliminary research for her dissertation. Her project is focused on the role of religious imagery, ritual, and sacred space in the political operations of the Neo-Assyrian Empire (ninth—seventh century BC). During her travels, Anastasia studied Assyrian relief programs and sculptures in the Louvre and the British Museum and visited a number of palatial residences and gardens in England and France (including Versailles and Kensington Palace) in order to better understand the construction of imperial and public spaces. Additionally, Anastasia studied stone carving through the Education Alliance in New York, where she worked on a statue replicating Assyrian carving techniques and design.

Marica Antocucci

Marica Antonucci (ARTH) spent her summer in Europe conducting research for her Master’s thesis and learning German. She received a Salvatori Research Award from the Penn Center for Italian Studies to travel to the Biennale Archives in Venice, Italy where she gathered information regarding the 1976 Biennale. Following her time at the Archives, she traveled to Dresden with the support of the Goldman Travel Fellowship and took an intensive German language course at the Goethe Institut.

Lacy Baradel

Lacy Baradel (ARTH) had a productive year of dissertation work. Thanks to travel assistance provided by the Henry Luce Foundation/ACLS Dissertation Fellowship in American Art, Lacey spent several days poring over the John Sloan Manuscript Collection at the Delaware Art Museum. She spent the summer in residence at the Dibner Library of the History of Science and Technology as a Baird Society Resident Scholar where she examined the Smithsonian Institution Special Collections’ world’s fair materials. Lacey presented a portion of her research on the reception of Thomas Hovenden’s *Breaking Home Ties* at the 1893 World’s Fair at the Nineteenth Century Studies Association’s annual conference in Fresno, CA. She will present a paper at CAA 2014 that explores the relationship between John J. Boyle’s sculptural program for the 1893 Transportation Building and Karl Bitter’s *Spirit of Transportation* (now located in Philadelphia’s 30th Street Station). Lacey also looks forward to the publication of her article on Eastman Johnson’s *The Tramp*, which has been accepted for publication in the Summer 2014 issue of *American Art*.

Sarah Beckman

Sarah Beckmann (AAMW) spent the 2013 summer participating in all things French for her dissertation on Roman sculpture in late-antique Gaul and the Western provinces. With the support of an AAMW travel grant, she participated in the excavations at the Villa Saint-Martin near Gruissan (Aude), working with a French team of archaeologists. The CNRS sponsored project is focused on the exploration of a coastal complex near the ancient port of Narbo Martius, and provided Sarah with the opportunity to work directly with Gallo-Roman material. She also spent seven weeks in Middlebury, VT at the l’Ecole française working on modern French, in preparation for collections research abroad in the 2013-14 academic year. She will spend six months in Portugal and France in 2013-2014 carrying out dissertation research, supported by an AIA Archaeology of Portugal Fellowship and a SAS Penfield Dissertation Research Scholarship.

Megan Boomer

Megan Boomer (ARTH) traveled to Israel, Sicily, and Spain to visit potential dissertation sites with the support of a McCoubrey-Campbell Travel Fellowship. After completing a summer Latin course at Penn, she spent six weeks documenting medieval churches and museum collections. Her research focused on how Crusader, Norman, and Aragonese ecclesiastical architecture negotiated new landscapes and communities in sites of territorial expansion.

Iggy Cortez



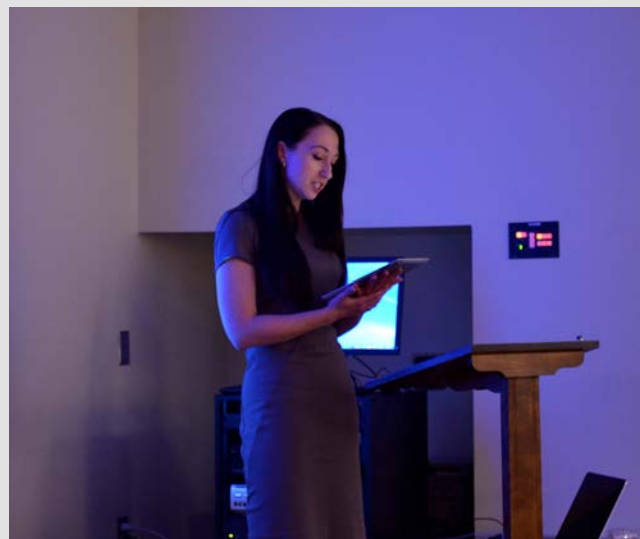
Iggy Cortez at the Thai Film Museum

With the support of a Latner Travel Fellowship, Iggy Cortez (ARTH) spent part of the summer in Thailand conducting research on Thai cinema and contemporary art. This research was invaluable in framing a dissertation chapter on the film director and contemporary artist Apichatpong Weerasethakul. As part of his travels, Iggy visited several galleries in Bangkok

as well as the Thai cinematheque in the Bangkok Art and Cultural Center which screens regional and art house cinema. Most of his research took place at the Thai Film Museum and Archive in Nakhon Pathom. The museum has an incredible collection of paraphernalia including magic lanterns, magic toys, view-finders, shadow puppets, as well as reconstructions of regional theaters, film sets, and a functioning replica of Edison's *Black Maria*!

In the Spring of 2013, Iggy organized two film series at the Philadelphia Museum of Art: *Murder!* on the development of the American film noir and *Night Travelers* on representations of night time in world cinema. He is co-curating an exhibition entitled "Itinerant Belongings" with fellow graduate student Charlotte Ickes in Fall 2014.

Roksana Filipowska



Roksana presenting at the "Geist and the Machine" conference

Roksana Filipowska (ARTH), a second-year PhD student, co-organized "Geist and the Machine," an interdisciplinary conference on German cinema and film theory, during Spring 2013. Over the summer, Roksana completed a French translation course and worked on "Susurrous Scholarship," a research project that is part of Duke University's SoundBox initiative.

Larisa Grollemond

Larisa Grollemond (ARTH), a fourth-year PhD student, successfully completed her doctoral candidacy exams last May. She is currently working on her dissertation, which examines the patronage of royal French women in the late fifteenth century and status of the illuminated manuscript at the end of the medieval period. Larisa served as a workshop leader for Penn TA training with the Center for Teaching and Learning over the summer of 2013. During the 2013-2014 academic year, supported by the Penfield Dissertation Research Fellowship from SAS, she will continue dissertation research in Paris at the BnF.

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 and Professor Kobayashi Tadashi, Director of the Okada Museum of Art

Quintana Heathman (ARTH) spent her summer immersed in the world of Edo-period illustrated books. She participated in two workshops focused on premodern Japanese scripts: one at University of Chicago (where she also presented the paper "Picturing Edo: Utagawa Toyoharu's *Edo meisho hachigaseki* and Edo City Identity, c. 1770"), and the other here at Penn with Dr. Laura Moretti of Cambridge University. She also traveled to Tokyo, visiting collections of illustrated books such as the Tokyo Chūō Library, the Waseda University Library, and the National Institute of Japanese Literature. Earlier this year she co-curated an exhibition of Japanese woodblock prints at the Museum of Fine Arts, Boston, "Luxury on Paper: The Art of Surimono," which will be on view until December 2013.

Heather Hughes

As the Carl Zigrosser Fellow at the Philadelphia Museum of Art, Heather Hughes (ARTH) is cataloguing German, Dutch, and Flemish prints in the Department of Prints, Drawings, and Photographs. She has also entered the writing phase of her dissertation on 17th century costume prints. In October, she presented research from her first chapter at "Fashioning Identities: Types, Customs, and Dress in a Global Context," a symposium at Hunter College. She is currently preparing an essay on personifications of the Four Continents for an upcoming volume of the Brill series *Intersections*, which draws on research she conducted last year in the Netherlands as a Fulbright grantee.

Charlotte Ickes

Charlotte Ickes (ARTH) spent this past academic year in New York in the Whitney Museum Independent Study Program (ISP) and finishing a draft of the first chapter of her dissertation. During the current academic year, Charlotte presented papers at the Interdisciplinary Graduate Study Conference at the McNeil Center for Early American Studies, the Fourth Annual Feminist Art History Conference at American University, the Gender, Sexuality, and Women's Studies 40th Anniversary Conference at Penn, and will present at the 2014 College Art Association Annual Conference in Chicago. With fellow graduate student Iggy Cortez, Charlotte is co-curating an exhibition on the multiple meanings of home in contemporary video, performance, and photography. The show, "Itinerant Belongings," will open next fall. Charlotte is also helping to organize a series of screenings of Afrofuturist films in conjunction with "The Shadows Took Shape," an exhibition at the Studio Museum in Harlem. She is happy to be back in Philadelphia to continue to work on her dissertation, "Radical Spectacle: Blaxploitation and its Legacies in Contemporary Art."



Charlotte Ickes presenting at the Whitney ISP Critical Studies Symposium (Image courtesy of Whitney Museum of American Art and photographer Tiffany Oelfke)

Marina Isgro

Marina Isgro (ARTH), a fourth-year PhD student, is living in Milan, Italy on a Fulbright Grant to conduct research for her dissertation on kinetic art in 1960s Europe. In Spring 2013, she was named a Dean's Scholar and received a School of Arts and Sciences Dean's Award for Distinguished Teaching by Graduate Students. Marina recently presented at a Graduate Symposium on Women in American Art at the Pennsylvania Academy of the Fine Arts early 20th century American women portrait photographers; and in April at the Graduate Symposium at the Philadelphia Museum of Art on Robert Rauschenberg's Cardboards series. The Guggenheim Museum's catalogue for its upcoming exhibition on Italian Futurism will include her essay "A Futurism of Place: Futurist Travel and the European Avant-Garde, 1910-1914."

Alexander Kauffman

In 2013, Alexander Kauffman (ARTH) began research for his dissertation concerning avant-garde art in the United States during the Second World War. A fourth-year PhD student, Alex is currently pursuing his research in residence at the Philadelphia Museum of Art with the support of a year-long fellowship from the Andrew W. Mellon Foundation. He curated a film and speaker series at the PMA in January 2013 in conjunction with the exhibition *Dancing Around the Bride: Cage, Cunningham, Johns, Rauschenberg, and Duchamp*. In November, Alex served as the graduate assistant for the Fifth Annual Anne d'Harnoncourt Symposium, "Reconsidering Paris in the 1920s: Fernand Léger in an Expanded Context," organized by the History of Art Department and the PMA. Alex is also traveling for research throughout the 2013-14 academic year. A summer trip to the Getty Research Institute, Los Angeles County Museum of Art, and Norton Simon Museum was generously supported by a grant from the Goldman Travel Fund.

Jeannie Kenmotsu



Jeannie Kenmotsu with a Yayoi Kusama pumpkin on the island of Naoshima

After completing a Japan Foundation fellowship in July, Jeannie Kenmotsu returned to Philadelphia to continue her dissertation project on the "color revolution" in mid-eighteenth century Japanese prints. In early summer she spent two productive weeks intensively studying premodern Japanese calligraphy at the University of Chicago, where she also presented a paper on Suzuki Harunobu's erotic prints. In addition to writing, Jeannie is currently busy with preparations for co-leading a spring 2014 curatorial seminar, which will culminate in an exhibition of prints from the Philadelphia Museum of Art the following year. With support from the Penn Humanities Forum, she will also travel to the University of Victoria in June 2014 to attend the Digital Humanities Summer Institute.

Patricia Kim



Patricia Kim atop Mount Nemrut in front of the temple-funerary complex of Antiochus I of Commagene (1st c BCE) in southeastern Turkey

After completing a German language course at Penn, second-year PhD student Patricia Kim (ARTH) spent summer abroad in Turkey and Berlin, thanks to the support of the McCoubrey-Campbell Fund. After participating in the Penn Museum excavations at Gordion, the ancient political and cultural capital of the Phrygians, Patricia visited and documented important Hellenistic and Roman archaeological sites throughout southeastern and western Turkey, and explored museum collections including those in Ankara, Gaziantep, Izmir, Istanbul, and Pamukkale. In Berlin, she spent a week photographing the museum collections located on the “Museumsinsel” and spending time at the German Archaeological Institute and the Dahlem Museums in order to solidify future research projects.

Emily Neumeier



Emily poses with the man behind her dissertation: Ali Pasha of Ioannina

Penn awarded Emily Neumeier (ARTH) the Penfield Fellowship to conduct fieldwork for her dissertation, which explores the architecture of Ottoman provincial elites in the Balkans during the Age of Revolution. Emily traveled to northwest Greece, Albania and Venice, with archival work in London and Athens. She also participated in the 2-week workshop “Visualizing Venice,” organized by Duke University, to learn how to incorporate digital visualization technology (Google Earth, GIS, etc.) into her work.

Emily delivered a paper on the paleography of a 12th-century Qur’an at the workshop “Toward a ‘Biography’ of a Manuscript,” convened at the Penn Museum by Renata Holod and Yael Rice. In October, she attended the annual Middle East Studies Association conference, where she presented on the patronage networks of an 18th-century family in Central Anatolia. For the 2013-14 academic year, Emily will primarily reside in Istanbul, supported by a Fulbright-Hays grant from the US Department of Education.

Nathaniel Prottas

Nathaniel Prottas (ARTH) is the Samuel A. Kress Interpretive Fellow at the Frick Collection, where he will create programming on Dutch and Netherlandish painting in the collection as well as aim to complete his dissertation. Nathaniel has recently had two articles on taxidermy and photography accepted for publication; one in *Discourse: Journal for Theoretical Studies in Media and Culture* and the other in *The Journal of the Philosophy of Photography*.

Marijana Rayl

Marijana Rayl (ARTH), a second-year PhD student, served as a Spotlight Lecturer at Philadelphia’s Institute of Contemporary Art. Throughout the academic year, she conducted tours and lead public talks on artists Jeremy Deller, Brain Weil, and Karla Black, and subjects such as subculture as a point of inspiration and identification within 20th century photographic practice. During the summer she took Penn’s German language course, completed an independent study on early film theory with advisor Karen Beckman, and visited museum collections in England and France.

Brooks Rich

In 2013, Brooks Rich (ARTH) traveled to the Netherlands and Belgium to explore dissertation topics on early modern printmaking. With the assistance of a McCoubrey-Campbell Travel Fellowship, Brooks spent time examining works on paper in the print rooms of the Rijksmuseum in Amsterdam, the Museum Boijmans van Beuningen in Rotterdam, and the Museum Plantin-Moretus in Antwerp. He spent the remainder of his time in Europe exploring museum exhibitions and libraries in Utrecht, Haarlem, Brussels, and Bruges.

Miranda Routh

With the support of a Dissertation Research Fellowship from the University of Pennsylvania, Miranda Routh (ARTH) traveled to London in February of 2013 to complete research for her project on the idea of the Renaissance in late-eighteenth- and early nineteenth-century British architecture. Her time was devoted to the unpublished lectures and letters of Sir William Chambers and Charles Robert Cockerell in the archives at the Royal Institute of British Architects and the Royal Academy. In April of 2013, Miranda presented a paper at the annual IFA-Frick Symposium in New York on the legacy of Italian humanism in the architecture of Sir William Chambers. After having been awarded a dissertation completion fellowship from the University of Pennsylvania in March of 2013, Miranda is in residence at the University for the academic year 2013-2014 to complete her project.

Juliet Sperling

Juliet Sperling (ARTH) spent the summer exploring the American South and South America. Supported by a departmental McCoubrey-Campbell Travel Fellowship, she visited archives, museums, and private collections in the Carolinas, Georgia, and Louisiana to conduct research on the visual culture of southern landscape in the Postbellum United States. Juliet then headed further south to Brazil, with the generous support of CASVA’s



Juliet on top of Pão de Açúcar (Sugarloaf Mountain), overlooking Rio de Janeiro

Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad. The purpose of the trip was to study how regional and demographic difference across Brazil’s vast landscape influenced reception of popular art forms. The month was packed with visits to historical sites, museums and galleries, and artist’s studios in Rio de Janeiro, São Paulo, Salvador de Bahia, and Belo Horizonte.

Laura Tillery

Laura Tillery (ARTH), a third year PhD student, spent her summer in Germany. With support from the History of Art Student Travel Fund, she traveled to Lübeck, Lüneburg, Rostock, Stralsund, and Wismar for her dissertation project on civic identity and mercantile patronage in German Hanse Cities, c. 1450-1550. Laura was also awarded a DAAD-Intensivsprachkursstipendium to study German at the InterDaF e.V. am Herder-Institut der Universität Leipzig.

Carolyn Trench

Carolyn Trench continued research for her dissertation, “Performativity’s Moment: Vogue, Queer Video Production, and Theoretical Discourse.” She has completed a third chapter draft, on *Paris Is Burning*, entitled “‘Paris Has Burned’: Excavating Paris’ Theoretical Ruins.” In February, she presented an excerpt of her chapter entitled “Listen Up to the Grand Diva Rap’: Marlon Riggs’ Inclusive Didactic Address,” at the College Art Association annual conference, at the panel Color Adjustment: Revisiting Identity Politics of the 1990s, sponsored by the Queer Caucus for Art. In July, Carolyn taught “American Art, 1865 to the Present” in partnership with the Barnes Foundation. The course met at the Barnes and made frequent visits to the Barnes galleries, the Philadelphia Museum of Art and the Pennsylvania Academy of

Fine Arts. This year, Carolyn is teaching “Art, Artists, and Identity: The Art of the Harlem Renaissance,” through the Critical Writing Program at Penn.

Theodore Van Loan

In 2013, Theodore Van Loan (ARTH) traveled extensively conducting research for his dissertation entitled, “Seeing the Umayyads Seeing: Charting Early Islamic Attitudes Toward Visual Perception.” Early in the year he was based in Jerusalem, making numerous trips to sites and museums in Israel and the West Bank.



Theodore Van Loan unearths the past at Tiberias

He spent the late spring and the first half of summer in Istanbul, Berlin, Paris, London, and Athens. This fall he is in Philadelphia completing his dissertation. In December he gave a lecture at the Cooper Union in New York, and in February, he will present at the Dar al-Athar al-Islamiyya in Kuwait City.

Jill Vaum

This summer Jill Vaum (ARTH) assisted Professor Shaw and Will Schmenner (ARTH) in the Penn Academy summer course “Art in the City,” providing a sneak peek of living and learning at Penn to exceptional high school students. Working with Professor Shaw, Jill began work as an editorial assistant on a forthcoming PMA catalogue and exhibition highlighting the museum’s holdings of work by African American artists. Her summer also included research assistance to Graduate Dean Eve Troutt-Powell of the History Department on her forthcoming book on representations of slavery in the Middle East.

Emily Warner

Emily Warner (ARTH) is a 2013-14 Predoctoral Fellow in residence at the Smithsonian American Art Museum. There she is pursuing research for her dissertation, “Painting the Abstract Environment: The Abstract Mural in New York, 1935-1960,” which studies abstract murals in a range of public and private sites in New York in the decades around World War II. She conducted initial research for the project in Spring 2013 with the help of a department travel grant, visiting archives and murals in Boston, New York, Washington DC, Chicago, Bloomington, IN, and Los Angeles, where she participated in a Scholars Day at the Getty Research Institute on Jackson Pollock’s 1943 Mural.

PROGRAM NEWS

Visual Studies

Visual Studies celebrated its tenth graduating class in May 2013. The program's steady growth over the past several years continued with sixteen members comprising the class of 2013. We took the occasion of this milestone to enlarge the curriculum by adding two new classes: VLST 303 The Rise of Image Culture and VLST 305 What Is an Image. Both courses have had successful test runs that drew interested and energized students, largely majors but others, too, from across the College.



Lyle Massey lecturing during a Visual Studies Seminar

This year's graduating class was noteworthy for earning an exceptional number of prizes and distinctions. Inna Kofman, Dorry Guerra, Erin Beck, Jacqueline Wee, and Kira DiClemente qualified for honors in the major. Dorry Guerra and Inna Kofman (VLST C'13) and Gary Kafer (VLST C'14) were inducted into the Phi Beta Kappa honor society. Erin Beck, Dorry Guerra, and Jonah Stern won CURF grants to support work on their senior theses. Dorry Guerra also received a Fulbright Fellowship to study in South Korea after graduation.

The Charles Willson Peale Thesis Prize for an outstanding senior thesis was shared by two students: Inna Kofman, whose investigation of the relationship between vision and olfaction led to a gallery installation that associated an emotional experience with a particular scent, and Kirby Dixon, whose video and other works drew a parallel between camouflage and metamorphosis in animal survival, on one side, and on the other the human desire to blend into a social group.

Currently, fifteen majors in the class of 2014 are working with advisers and with their colleagues and faculty in the year-long senior thesis workshop to develop ambitious and original thesis projects. Midyear presentations in early December previewed fascinating, diverse projects.

In February 2013, artist Spencer Finch came to campus for two days to speak with students, discuss their work, and give a public presentation about his own work. His visit, supported

by the Sachs Fund for Contemporary Art, was a great success. We are pleased that the Sachs Fund will again during the current academic year sponsor a residency by another artist whose work speaks directly to the interests of the Visual Studies Program.

In November, Professor Lyle Massey, who teaches Art History at the University of California, Irvine, gave two lectures over consecutive days. Her first talk, "The Hand that Knows: Epistemology and Picturing in Early Modern Anatomy," examined changes in the conventions of anatomical illustrations of the 17th and 18th centuries. The next day her seminar on "The Architecture of Oblivion: Andrea Pozzo's Sant' Ignazio Fantasy" extended her well-known work on linear perspective and anamorphosis to consider Pozzo's dazzling ceiling frescoes.

This is the last year of my term as Director of the Visual Studies Program. Next year Professor Gary Hatfield from Philosophy will take over. I have enjoyed tremendously working with the Visual Studies students and faculty to keep the program vital and growing. Megan Velong, the talented and energetic Program Coordinator for Visual Studies, has been a full partner in all aspects of the program's operations and growth. Her collaboration has made my job an absolute pleasure.

We hope to see you at the exhibition of completed senior thesis projects at the Fox Art Gallery in Cohen Hall in late April and May.

Cinema Studies

It was another busy and eventful year for faculty and students in the Cinema Studies program. The program organized large festivals and conferences on Middle Eastern cinema, Italian cinema, filmmaker Chris Marker, and internet policy. The program also sponsored two student film festivals, coordinated an alumni film festival at homecoming, and co-sponsored the WXPN Music Film Festival and a German graduate student conference, among other events. In the spring of 2013, Cinema Studies Lecturer Meta Mazaj organized the first annual Dick Wolf Cinema Studies Conference on "The End of Cinema," bringing together a who's who of the field. Cinema Studies Professor Peter Decherney is organizing the 2014 Wolf symposium on film diplomacy. Among the many filmmakers who came to speak this past year were French New Wave legend Agnes Varda and Spike Lee's frequent editor and collaborator Sam Pollard. Many other filmmakers and industry leaders generously came to speak to classes, meet with students, and show their latest work.

Cinema Studies Associate Director Nicola Gentili and Professor Tim Corrigan took 30 students to the Cannes Film Festival as part of an annual summer course. The program also expanded its summer internship offerings, sending students to work in all stages of film production, distribution, and exhibition in New York, Los Angeles, Frankfurt, Germany, and Puerto Rico. The program's competitive research funds supported students doing research at the Academy of Motion Picture Arts and Sciences Margret Herrick Library in Los Angeles and presenting papers at the American Black Film Festival in Miami, among other archives and events.

Visiting professors of Cinema Studies this year were Terri Francis (Yale), who taught courses on avant-garde film, Spike Lee, and

African-America cinema; Linda Simensky (PBS), who taught the history of animation; and Francesca Coppa (Muhlenberg), who taught courses on fan cultures and transmedia characters. Cinema Studies standing faculty continue to win teaching awards, and this year both Meta Mazaj and Peter Decherney won awards from the School of Arts and Sciences.

Next year will be the 10th anniversary of the Cinema Studies major at Penn!

Art and Archaeology of the Mediterranean World



AAMW graduate students Sam Holzman and Kurtis Tanaka with Art History graduate student Patricia Kim at Midas City in central Turkey

The Art and Archaeology of the Mediterranean World (AAMW) program continues to be one of the most active programs in Mediterranean and Near Eastern Archaeology in North America. During the summer of 2013, AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, France, Jordan, Iraq, and Azerbaijan, and worked on material ranging in date from the Early Bronze Age to the Late Byzantine and Islamic periods.

Meg Andrews, Daira Nocera, Steve Renette, and Nurith Goshen published well-received articles on their research this year, and Anna Sitz won one of the graduate student paper prizes at the Byzantine Studies Conference. Jordan Pickett was selected as a junior fellow at Dumbarton Oaks, and received a travel grant from the Frontinus Gesellschaft in Bonn to present his work on Ephesos at the next Cura Aquarum meeting in Antalya, Turkey. Peter Cobb received a Penn Digital Humanities Forum grant for his 3-D reconstruction of the Tomb Chamber in Tumulus MM at Gordion, while Sarah Linn was selected as the Penn Museum's Colburn Fellow at the American School in Athens, where she will research her dissertation on Minoan Personal Adornment in Middle Minoan Palaces. Sarah Beckmann was the winner of both an Archaeological Institute of America/Archaeology of Portugal Fellowship and an SAS Dissertation Research Fellowship for 2014-2015. Kate Morgan was appointed a Kolb Junior Fellow, thereby joining seven other AAMW Junior Fellows

in the Louis J. Kolb Foundation, and Justin Leidwanger and Valentina Follo began new jobs at Stanford University and the American Academy in Rome, respectively.

Center for Ancient Studies

Under the direction of Prof. Robert Ousterhout, the Center for Ancient Studies (CAS) at the University of Pennsylvania 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. The CAS sponsors and co-sponsors a variety of events across campus, including lectures, workshops, symposia and international conferences. Many of our events are coordinated with the public programming of the Penn Museum.

In Fall 2013, the annual CAS symposium was devoted to "Ancient Drugs: Pharmacology across the Ancient World," with papers ranging from the uses and evidence for psychotropic drugs in ancient cultures to recipes for poisoned darts. Dr. Alain Touwaide from the Smithsonian delivered the keynote address, "Back to Eleusis." The program concluded with a hands-on viewing of historic pharmaceutical manuscripts in the Lea Library and a reception on the newly reopened Moelis Terrace on the sixth floor of Van Pelt Library. The fall semester also saw a workshop coordinated by Prof. Renata Holod on the structure and decoration program of the early 14th-century dome and memorial complex of Uljaytu at Sultaniyya (Iran), a follow-up to discussions that had begun at the 2012 CAS symposium on "Masons at Work." Plans are now underway for a February 22, 2014, workshop on ancient Pompeii, organized by Professors. Brian Rose, Ann Kuttner, and Lothar Haselberger, to augment the exhibit "One Day in Pompeii" at the Franklin Institute.



Symposium participants Emanuela Appetiti, Alain Touwaide, and Will Noel enjoy the reception on the newly reopened sixth-floor terrace of Van Pelt

March 8-9, 2014, will mark the sixth annual CAS Graduate Student Symposium. This year's theme is "Views from Below: Outsiders, Masses, and the Margins of Antiquity," coordinated by CAS graduate assistant Nathaniel Brill, with Prof. Jonathan Tenney of Cornell University as the keynote speaker. Finally, on April 13, the CAS will sponsor an afternoon conference "From Constantinople to Cappadocia," to celebrate the opening of the photographic exhibit "Heaven on Earth" at the Penn Museum. Prof. Anthony Cutler of Penn State will be the keynote speaker.



Karen Beckman addressing graduating students of the Class of 2013 as the Commencement Speaker for the Graduate School of Arts and Sciences

2013 DEGREES AWARDED

History of Art Undergraduates 2013:

Ian Bussard, Jessica Chung, Emily Doll, Thomas Echo, Natalia Fuller, David Galperin, Jacob Greenberg, Joshua Herren, Emily Kim, Ellen Levitt, Anais Ortiz, Sarah Richter, Miranda Saylor, Shelby Searles, Tik-ki Yu

Visual Studies Undergraduates 2013:

Ray Bailey, Erin Beck, Olivia Carlize, Jane Cheng, Kristen DeGrazia, Kira DiClemente, Kirby Dixon, Marc Goodman, Dorry Guerra, Sidney Hinds, Inna Kofman, Hilary Miller, Andrew Olsson, Adwoa Sey, Jonah Stern, Jacqueline Wee

Cinema Studies Undergraduates 2013:

Monica Aguirre, Meredith Baker, Jenna Berger, Diedre Bullard, Kelly Diamond, Marissa Gouverne, Natalie Gravier, Jaycee Gruszecki, Michael Krauss, Rachel Lauder, Angelica McGuinness, Sam Pasternack, Andrew Quinn, Jacqueline Reef, Christopher Russell, Jacob Stock, Thomas Echo, Melissa Urifrer, Malcolm Washigton, Nadine Zylbergerg

Cinema Studies Graduate Certificates:

Maryann Erigha, Phillip Maciak, Brooke McCorkle, Alessandra Mirra, Elisa Modolo

History of Art 2013 Masters Papers:

Stephanie Hagan, "Rubens's Nova Roma: Recovering Heroes from an Antique Past" (Advisor: L. Silver)

Marina Isgro, "INTERIOR EXPOSURES: Women and the Practice of Home Portraiture, 1885-1920" (Advisor, M. Leja)

Alyssa Murphy, "Manuel Panselinos and the Quest for Artistic Personality in Byzantium" (Advisor, R. Ousterhout)

History of Art 2013 Doctoral Dissertations Defended:

Lisa Bourla, "The Reform of Drawing and the Natural Act of Painting: Lodovico Cigoli and His Florentine Circle C. 1600," (Advisors: L. Silver and M. Cole)

Masha Kowell, "Agit-plakat: The Destalinization of Soviet Posters (1956-1966)" (Advisors: C. Poggi, K. Beckman)

HONORS AND AWARDS

Departmental Travel Grants

Campbell-McCoubrey Fellowship
Megan Boomer, Ruth Erickson, Patricia Kim, Breton Langendorfer, Brooks Rich, Juliet Sperling, Laura Tillery

Latner Fellowship
Anastasia Amrhein, Iggy Cortez, Stephanie Hagan, Quintana Heathman

Goldman Rabinowitz Fellowship
Marica Antonucci, Alex Kauffman

Cecil Striker Fellowship
Ekin Pinar

Thune Fellowship
Samuel Schnittman, Mark Pantano

David M. Robb Thesis Prize

Ian Bussard:
"Public Enemies: Jenny Holzer and Sharon Hayes"

VLST Charles Willson Peale Thesis Prize

Kirby Dixon:
"Camouflage: The New Form of Contemporary African American Identity. Exploring Double-Consciousness in the Black Community"

Advisors Matt Neff (FNAR), Gabe Martinez (FNAR), and Gary Hatfield (PHIL)

Inna Kofman:
"Conceptions of Perception: Vision and olfaction through the ages"

Advisors: Michael Leja (ARTH), Tricia Treacy (FNAR)

Cinema Studies Awards

Best Honors Thesis:
Deirdre Bullard

Best Essay:
Gary Kafer

Best Screenplay:
Timothy Delaney, Jaycee Gruszecki

Best Student Activity:
Dylan Hansen-Fliedner, Jason Jadick

The Rich Scholarship



Lauren Robie, the Howard and Sharon Rich Scholarship recipient

Lauren Robie is a Senior 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, non-profit 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: Rediscover 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 studied urban design at the Danish Institute for Study Abroad in Copenhagen. There, she began research for her Visual Studies senior thesis, which explores the public space and architecture of urban environments. Once back in the United States for the summer, she worked at Interlochen Center for the Arts in Michigan, where she taught art classes on painting and installation centered around nature.

Finally, Lauren was 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.

ARTH / VLST Undergraduate Awards

Fulbright Fellowship
Dorry Guerra

US State Department Critical Language Scholarship
Elliott Brooks

Pincus-Magaziner Family Undergraduate Research Grant
Ian Bussard

Andrew W. Mellon Undergraduate Research Fellowship
Joshua Herren (2012–13), Yae Jin Ha, Sam Schnittman, James Sawyer

Thouron Prize
Joshua Herren

Provost Undergraduate Research Mentorship Fellow
Laurissa Papillion

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

History of Art Department Penn Museum Internships
Ying Pan, Joseph Isaac, Monica Fenton

Philadelphia Museum of Art Summer Curatorial Internship in American Art
Ariel Cohen

PAFA Curatorial Fellowship
Ariel Cohen

Mary L. and Matthew S. Santirocco College Alumni Society Undergraduate Research Grant
James Sawyer

Penn Undergraduate Climate Action Award
Mark Pantano

Clarendon Scholarship
James Sawyer

Phi Beta Kappa
James Sawyer, Lane Rubin, Mark Pantano, Irina Markina, Ellen Levitt, Ian Bussard, Dorry Guerra, Inna Kofman, Gary Kafer

ARTH / AAMW Graduate Awards

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

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

SAS Dissertation Research Fellowship
Miranda Routh

Fulbright Fellowship
Marina Isgro, Heather Hughes

University of Pennsylvania Penfield Fellowship
Sarah Beckman, Larissa Grollemond

AAMW Travel Grant
Sarah Beckmann, Sophie Crawford-Brown, Lara Fabian, Nurith Goshen, Samuel Holzman, Sarah Linn, Kathryn Morgan, Daira Nocera, Jordan Pickett, Amanda Reiterman, Anna Sitz, Lucas Stephens, Kurtis Tanaka

SAS Dean’s Scholar
Marina Isgro

SAS Dean’s Award for Distinguished Teaching by Graduate Students
Marina Isgro

Philadelphia Museum of Art Carl Zigrosser Fellowship
Heather Hughes

Penn Humanities Forum
Jeannie Kenmotsu

Penn Center for Italian Studies Salvatori Research Award
Marica Antonucci

Foreign Language and Area Studies Fellowship (FLAS)
Quintana Heathman

Alumni NEWS

Tamara Sears

Tamara Sears (PhD 2004) is Assistant Professor of Art History at Yale University. Sears spent the fall of 2012 in India on a Fulbright-Nehru Senior Research Fellowship conducting fieldwork towards a new book that maps mobility, urbanism, and the transmission of cultural practices through temple architecture, geography, and landscape around the turn of the first millennium A.D. Her first book, *Worldly Gurus and Spiritual Kings: Architecture and Asceticism in Medieval India*, forthcoming through Yale University Press in the spring of 2014, is the first full-length study of Hindu monastic architecture.

Kathleen James-Chakraborty

Kathleen James-Chakraborty’s (PhD 1990) new book *Architecture since 1400* will be published in early 2014 by the University of Minnesota Press. Kathleen is Professor of Art History at University College Dublin and Chair of the Board of the Irish Architecture Foundation. She also serves on the board of the Chester Beatty Library. She will be organizing the 2016 meeting of the European Architectural History Network, which will be held in Dublin and encourages current and former Penn students and faculty to attend.

Nick Sawicki

Nick Sawicki (PhD 2007) continues to teach in the Department of Art, Architecture and Design at Lehigh University, where he directs the undergraduate art history program and was recently awarded Lehigh’s Early Career Award for Distinguished Teaching. He has recently contributed an essay on Czech modern and avant-garde magazines to the third volume of *The Oxford Critical and Cultural History of Modernist Magazines* (2013). Another recent publication, “The Critic as Patron and Mediator: Max Brod, Modern Art, and Jewish Identity in Early-20th-Century Prague,” appeared in *Images: A Journal of Jewish Art and Visual Culture* (2012), and several other publishing projects are forthcoming over the next year. Nick is happy to share the news that he and his wife Kalyna have also recently welcomed another daughter, Liana, into their family.

Maria P. Gindhart

Maria P. Gindhart (PhD 2002) is Associate Professor of Art History at Georgia State University, where she is currently serving as the Associate Director of the Ernest G. Welch School of Art and Design. Gindhart is a program co-chair of the 2014 conference of the Nineteenth Century Studies Association on the topic of “Urbanism and Urbanity.” She is working on a book on art in the menagerie of the Jardin des Plantes in Paris, a subject on which she has presented at the Nineteenth-Century French Studies Colloquium, the 20th- and 21st-Century French and Francophone Studies International Colloquium, and conferences of the French Colonial Historical Society, the Western Society for French History, and the North American Victorian Studies Association.



Penn History of Art Alumni panel at Homecoming 2013, (Image from left to right) William Valerio, G’87, WG’04, The Patricia Van Burgh Allison Director & CEO at the Woodmere Art Museum; Peter Reed, G’83, GR’89, the Senior Deputy Director of Curatorial Affairs at the Museum of Modern Art; Judith Dolkart, G’97, GR’04, Deputy Director of Art and Archival Collections and Gund Family Chief Curator at the Barnes Foundation; Julian Siggers, Director of the Penn Museum

Ellery Foutch

Ellery Foutch (PhD 2011) is currently serving as the Terra Foundation for American Art Postdoctoral Teaching Fellow at The Courtauld Institute of Art. She was recently able to see Alexa Greist (PhD’12) when she came to London for a research trip, and would be happy to meet up with any Penn folks who might be living in or traveling through London.

Meredith Gamer

Meredith Gamer (B.A. 2004) is a doctoral candidate in art history at Yale University. Gamer’s dissertation, “Criminal and Martyr: Art and Religion in Britain’s Early Modern Eighteenth Century,” explores the relationships among art, religion, and capital punishment rituals in eighteenth-century Britain. She received a 2013 Newcombe Fellowship, the nation’s largest and most prestigious award for Ph.D. candidates in the humanities and social sciences whose dissertations address questions of ethical and/or religious values.

Susan Smith

Susan Smith (PhD 1978) Professor in the department of Visual Arts at John Muir College since 1987 and Provost since 2006, has announced her retirement. During her tenure, Provost Smith established the Muir Environmental Fellows awards, which each year honor selected UC San Diego faculty, staff, and alumni whose work has contributed significantly to the cause of sustainability and environmental preservation. She also established the Stewart Society, named for Muir’s founding provost John Stewart, the senior honors society that recognizes the academic achievements of Muir College students who come to UC San Diego as transfer students.

Fall 2013

September

- 6 Jamie Sanecki, PhD Candidate, "Sculpture and Civic Identity in Medieval Lucca: Art in the Communal Era"
- 13 Robert Ousterhout, "The Honorable Stigmatization of Jerusalem Pilgrims from St. Paul to Justin Bieber"
- 20 Stephen Whiteman, CASVA, National Gallery of Art, Washington D.C., "Visual Analysis and the Problem of Formal Hybridities in Early Qing Copperplate Printing"
- 27 Renata Holod, "Seeing in Isfahan: Expanding Gaze for an Early Modern Capital"

October

- 4 Lothar Haselberger, "Evidence and Argument: Horologium and Pantheon"
- 25 Michael Meister, "Under the Elephant's Path"

November

- 1 Michael Leja, "Illuminating the Bible for a Mass Audience"
- 8 Steven Conn, Ohio State University, "An 'Objective' Look at American Museums"

December

- 6 David Kim, "Textiles, Carpets, and Compositional Theories in Renaissance Painting"

Spring 2014

January

- 17 Emily Neumeier, PhD Candidate, "A 'Theater of Fortune and Triumph': Ali Pasha of Ioannina and the Architectural Transformation of an Ottoman Province (1788-1822)"
- 24 Christine Poggi, "Stage at the Edge of the Sea: Picasso and Classical Theology"
- 31 Nina Dubin, CASVA/University of Illinois at Chicago, "Love, Trust, Risk: Painting Paper in the Eighteenth Century"

February

- 7 André Dombrowski, "Monet/Painting/Time"
- 21 Heather Hughes, PhD Candidate, "Impressions of Dress: Costume Prints from England, France, and the Netherlands, ca. 1600-1670"
- 28 Jeannie Kenmotsu, PhD Candidate, "Brocade Pictures: Printing Color in Eighteenth-Century Japan"

March

- 28 Will Schmenner, PhD Candidate, "How to Hit the Ground: Motion and Measurement in Moving Pictures before the Great Crash"

April

- 4 Maria Loh, University College London, "Che, Borges, and Carracci: The Dead Man, the Blind Man, and the Ghost in the Portrait"
- 18 Emily Warner, PhD Candidate, "Painting the Abstract Environment: The Abstract Mural in New York, 1935-1960"
- 25 Charlotte Ickes, PhD Candidate, "Radical Spectacle"

Spring 2013

January

- 17-19 "Intimate Collaborations Conference," organized by Kaja Silverman

February

- 5 Visual Studies Artist Lecture: Spencer Finch
- 22-23 Workshop—"Toward a 'Biography' of a Manuscript: A copy of the Qur'an from 12th c. Iran"
- 28 Color Workshop in the History of Art, organized by André Dombrowski

March

- 13 Agnes Varda @ Penn
- 14 Total Installation, Public Project: Ilya and Emilia Kabakov in Conversation
- 15 The "Geist and the Machine" Conference
- 15-16 Chris Marker: A Symposium | "Things That Quicken the Heart"
- 19 Cecile Fromont, "Foreign Cloth, Local Habits: Clothing, Regalia, and the Art of Conversion in the Early Modern Kingdom of Kongo"
- 20 Swati Chattopadhyay

April

- 19-20 "Reconsidering Asian Material Texts Workshop"
- 25 Visual Studies Senior Exhibition Opening @ Fox Gallery

May

- 13 Graduation Receptions for History of Art, AAMW, Visual Studies and Cinema Studies

Fall 2013

October

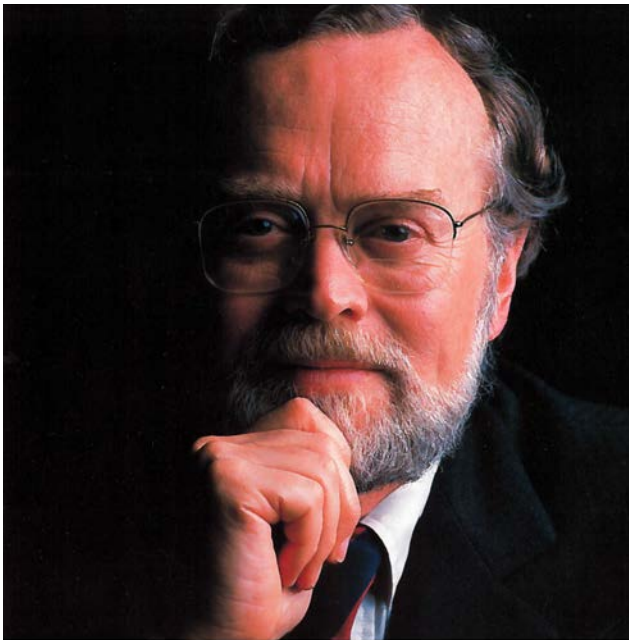
- 14-20 Knut Åsdam artist in residence
- 16 Knut Åsdam and Homay King in dialogue
- 18 Knut Åsdam, George Baker and Kaja Silverman in dialogue
- 18 The Center for Ancient Studies Annual Symposium 2013, "Ancient Drugs - Pharmacology Across the Ancient World"
- 19 Knut Åsdam Seminar with George Baker and Kaja Silverman
- 26 ARTH and VLST Undergraduate Advisory Board trip to MoMA: Soundings: A Contemporary Score

November

- 8 Symposium: Auguste Rodin: The Human Experience
- 12 Year of Sound: Carlos Basualdo in Conversation with Gwendolyn DuBois Shaw at Slought Foundation
- 15-16 The Fifth Annual Anne d'Harnoncourt Symposium | "Reconsidering Paris in the 1920s: Fernand Léger in an Expanded Context"
- 19 Visual Studies Lecture: Lyle Massey, UC, Irvine "The Hand that Knows: Epistemology and Picturing in Early Modern Anatomy"
- 20 Visual Studies Lecture: Lyle Massey, UC, Irvine "The Architecture of Oblivion: Andrea Pozzo's Sant' Ignazio Fantasy"

In Memoriam

Malcolm Campbell



Dr. Malcolm Campbell, faculty member in the History of Art Department of the School of Arts & Sciences from 1961 until his retirement in 1996, died on January 27, at his home in Portland, Maine at the age of 78.

Born on May 12, 1934, Dr. Campbell studied at Princeton University where he earned his BA (magna cum laude 1956) and MFA (1959) as well as his PhD. His 1962 dissertation in the Department of Art and Archaeology was devoted to the baroque painter and architect Pietro da Cortona. He joined the History of Art Department at Penn as an instructor in 1961 and was promoted successively, attaining the rank of full professor in 1978. At the time of his retirement, he was the Class of 1965 Professor.

During his 35 years of teaching he trained more than 30 graduate students, many of whom now hold faculty and curatorial positions in leading universities and museums in the United States and Europe. In addition to serving as the department chair, Dr. Campbell was a dedicated leader of the School of Arts & Sciences, holding the positions of Assistant Dean and Vice Dean of the College and Associate Dean for the humanities (1985-1988). He was also Interim Dean for the School of Fine Arts (now School of Design) from 1994 to 1996.

Dr. Campbell was one of the leaders of the shift in art history scholarship from a singular focus on great artists to a broader consideration of cultural forces, most especially the role of patrons. The center of his research was Renaissance and Baroque art and architecture in Tuscany and Rome, where he studied Medici art patronage during the ducal and grand ducal eras and the making of major public works of art.

Dr. Campbell published many articles and reviews, and his *Pietro da Cortona at the Pitti Palace* (Princeton University Press, 1977) is one of the foundational works of modern baroque scholarship. He served as book review editor of *The Art Bulletin* and was an active member of the international committee for the Pietro da Cortona exhibition which opened in 1997 in Rome and of the organizing team for “The Splendor of 18th-Century Rome” exhibition in 2000 at the PMA in Philadelphia. He curated several exhibitions in Penn’s Arthur Ross Gallery, including “The Eye of Piranesi, Views of Ancient and Modern Rome in the Late Eighteenth Century” in 1988. During his long and productive career, he received many awards and fellowships, including a Fulbright Fellowship for research in Italy, a Guggenheim Foundation Fellowship and a National Endowment for the Humanities Fellowship.

Dr. Campbell is survived by his wife, Joan Campbell, who for 19 years was an Assistant Dean in the College of General Studies (now LPS); daughter, Cathy; son, Christopher and his wife, Lisa; and son, Colin and his wife, Gail; and grandchildren, Ruby and Hart.

Memorial contributions can be sent to the John McCoubrey and Malcolm Campbell Student Travel Fund, History of Art Department, University of Pennsylvania, 3405 Woodland Walk, Philadelphia, PA 19104-6208.

Nancy Miller

Nancy Miller, Ph.D. 1999, passed away in Minneapolis on August 26, 2013. She had been Director of Undergraduate Studies and Adjunct Assistant Professor in the College of Design at the University of Minnesota, where she had previously earned her BA and M.Arch.

Her doctoral dissertation, “Eero Saarinen on the Frontier of the Future: Building Corporate Image in the American Suburban Landscape, 1939-1961,” was called by David Brownlee, her advisor, “a gigantic tapestry of modern American life, woven by Nancy out of the Saarinen’s architectural artistry and the corporate aspirations of GM, IBM, AT&T, and John Deere.”

She won the Outstanding Professor Award of the Mortarboard Senior Honor Society at the University of Minnesota in 2000. In addition to teaching, she was Associate Director of the university’s Center for World Heritage Studies and a Research Fellow in its Design Center for American Urban Landscape. An active preservationist, she contributed frequently to *Architecture Minnesota* magazine.

Those who knew Nancy remember her fondly: tall but gentle; extremely smart but also down-to-earth; quiet but adroit in the showmanship of teaching; serious but with a mischievous streak.

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Alumni news may also be submitted electronically: www.sas.upenn.edu/arthistory/contact

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