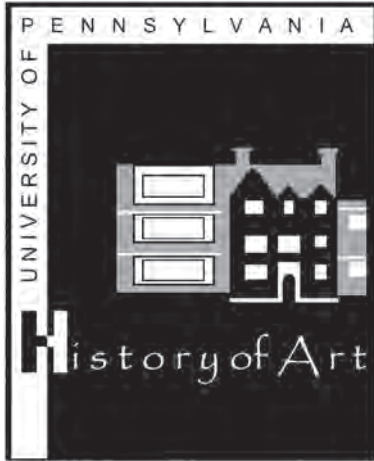


U n i v e r s i t y o f P e n n s y l v a n i a  
**H i s t o r y o f A r t**  
N e w s l e t t e r



January 2007

Dear Friends,

This has been year of big numbers. More students than ever before graduated as History of Art and Visual Studies majors. More candidates than ever before applied to our graduate programs in History of Art and Art and Archaeology of the Mediterranean World. During the summer, exhibitions created by two Halpern-Rogath Seminars were simultaneously on view at the Ross Gallery and University Museum. During 2006-2007 we shall host four conferences on topics as diverse as our interests. We have also been the beneficiaries of unprecedented major gifts, among which the generosity of Keith and Kathy Sachs deserves special emphasis.



But, of course, we are not an enterprise defined by numbers. It is our community of scholars, teachers, and students in the Jaffe Building that brings this arithmetic to life. This year welcomed two important new senior faculty to this community, Robert Ousterhout and Richard Meyer. We marked with joy the promotion to tenure of Karen Beckman. And we celebrated the lifelong contributions of Lee Striker.

It all adds up. Come visit us in the Jaffe Building in Philadelphia, at CAA in New York, or at <http://www.arthistory.upenn.edu/>

With warmest wishes,

David B. Brownlee  
Shapiro-Weitzenhoffer Professor  
and Department Chair

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# Department News

## OUSTERHOUT ARRIVES



Prof. Robert Ousterhout

As we go to press, Dr. Robert. Ousterhout is moving into his Jaffe Building office. An eminent scholar of Byzantine art and architecture, Ousterhout comes to Penn from the University of Illinois Urbana-Champaign, where he has taught since 1983. His recent publications include *Master Builders of Byzantium* (1999) and *Byzantine Settlements in Cappadocia* (2006). This coming summer he will launch an ambitious archaeological survey of Byzantine settlements in Cappadocia, taking with him several Penn graduate students.

## MORE HALPERN-ROGATH CURATORIAL SEMINARS

Leslee Halpern-Rogath and David Rogath's generosity toward our program of curatorial seminars has borne more fruit, with two exhibitions on view simultaneously last summer. For the first, called "The Early Modern Painter-Etcher," students in the seminar prepared the book of essays that was published by the Pennsylvania State University press in conjunction with the show. The seminar was taught by Professors Larry Silver and Michael Cole, and Dr. Madeleine Viljoen, Director of the La Salle University Art Museum, joined the curatorial team for the exhibition.



Federico Barocci, *The Annunciation*, c. 1584-88, Courtesy of New York Public Library, from "The Early Modern Painter-Etcher"

The show featured prints by Dürer, Parmigianino, Brueghel, Barocci, Rubens, Rembrandt, Boucher, and a host of other master painters who, while not professional printmakers, took up the challenge of making works on paper. On display in the Arthur Ross Gallery during May and June, the show then traveled to the Ringling Museum in Sarasota and the Smith College Museum of Art, where it

closed on October 29. While at Smith, the exhibition and book earned an admiring review in the *New York Times*.

Meanwhile, the University Museum hosted the exhibition created by another Halpern-Rogath Curatorial Seminar, taught by Professor Gwendolyn DuBois Shaw. "Trouble in Paradise: The Art of Polynesian Warfare" displayed sixteen hand-carved wooden war clubs from Fiji, Tonga, Samoa, New Zealand and the Marquesas, selected from the more than 22,000 artifacts in the Museum's Oceanian collection. In developing the exhibition in spring 2006, students worked with museum keepers, conservators, exhibition designers and archival staff. They also traveled to the Bishop Museum in Honolulu and the Pitt Rivers Museum in Oxford to learn about Polynesian culture and the changing fashions of museum display.

Professors Ann and David Brownlee taught yet another Halpern-Rogath Seminar in fall 2006, preparing for an exhibition about the architectural and institutional history of the University Museum, to be displayed at the Museum in about a year.

## SACHS PROGRAM HIGHLIGHTS CONTEMPORARY ART

The Sachs Program for Contemporary Art is off to a stunning start in 2006-2007. Made possible by Katherine and Keith Sachs, this collaboration of the Department of the History of Art and the Institute of Contemporary Art aims to increase the understanding and appreciation of contemporary art at Penn. This year, Dr. Richard Meyer of USC is in residence as the Sachs Visiting Associate Professor. Meyer is the author of the Eldredge Prize-winning *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (2002), and he is teaching this year's two-semester Bergman Curatorial Seminar at the ICA, as well as a lecture course on photography and a graduate seminar on contemporary art. Professor Meyer has also organized the Sachs Forum on Contemporary Art, which sponsors public lectures and panels. The exciting fall events included a lecture by Nancy Spector, curator of contemporary art at the Guggenheim Museum and organizer of the American pavilion at the 2007 Venice Biennale; a conversation with pioneering feminist artist Anita Steckel; and a lecture by Professor

Michael Lobel, who is organizing an exhibition of the early work of Richard Prince, which the artist has disavowed. The Sachs program will also sponsor guest curators at the ICA.

### BERGMAN CURATORIAL SEMINAR AT THE ICA

The seminar "Contemporary Art and the Art of Curating" is making its fourth appearance this year. Ten fortunate undergraduates are spending two semesters with Sachs Professor Richard Meyer and the curatorial staff of the ICA, learning about the contemporary art world by visiting galleries, private collections, and museums. In the spring they will organize their own exhibition, to be mounted at the ICA in time for graduation. The seminar is supported by the RBSL Bergman Foundation.

### SPIEGEL FRESHMEN SEMINARS

The Spiegel Fund has once again created special opportunities for undergraduate students to discover contemporary art. In the fall Professor Gwendolyn DuBois Shaw taught a Spiegel Freshmen Seminar that examined issues of class, race, power and privilege in today's art, as seen through the lens of the increasingly ubiquitous international art festival. Their semester culminated in a four-day trip to Florida to attend Art Basel Miami Beach, the annual international art show that is the American sister event of Art Basel in Switzerland. It combines the traditional features of an international art show with a dynamic program of multi-media events including music, film, architecture, and design.

In spring 2007, curator and critic Monica Amor will teach another Spiegel Freshmen Seminar, entitled "Art, Architecture, and Public Space: 1964-2000." The students will explore the vibrant interdisciplinary arts that grew up in this period, marked by a critique of monumentality, the investigation of social space, an embrace of pop culture, and an interest in public sites and architecture.

### CELEBRATING LEE STRIKER

On January 13, 2006, the friends and colleagues of Professor Cecil Striker celebrated his career and the publication of *Archaeology in Architecture: Studies in Honor of Cecil L. Striker*, a Festschrift edited by Professors Deborah Maukopf Deliyannis and Judson J. Emerick. The event was marked by a lecture by Prof. Slobodan Curcic of Princeton, "The Belfry in Byzantine Architecture and in Modern Historiography." Professor Striker retired in 2002 after 32 years of teaching at Penn.

### MEDIEVAL SQUARED

Professor Robert Maxwell pitched a medieval double header in October, organizing a pair of important international interdisciplinary conferences in collaboration with

Dr. Colum Hourihane of Princeton University's Index of Christian Art. "Romanesque Art and Thought" attracted an SRO audience to Princeton on October 26-27, with papers that considered

the historiography of the period, methodological questions, and case studies of Romanesque masterpieces. Hard on its heels (October 28-29) followed "Representing History, 1000-1300: Art, Music, History" at Penn. This second conference, organized with support from Penn's Medieval Studies program and a number of other departments, brought art history and music into dialogue with historical studies to examine the realm of historical "representation."



Students preparing materials for the "Trouble in Paradise" exhibition



Curtis Swope, Kathryn O'Rourke, and Erika Tapp at the department's annual holiday party (C. Davis)

# Faculty Reports

**KAREN BECKMAN** is currently on sabbatical in Berlin, where she is finishing a book on car crashes and cinema, and researching the work of German experimental women filmmakers. In September, she attended the Salzburg seminar with women from thirty-two different countries on the topic of “Women, Political Power, and Next Generation Leadership,” supported by a Penn Presidential Fellowship, and in October she attended the Pordenone Silent Film Festival in Italy. During 2006, she gave papers on Warhol’s film “Since (1966),” Jean-Luc Godard’s “Weekend,” and cinematic magic in a variety of places, including Vancouver, Birmingham (Alabama), Princeton, and Baltimore. Forthcoming publications include: “The Archive, the Phallus, and the Future” (*Camera Obscura*) and “Nothing to Say: The Madness of Photography” (which discusses the collages of Melissa Ho, one of History of Art’s former graduate students). In 2006 she also published “Impossible Spaces and Philosophical Toys: An Interview with Zoe Beloff” in the journal *Grey Room*, where she is one of the senior editors.



Karen Beckman in Salzburg at the “Women, Political Power, and Next Generation Leadership” conference (K. Beckman)

During the 2005-2006 academic year, **MICHAEL COLE** took on two new administrative positions, serving as chair of Penn’s History of Art Graduate Group and as the director of Penn’s Center for Italian Studies. In addition to the lecture series and other Italian Studies events he coordinated in the latter capacity, he organized one panel, entitled “Images of Harmony,” for the 2005 International Conference on Word & Image and acted as a respondent for another, on “The Modern Public

Monument.” He spoke at a conference in Brussels on “Sculpture and its Material Histories,” served as a respondent to a conference panel in San Francisco entitled “Writing about Art and Architecture: Authorship, Circulation and Publication,” and participated in a lively public roundtable discussion in Cork on “Renaissance Theory” (soon to be published). April 2006 saw the opening of the exhibition “The Early Modern Painter-Etcher,” which Professor Cole co-curated with Madeleine Viljoen. The exhibition, features on which appeared in *The New York Times* and other newspapers, traveled in the summer and fall of 2006 from the Arthur Ross Gallery at Penn to the Ringling Museum of Art in Sarasota, Florida and to the Smith College Museum of Art in Northampton, Massachusetts. A beautiful accompanying catalogue, published by Penn State University Press, includes contributions by Larry Silver and Madeline Viljoen, Director of the La Salle University Art Museum, and the students of the Halpern-Rogath seminar. Another book Professor Cole edited, an anthology of essays on sixteenth-century Italian art, has recently appeared as well. From August 2006 through June 2007, Professor Cole will be the Robert Lehman Fellow at Harvard’s Center for Italian Renaissance Studies at the Villa I Tatti in Florence.

**JULIE NELSON DAVIS** is delighted to announce that her book, *Utamaro and the Spectacle of Beauty: Ukiyo-e and the Artist in Late Eighteenth-century Japan*, is in production at Reaktion Books in London and will be published for the summer/fall 2007 list. The book investigates the way in which sets of prints by Kitagawa Utamaro (1753?-1806) represented period ideas about gender and artistic authority. She also received a grant from the University Research Foundation to support the costs involved in publishing the images.

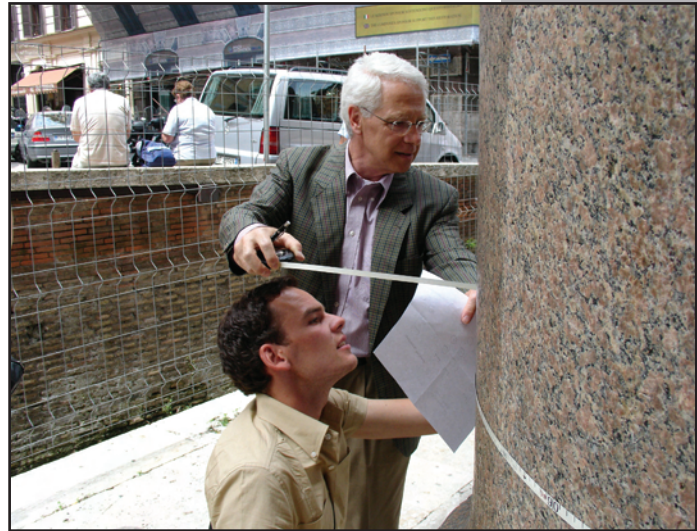
Davis is also pleased to report that several other essays appeared in print over the past year. The most significant was the publication of “Utamaro and his Contemporaries, 1780-1804,” in the *Hotei Encyclopedia of Japanese Woodblock Prints*, a two-volume project with contributions by the leading scholars in Japan, Europe, and the United States. Davis was also one of the three academic advisors to the project. Over the summer her article, “Utamaro

to 'Ehon Taikoki'" [Utamaro and the Illustrated Chronicles of the Taikō (Hideyoshi)], discussing the notorious censorship of Utamaro and others in 1804, was published in Japanese in the *Ukiyo-e Geijutsu* (Ukiyo-e Arts), the juried journal of the Kokusai Ukiyo-e Gakkai (International Ukiyo-e Society). Davis also contributed a short essay, "A Second Glance," in commemoration of the 200th anniversary of Utamaro's death to the *Art Quarterly*, the journal of the Art Fund of Great Britain. With a membership of 80,000, the Art Fund charity assists museums in Britain with purchasing works that might otherwise leave the country, such as those Davis discussed in her essay. She also recently received the news that her article, "Teisai Hokuba hitsu 'Mitate Komatsu-hikizu'" ("Teisai Hokuba's 'Parody of the New Year's Pine Tree Festival'"), introducing an important painting formerly in the collection of Charles Lang Freer, will appear in *Kōkka*, the most prestigious journal of art history in Japan.

This autumn Davis is on leave and working on several projects for publication. She is completing an essay on the most important Ukiyo-e publisher of the eighteenth century, Tsutaya Jūzaburō (1750-1797), for the Japanese Art Society of America catalogue, *Mirror of the Floating World*. This will accompany an exhibition to be held at the Asia Society in spring 2008. Davis is also co-curating an exhibition, "Dramatic Impressions: Japanese Theatre Prints from the Gilbert Lubber Collection," with Frank Chance, Associate Director of the Center for East Asian Studies, to be held at the Arthur Ross Gallery March 17-May 6, 2007. She is contributing an essay on Osaka theater prints for the co-authored catalogue. She has begun working a new book investigating the relationships between artists, publishers, and the audience in late eighteenth-century Japan. Professor Davis continues to serve as the book review editor for Japanese art for *caa.reviews*, the online journal for the College Art Association, and invites readers.

**LOTHAR HASELBERGER** was delighted to see appear early in 2006 the proceedings of the Third Williams Symposium, a conference he had organized in 2004 at Rome in collaboration with Dr. John Humphrey and assisted by John Henry Rice. *Imaging Ancient Rome: Documentation-Visualization-Imagination* brings together the research of more than forty participants from Italy, Germany, Britain, and the United States, and it presents the latest work by several participants in the Mapping Augustan Rome project: Elisha Dumser,

Carlos Noreña, and David Romano together with Nick Stapp and Mark Davison. Meanwhile, Haselberger completed the last piece of his 'triptych' on ancient Rome's urbanism, his book *Urbem Adornare-Rome's Urban Metamorphosis under Augustus*, scheduled to appear in spring 2007 as supplement volume of the *Journal of Roman Archaeology*. What shaped the year even more, however, was the seminar "Mapping Alexandria in the Age of Augustus," co-taught in spring 2006 with Dr. Romano and, just as the Rome project before, supported by Charles K. Williams III's generosity. In the course of this enterprise, nine stu-



Prof. Haselberger and Stephan Zink in Rome  
(L. Haselberger)

dents from Penn's graduate groups in AAMW, Ancient History, Classics, and History of Art, plus college students from Penn and Bryn Mawr were joined by Dumser, Romano, Prof. Ann Kuttner and three more guests, including Charles Williams himself, in spending spring break in the Hellenistic-Roman-Islamic-Levantine metropolis Alexandria, along with a short visit to the pyramids near Cairo. Work on a new collaborative publication project keeps the Alexandria group together and happily productive.

Haselberger contributed to conferences in Nashville, Tennessee (on the Parthenon, whose full-scale recreation is one of Nashville's landmarks); in Toledo, Spain (on re-assessing the concept of spolia); in Bern, Switzerland (on the Pantheon and its latest digital documentation by the Swiss team); and in Berlin (on the history of technology and design). Together with Renata Holod he organized a workshop at Penn on urban 'imprint studies' according to the Muratori method, presented by Professor Petruccioli of the Politechnic of Bari. With Stephan Zink he spent time in Rome on the

Palatine and observed how a small-scale research project on Augustus' Temple of Apollo has grown into Zink's full-fledged dissertation topic, which already marks a major breakthrough in our knowledge of Augustan temple design. Column measurements made with Stephan at the Pantheon will replace what was until now the latest systematic data available, recorded in 1821. Another of his doctoral students, Dorian Borbonus (co-mentored by Ann Kuttner) received his degree this summer and now teaches at the University of Dayton. The German Archaeological Institute, Berlin, appointed Haselberger review reader of its most prestigious journal, the *Jahrbuch*, and the History Channel program interviewed him on "Ancient Greece and Engineering." Currently he is coping with an unexpected by-product of the spolia-conference in Toledo: the rediscovery of a piece of Benjamin Latrobe's long-demolished Bank of Pennsylvania in Philadelphia. A column of this national icon has been standing since the 1870s in the town of Adrian, Michigan – as a spolium of sorts! John Henry Rice will assist in this research into one of Philly's neoclassical buildings.



Prof. Haselberger and Prof. Romano in Alexandria  
(L. Haselberger)

**RENATA HOLOD** has directed the new interdisciplinary major Visual Studies for the past three years. The major is a course of study connecting the theory, culture and practice of seeing. Vision is introduced and investigated through the methods and theories in communications, cognitive science, philosophy, psychology history of art, cinema studies and fine arts. Last year's graduating class, a bumper crop of thirty-one seniors, produced very exciting senior projects exploring the status of images, representations of visual experience, and visual bearers of information. The projects ranged from Cristina Alberto's "A way of Seeing What can be looked at:" Visual Perception in Avant Garde Cinema" to Emily Kauvar's "Visualizing the Random Nature of Genetic Mutations." The summaries of all projects are posted on the Visual Studies website: <http://www.arthistory.upenn.edu/vlst/seniorproj.html>.

*Jerba Studies I* has been sent off to the *Journal of Roman Archaeology* to be followed very shortly by *Jerba Studies II*. This is the final report of the archaeological survey of the island of Jerba, Tunisia, where more than 300 sites were identified. A complex settlement pattern with major population shifts and demographic fluctuations has been mapped. Close reading of the territory of the island also has led to excavations, the study of standing public buildings and habitations, and the cataloging of fifteen thousand sherds picked up from the surface. Penn students have figured prominently in the field work, and in the preparation of the final reports as co-authors, graphic consultants and editors of the volumes: Kimberly (Max) Brown (AAMW), Maura Cleffi (AAMW), Maria (Luly) Feliciano (ARTH), Michael Frchetti (ANTHR), Heather Grossman (ARTH), Alaa Al-Habashi (ARCH), Tarek Kahlaoui (ARTH), Kostis Kourelis (AAMW), Richard Lindsay-Jones (COL), James (Jim) Mathieu (ANTHR), Thomas Morton (ARTH), Todd Parment (AAMW), Michelle Rein (ARTH), Cynthia Robinson (ARTH), Erika Tapp (ARTH).

The first volume of *Jerba Studies* begins with a quote from a poem by al- Baruni (fl.1750-60s):

..... They passed away and their residence stands in ruin....

... Ask, all of you, all of those mosques, why are all of God's houses in ruin?

They have become empty, vacant, and owls are the warblers there

After they had been wellsprings to any comer...

The spring of 2006 brought the welcome news of a Collaborative Research Grant from the Getty Foundation. Together with Warren Woodfin, Yuri Rassamakin, Alexander Halenko and Vitaly Otroshchenko, Renata Holod will be studying the kurgan burial of a Qipchak (Polovtsian) khan excavated in southern Ukraine and datable to the thirteenth century. From Mosan metalwork to Byzantine silks and Syrian pottery, the finds hint at diplomatic gift exchanges that would have been part of the political life in the contested regions of the Pontic (Black Sea) steppe.

**ANN KUTTNER** has devoted most of her energies since fall 2005 to launching the excavation of the second-century villa of the Roman emperors Antoninus Pius and Marcus Aurelius at Villamagna, which lies across a little valley from Anagni in south Lazio. The team is also excavating its historic, now ruinous medieval church and cemetery. (For the first season's field report, see <http://dept.arth.upenn.edu/aamw/fieldwork.html#villamagna>). The project is a collaboration with Dr. Lisa Fentress, previously a collaborator with Renata Holod on the Jerba project, and with the British School in Rome and the Soprintendenza of Lazio. Three Penn students took part –Justin Leidwanger and Valentina Follo from AAMW, Kelcy Sagstetter from Ancient History –joining a team of students, supervisors, and magnetometry and GIS database experts from Italy, Croatia, Belgium, and England. Because the project's working languages are Italian and English, Kuttner's Italian is a lot better now than it was. Not the least of the season's highlights was, of course, the chance to follow the World Cup, and cheer Italy's victories, in Italy! For 2007, as the excavation season is lengthened to make it a true field school, look for at least six Penn students to take part. In the intervals between negotiating GIS licenses and thinking villa thoughts, Kuttner is caught up in too many talks and several article projects. Her forthcoming work includes an essay on Roman sacred space for a volume edited by our new colleague Bob Ousterhout, and a study of Hellenistic and Roman Numidia, for Josephine Quinn and Jonathan Prag's Oxford workgroup on the Hellenistic West.

In 2006 **MICHAEL LEJA** was occupied primarily with two writing projects. One was the principal essay for a catalogue to accompany the exhibition "300 Years of American Art," organized by the Guggenheim Museum to be shown at museums in Shanghai, Beijing, and

Bilbao in 2007-2008. The other was a new book project on the industrial production of pictures in the mid-nineteenth-century in the United States. He presented two papers related to the latter project during the year: one, on Winslow Homer's wood engravings, was given at the Courtauld Institute in London and at Bryn Mawr; the other, focusing on William Sidney Mount, was presented as a Street Hall Lecture at Yale. In addition, he gave lectures on Jackson Pollock at the Guggenheim Museum and on Thomas Eakins and photography at the Georgia O'Keeffe Museum in Santa Fe. The paperback edition of *Looking Askance* was published in the fall, and the book was a finalist for the Charles Rufus Morey Book Award from the College Art Association. During the fall, he began a year term as Interim Graduate Chair, filling in for Michael Cole. He continues on the editorial board of *Art Bulletin* and on the Historical Commission of New Garden Township in Chester County.



Prof. Meister and Prof. Holod at the annual department holiday party  
(C. Davis)

**ROBERT MAXWELL** spent last year in Europe while on a J. Paul Getty Postdoctoral Fellowship. His research focused on illuminated charters, cartularies and chronicles, in preparation for a book on historical representation in the Romanesque and Early Gothic periods. Although based in Paris, where he was a fellow of the Institut National de l'Histoire de l'Art (INHA), his research took him to Spain (Barcelona), England (Oxford, Cambridge, London), and Italy (Rome, Montecassino, Farfa). His year abroad kicked off with an invited lecture at the Musée du Louvre on the occasion of the "France romane" exhibition, and he presented his research at several other venues throughout the year.

With his book on medieval urbanism due soon, Robert Maxwell also saw other research proj-

ects appear in print last year: articles on the dispersed sculptures of Parthenay (*Journal of Medieval Archaeology*), on historiography (in Conrad Rudolph's *Companion to Medieval Art*), and on Meyer Schapiro (*Perspective*). He also completed research on a group of twelfth-century Aquitanian manuscripts for a forthcoming article and another on the construction history of St-Pierre of Parthenay-le-Vieux (*Journal of the Society of Architectural Historians*, 2007). Prof. Maxwell continues his work on a Romanesque sculpture volume that he is editing with Prof. Kirk Ambrose (Univ. Colorado) for Brepols Publishers.

His primary project of the fall semester was a major conference on medieval art that he organized with Colum Hourihane of Princeton University (and with the assistance of two Penn graduate students, Julia Perratore and Geoff Shamos!). The four-day event, held at both Princeton and Penn, featured lectures by over thirty specialists of the Romanesque and Early Gothic periods. The conference was generously funded by the History of Art Department, the University Research Fund, the Samuel H. Kress Foundation, and a number of other supporting Penn departments. The proceedings will be published in 2008.

**MICHAEL MEISTER** returned from a sabbatical this fall, having completed manuscripts for two books: *Desert Temples: Sacred Centers of Rajasthan in Historical, Art-Historical and Social Contexts* co-written with L. A. Babb and John E. Cort, and *Temples of the Indus*. His essay on "Mountain Temples and Temple-Mountains: Masrur" was published in the March 2006 issue of the *Journal of the Society of Architectural Historians*. Graduate student participation and response to this research project was discussed in a cover article in the Spring 2006 *Penn Arts and Sciences Magazine* available on line: <http://www.sas.upenn.edu/sasalum/newsltr/spring06/spring06.html>.

Following a fall semester as an Associate at the Center for Advanced Study at the University of Illinois at Urbana-Champaign, **ROBERT OUSTERHOUT** officially joins the Penn faculty in January 2007 as Professor of Byzantine Art and Architecture. The last year witnessed the publication of his book *A Byzantine Settlement in Cappadocia* (Dumbarton Oaks Studies 42), as well as the Russian translation of *Master Builders of Byzantium* (originally published by Princeton, 1999). He will be returning to Cappadocia this summer to launch a new field

survey of the Byzantine rock-cut settlement in the Soganli Valley, jointly sponsored by Penn and the Center for Cappadocian Studies at Erciyes University in Kayseri, Turkey. In spring 2007 he will teach a seminar on Byzantine Cappadocia and a lecture course on Byzantine Art and Architecture.

**HOLLY PITTMAN** has devoted a great deal of her time this year to the Penn Museum as its Deputy Director for Academic Programs. Her primary responsibility has been to develop a program of research conferences, each bringing up to fifteen scholars from around the world to the Museum to work behind closed doors for four days discussing in depth topics that holds relevance for human culture and history. Each conference will lead to an edited volume. Eight conferences have been planned, which will run through January 2008. Their subjects are as diverse as "Mapping Mongolia;" "Risk and Resilience: Humans relation the their environment;" and "The Origins of Consciousness."

She has continued her work in Iran, although at a distance because visa complications made it impossible to actually go to the field last season. However, a week of work in France with the director of the project, Youssef Madjidzadeh was very productive. She is editing a volume of nineteen papers developed out of a conference that was held in February of 2005 in the city of Jiroft in the Kerman province of Iran. As of December, she is still eagerly anticipating a visa to go into the field this season. She participated in a number of conferences this year: in Ravenna, in Paris, and in Ashgabat in Turkmenistan.

In addition to writing and lecturing on the results of the excavations in Iran, Pittman has completed several other projects, including the analysis of the important body of glyptic art from the site of Arslantepe in eastern Turkey. In this she worked out the material culture analogs of two distinct cultural zones in the region of the upper Euphrates during the period of the Uruk expansion ca. 3000 BCE. The manuscript for vol.1 of *Worlds Together, Worlds Apart* for Norton Press has also been completed. Pittman is one of a team of seven authors.

During the last year, **CHRISTINE POGGI** completed a number of projects, some of long-standing, others new. Her essay, "Mass, Pack, and Mob: Art in the Age of the Crowd,"



appeared in *Crowds*, a volume edited by Jeffrey T. Schnapp and Matthew Tiews (Stanford, 2006). Two versions of a paper given in Florence in 2003 on Futurist representations of madness were also published. A version in Italian, "Figure della follia nell'arte futurista," was included in a volume of conference papers titled *Sapere i narrare: Figure della follia*, edited by Mimma Califano (2005); a much expanded essay titled "Picturing Madness in 1905: Giacomo Balla's *The Madwoman* and the Cycle *The Living*," appeared in *Res: Journal of Anthropology and Aesthetics* (spring 2005). Professor Poggi also contributed an essay on the collages and constructions of Georges Braque and Henri Laurens to the catalogue of an exhibition titled "Braque/Laurens: Un Dialogue," organized by the Centre Georges Pompidou and held at the Musée des Beaux-Arts de Lyon. Her short essay on Luca Buvoli's ramp project at the ICA appeared in the exhibition brochure early in 2007.

At the CAA Annual Meeting in 2006, Professor Poggi presented her recent analysis of Picasso's first paper and sheet metal guitar, after the exciting discovery that a part of the paper guitar, which had not been exhibited since 1913, was preserved in a box at MOMA. Titled "Picasso's First Constructed Sculpture: A Tale of Two Guitars," this paper will be the basis of further research and an essay. Other projects include a projected exhibition on the work of Vito Acconci (to be co-curated with Meredith Malone) at the Slought Foundation, and the final revisions to her forthcoming book, *Artificial Optimism: Italian Futurism's Ambivalent Encounter with Modernity* (Princeton, 2008).

Last summer, the Granicus River Valley Archaeological Survey Project, of which **BRIAN ROSE** serves as Director, continued to examine the nature and scope of habitation in the Troad (northwestern Turkey) from antiquity to the present. The focus of this investigation, which began in 2004, is the area between the Granicus (Kocabas) and Aesepus (Gönen) rivers, approximately a two hour drive east of Troy, and this year he investigated thirteen new areas.

The team uncovered an extensive amount of evidence relating to hill forts looking out on the Aesepus river. The construction of most of these can be dated to the middle of the sixth century B.C. –in other words, more or less contemporary with the establishment of Persian control in the Troad. Their importance would have increased during the Persian wars (ca. 500-480 B.C.), as well as in the early fourth

century B.C. during the Spartan invasions.

There was a wealth of evidence for late Roman occupation. Their most important discovery was Babayaka, where they found a well-preserved building, measuring 20 x 15 m. Most of the first floor is still standing, and it has never before been recorded. The plan consists of a double-apsed narthex leading into a triconch (3 apsed) room. Judging by the plan of the building, and the pottery found around it, it must have been built and inhabited in the fifth/sixth century, and it was probably the mausoleum of an important member of the community. They used remote sensing, primarily radar, in the area to the north and south of the building, and this revealed the existence of a large church with an apse at the east. This is one of the largest Early Byzantine ecclesiastical complexes to have been recorded in the Troad.



Prof. Poggi with students at the Andy Warhol Museum (C. Poggi)

Rose spent the fall as German Transatlantic Fellow at the American Academy in Berlin, in a magnificent villa set on the banks of the Wannsee. He has spent most of his time here writing a synthetic monograph on his excavations at Troy during the last eighteen years, with a focus on the Greek and Roman discoveries.

During the past year, **GWENDOLYN DuBOIS SHAW** was pleased to see her exhibition, "Portraits of a People: Picturing African Americans in the Nineteenth Century," open to rave reviews at the Addison Gallery of American Art in Andover, Massachusetts, before moving on to equally warm receptions at the Delaware Art Museum in Wilmington and the Long

Beach Museum of Art in California. Professor Shaw also organized the exhibition "Trouble in Paradise: the Art of Polynesian Warfare," with a group of sixteen Penn undergraduates enrolled in a Halpern-Rogath Curatorial Seminar on Polynesian Art. The exhibition, which was a unique collaboration between the museum



Thomas Eakins, *Henry O. Tanner*, 1897, from the *Portraits of a People* exhibition

staff and the students, was on view at the University of Pennsylvania Museum of Archaeology and Anthropology between April and December 2006. In the fall semester of 2006, Professor Shaw taught a Spiegel Freshmen Seminar in Contemporary Art, which studied the history of international art exhibitions before

taking a field trip in December to the Art Basel show in Miami, Florida. This coming spring she is looking forward to the symposium on American art that she is co-organizing with Michael Leja and Richard Meyer titled "Usable Pasts: American Art from the Armory Show to Art of this Century," which will welcome nine scholars from the U.S. and abroad to present

in sixteenth-century Antwerp. It focuses on how these phenomena generated both pictorial genres, such as landscapes, as well as the marketing of signature "brands" connected with noted artists, especially Bosch and Bruegel in this case, whose works were then readily copied by lesser epigones. A second book, *Hieronymus Bosch*, has just appeared. Published in Paris by Citadelles & Mazenod, it has editions in English, French, and German and is lavishly illustrated with juicy details. A third book, on the ideology and art patronage of Habsburg emperor Maximilian I (d. 1519) is under contract with Princeton University Press. This fall Silver was on leave but teaching—in the Semester at Sea program, sponsored by the University of Virginia, and made ports of call in Japan, China, Vietnam, Burma, south India, and (Suez passage permitting) in Turkey, Croatia, and southern Spain. This past year three of his doctoral students received their degrees: Janice Mercurio, Ashley West, and Freyda Spira.



The Semester-at-Sea ship, M.V. Explorer

papers on art from the period between 1913 and 1942.

**LARRY SILVER** had a good year in terms of productivity. In January Penn Press published *Peasant Scenes and Landscapes*, a book about the emergence of easel paintings and engravings and the mechanism of the art market

# Graduate Student Travel and Research

**JESSICA BOEHMAN** spent the last semester conducting research for her dissertation in Philadelphia and has now begun a year in Rome funded by the J. William Fulbright Commission. She is working in archives, libraries and museums to learn more about the studio of the Roman sculptor Ercole Ferrata.

With support from a Fulbright fellowship and the History of Art Department, **BETH CITRON** began full time research on her dissertation "The City as Canvas: Five Exemplary Artists and Bombay, ca. 1965-1995" in summer 2006. She is currently living in Mumbai, India, and has plans to deliver talks in Baroda and Mumbai in the winter 2006-2007. She has also been organizing a thematic exhibition about Bombay for the Peabody Essex Museum in Salem, MA, scheduled to open in June 2007.

**PETER CLERICUZIO** is joining the department after deferring enrollment for a year because he was on a Fulbright Research Grant in Nancy, France, in 2005-2006. With that grant he investigated the circa-1900 Art Nouveau architecture of a group of artists known as the "Ecole de Nancy", a project which allowed him to explore France, Belgium, Luxembourg, and Germany, partly for the purpose of seeing important buildings, interviewing the inhabitants, and photographing the interiors.

**JENNIFER T. CRISS** spent the 2005-2006 academic year working on her dissertation, entitled "Gender, Japonisme, and Popular Culture: Art of the Women Impressionists, 1865-1895," while generously supported by a SAS Dissertation Fellowship. In the spring of 2006, she served as a Graduate Intern for Programs and Lectures at the Phillips Collection in Washington, D.C., where she now serves as a docent. Criss spent the month of July examining materials at the Winterthur Museum and Library, sponsored by a grant from Winterthur. She had the opportunity to share her knowledge of women Impressionists in papers presented at College Art Association and the Dahesh Museum of Art in New York, and in invited lectures at the Philadelphia Museum of Art and the Haviland Collector's International Foundation, where she was a keynote speaker. Criss is currently the Zigrosser Fellow at the Philadelphia Museum of Art and is completing her dissertation.



Peter Clericuzio and his wife in Paris  
(P. Clericuzio)

**ELLERY FOUTCH** is now reading for Ph.D. exams and reports that they are just as anxiety-producing as she had heard. This past spring, she presented a paper on Titian Ramsay Peale's butterfly boxes at the Material Culture Symposium for Emerging Scholars, hosted by the University of Delaware and Winterthur. She also presented her research on George Luks's "Spielers" at Winston-Salem's Reynolds House in conjunction with the exhibition "Moving Pictures: American Art and Early Film." This summer, she was a Center for American Art Summer Fellow at the Philadelphia Museum of Art. She was grateful to receive a summer travel stipend, with which she visited museums and American art symposia in Santa Fe, NM, Williamstown, MA, and Washington, DC.

**BETH JUDAS** has been working on her dissertation "Late Bronze Age Aegean Ceramics in the Nile Valley: An Analysis of Idea and Practice in the Archaeological Record." In July 2006 she traveled to Greece where she continued her work as Registrar and Store-room manager for the Cornell Hala East Locris Project, directed by Dr. John Coleman. She

consolidated and updated the records of the Halai database. She received a summer travel grant from AAMW for a trip to the UK, where she stopped on her way home to Philadelphia from Greece. She spent a week doing dis-



Melissa Kerin in Tsaparang this summer (M. Kerin)

sertation research at the British Museum in the Department of Greek and Roman Antiquities and the Department of Ancient Egypt and the Sudan. She studied, drew and photographed the Late Bronze Age Aegean ceramics that had been excavated from sites in Egypt.

**TAREK KAHLAOUI's** 2005-2006 academic year was spent collecting materials for his dissertation "The Depiction of the Mediterranean in Late Islamic Cartography"



Meredith Malone with artist Sibylla Benatova at the "Future in the Past" (L. Milkova)

in libraries throughout Europe including the Bibliothèque Nationale de France in Paris, Bodleian at Oxford, Istituto Italo-Africano in Rome, Correr Museo's library in Venice, Archivo del Stato in Florence, and Saxon State Library in Dresden. This was preceded in summer 2005 by research travel to Istanbul's

in the ongoing editing and publishing of *Jerba Studies*.

With the generous support of a Williams' Summer Travel Fellowship, **MELISSA KERIN** spent ten weeks lastsummer in Tibet conducting fieldwork and translating texts relevant to her dissertation. The most exhilarating part of this trip was an arduous five-day jeep journey out to West Tibet to study fifteenth-century temples, wall paintings, and architectural ruins. Upon her return to the States, she has been working on her dissertation and a Himalayan art catalogue project for which she received a Nalin/Merck Fellowship. She looks forward to sharing some of the insights of her dissertation work at the Frick Symposium in April 2007.

With grant money from the department, **LESLEE KATRINA MICHELSEN** spent the summer in Afghanistan where she conducted dissertation field research as well as consulted on a number of Islamic archaeology and conservation projects. She is based in Paris this academic year, on an SAS Dissertation Research Fellowship, continuing her thesis on figural imagery in medieval Central Asia. She will also be conducting archival research in Uzbekistan, Tajikistan, and India.

Last summer, with the support of AAMW and the Salvatori Fund, **EMILY MODRALL** spent a week conducting research at Nuragic and Phoenician sites in Sardinia. Following her time in Sardinia, Emily returned to Stanford University's Monte Polizzo excavations in Salemi, Sicily, where she ran a trench located in the seventh- and sixth-century BCE layers of an ancient dump. This was the final excavation season at Monte Polizzo; Emily will have an article in the final publication of the site, due to go to press soon. In addition to working on her dissertation, Emily delivered a paper at the annual meeting of the Archaeological Institute of America in San Diego in January 2007.

**KATHRYN O'ROURKE** spent the spring of 2006 in Mexico City conducting dissertation research on post-revolutionary modern architecture. When she was not sitting in archives, looking at murals, or traipsing through the busy streets of the megalopolis, she found time to take in the very early American urbanism at Teotihuacan and Xochicalco. She also examined colonial architectural splendor at Tepetzotlan, Taxco, and Cuernavaca. She spent the rest of the year in Philadelphia writing her dissertation.

Since his last report here, **JOHN HENRY RICE** has been working on his dissertation entitled “Kanara Temples: Architectural Transaction on the Edge of Empire.” He published a brief article in *Expedition* on a south Indian sculpture owned by the Penn Museum (where he is a Junior Kolb Fellow) and has just submitted an in-depth article on this work to a journal in Switzerland. Supported by the American Institute of Indian Studies, Rice traveled to India over the summer to take part in a Kannada language program. While there, he also managed to sneak in a little dissertation fieldwork.

During the spring 2006 semester, **Yael Rice** presented papers at the Historians of Islamic Art Association Majlis and a symposium held at the Free Library of Philadelphia. The first paper concerned an early fifteenth-century Nizami Khamsa in the collections of Bryn Mawr College, which Yael hopes to publish soon. The second focused on twenty-five Mughal Razmnama paintings from the Free Library, which will be exhibited in a small show—co-organized by Yael and PMA curator Darielle Mason—at the Philadelphia Museum of Art in early fall 2007. Yael is currently visiting collections of European prints in Belgium, Austria, and Great Britain; during the 2007 semester year, she will be looking at Mughal paintings in museums and libraries in South Asia and Europe. This work will be supported by a Kress Travel Grant and an International Dissertation Research Fellowship from the Social Science Research Council.

**NATASHA RUIZ-GOMEZ**, whose Ph.D. was awarded in December 2006, is currently the Kress Curatorial Fellow at the Brooklyn Museum. She is working with Judith Dolkart, Associate Curator and alumna of the Penn History of Art Department, on upcoming exhibitions. Principally, she is conducting research for “From Bonnard to Vuillard: Painter-Photographers and the Snapshot” (working title), which is being co-organized with the Musée d’Orsay. This exhibition examines the thematic and formal relationships among the paintings, prints, and photographs of seven European artists who experimented with the Kodak camera after its invention in the late 1880s. The show is set to open in Brooklyn in the spring of 2009.

In the last twelve months, Natasha has presented excerpts from her dissertation, “Morceaux d’Amphithéâtre: Science and the Sculpture of Auguste Rodin,” at the annual conferences of the Modernist Studies Association and the Western Society for French History; at the latter, she also organized a panel

on “Science and Modernism.” She had the opportunity to present an essay on Rodin and chronophotography at a symposium at Loyola-Marymount University in California on “Visions of the Industrial Age,” which will appear in a forthcoming eponymously anthology. Another excerpt from her dissertation appeared earlier this year in *Thresholds*, and her review of an exhibition at the Musée Rodin, Paris, and its accompanying book was included in the most recent issue of *Nineteenth-Century Art Worldwide*. Natasha has also published on contemporary architecture: her critique of Jean Nouvel’s Musée du Quai Branly in Paris has just appeared in *Modern & Contemporary France*.



Kathryn O'Rourke in Mexico City, March 2006  
(K. O'Rourke)

During the academic year **SHANNON MARTINO** presented a paper entitled “Hair-rings and Spiral Pendants: The Standardized Production Processes of Early Bronze Age Anatolia” at a University of Southern California conference entitled “The Ties That Bind and Build.” Her travel was supported by a grant from the Graduate Student Associations Council. Shannon also presented a paper entitled “Alternate Representational Systems: Vinça Cultural Priorities from the 6th-mid 4th Millennium B.C.” at one of the University of Pennsylvania’s Judah Goldin Memorial Seminars. This summer she excavated at the primarily Bronze Age site of Umm el-Marra in Syria, directed by Glenn Schwartz of Johns Hopkins University.



Shannon Martino at Umm el-Marra in Syria this summer (S. Martino)

She supervised the excavation of a 4x13 meter trench and uncovered several Middle and Early Bronze Age layers of occupation.

**JOHN VICK** spent his summer guiding canoe trips in the woods of northern Ontario. Now back in Philadelphia, he is beginning work on his thesis, for which he intends to develop an analysis of Cezanne's Uncle Dominique portrait series. Throughout the academic year, John will also be lecturing at the ICA.

This past summer, **JULIA WALKER** was awarded a Scott Opler Travel Fellowship by the Society of Architectural Historians, allowing her to tour the Midwest's rich cache of Louis Sullivan buildings in honor of his 150th birthday (and to spend a week on a bus with architectural buffs from all over the country). In October, she traveled to Berlin on a departmental Goldman Fellowship to pursue research questions that have arisen since her last visit. While there, she enjoyed visiting fellow sixth-year Andrew Casper, who is spending the year in Berlin. She continues work on her dissertation, "Capital Building: Anxiety and Memory in Berlin's Regierungsviertel," with support this year from an SAS Dissertation Fellowship. She is also lecturing at the Institute of Contemporary Art on the collaborative work of architect Peter Eisenman and landscape architect Laurie Olin.



Marie-Elisabeth-Lüders-Haus, Berlin  
(J. Walker)

# Undergraduate Thune Fellows

In August 2006, **RACHEL BERKOWITZ** went to Barcelona, Spain to begin research for her senior thesis entitled, "Gaudi's Barcelona and Barcelona's Gaudi." She visited Gaudi sites such as Casa Mila, Casa Batllo, Casa Vicens and the Sagrada Familia. Many of his buildings have been recently transformed into celebrated museums. Visits to the attic of La Pedrera were particularly fruitful, as it prominently features some of Gaudi's innovative structural techniques. In addition to the Gaudi sites, Rachel also spent her days photographing buildings along Barcelona's Modernisme Route. Many of these buildings were designed by Gaudi's contemporaries, such as Puig i Cadafalch and Domenech i Montaner. In Barcelona, she was also able to obtain relevant popular and scholarly literature that is unavailable in the United States.

**JACOB COOPER** spent two weeks this summer exploring contemporary art museums adapted from originally industrial or commercial non-museum facilities. His travels included a variety of examples, most notably the Tate Modern in London, the Musée d'Orsay in Paris, Mass MOCA in North Adams, Massachusetts, and Dia Beacon in Beacon, New York. He spent several days at each site, exploring and analyzing spatial arrangements, lighting treatment, material combinations, movement systems, and curatorial technique in order to understand how these museums are altering the way in which we view art today. Jacob will use his summer research as the basis of his senior thesis, an investigation of how these renovated museums are utilizing highly charged industrial contexts to radically redefine the 19th-century paradigm of the role of the museum.

**ELIZABETH CUMMINGS** spent three weeks in Edinburgh this summer. As a double major in Art History and Philosophy, she plans to write a senior thesis that approaches the architecture and planning of Edinburgh's New Town through the lens of the philosophical writings and intellectual culture of the most productive and storied period in Edinburgh's history. During her visit, Elizabeth explored just about every corner of the city on foot, affording her a much more comprehensive sense of Edinburgh's planning program than could be gained from books alone. As many of

the extant eighteenth-century buildings are governmental offices or private homes now, access to interiors often proved more difficult. Elizabeth was able to secure admission to the National Archives of Scotland, which houses scores of historical documents, including personal letters of many of the New Town's planners and architects. Having the ability to immerse herself in the fabric of Edinburgh this summer was a once-in-a-lifetime experience.

**CAITLIN HARTIGAN'S** Thune Fellowship gave her the opportunity to study the bas-reliefs on column capitals dating from the eleventh- and twelfth-centuries in Bourgogne. Her research focuses on the development of zoomorphic iconography at the cathedral St. Lazare at Autun and the abbey church of Sainte-Marie-Madeleine at Vézelay. Her Thune-supported study explores the anecdotal and stylistic purposes of bestial imagery and the subsequent impact of that imagery on the medieval cathedral. Both the cathedral St. Lazare at Autun and the abbey church of Sainte-Marie-Madeleine at Vézelay reveal a continual interchange between the divine and the monstrous. Her visit allowed her to see firsthand the mysteries that have enchanted and intrigued viewers over many centuries.



Rachel Berkowitz at Park Guell in Barcelona  
(R. Berkowitz)



Caitlin Hartigan in France  
(C. Hartigan)

# 2006 Degrees Awarded

## Ph.D.

Dorian Borbonus (AAMW)  
Andrew Koh (AAMW)  
Meredith Malone  
Janice Mercurio  
Natasha Ruiz-Gomez  
Gretchen Rebekah Sinnet  
Freyda A. Spira  
Ashley West

## A.M.

Alexandra E. Davis  
Alexandra Greist  
John Henry Rice  
Anny Su

## B.A. History of Art

Meredith Atkinson  
Lauren Bergman  
Gregory Bryda  
Catherine Galbally  
Susannah Grossman  
Jacqueline Hayward  
Erica Jones  
Austin Lavin  
Olivia Lindquist  
Stacey Lloyd  
Melissa Messulam  
Courtney Nagel  
Tiffany Obser  
Roman Petruniak  
Jessica Ragusa  
Louisa Roeder  
Alexis Rossman  
Martine Satterlee  
Lauren Schwab  
Melissa Shive  
Erin Smart  
Kimberly Thompson  
Adriana Trenev  
Patrick Turevon  
Johanna Vandemoortele  
Sureyya Wille

## B.A. Visual Studies

Daniel Agee  
Cristina Alberto  
Patricia Anwandter  
Lisa Bubbers  
Jessica Casper  
Margaret Chang  
Jonathan Coplon  
Sudeshna Dutta  
Carlos Ferrer  
Jennifer Gothelf  
Robin Hall  
Samuel Huntington  
Jeffrey Jorge  
Ben Kaplan  
Emily Kauvar  
Clara Kim  
Jennifer Klein  
Sarah Murdoch  
Michael Pertnoy  
Dahlia Roberts  
Dana Schenendorf  
Catherine Sharrar  
Michelle Sloane  
Hillel Smith  
Elissa Stern  
Juliann Tang  
Santiago Tenorio  
Stephanie Tsang  
Diana Vining  
James Weed



# *Honors and Awards*

**American Institute of Indian Studies**  
John Henry Rice

**American Scandinavian Foundation  
Grant**  
Alison Chang

**Chateaubriand Fellowship**  
Isabel Suchanek

**Critical Writing Fellowship**  
Erika Tapp

**Farquhar Fellowship**  
Jessica Boehman

**Farquhar Summer Fellowships**  
Lisa Bourla  
Alexandra Davis  
Ellery Foutch  
Alexandra Greist  
Catrina Hill  
Erin Kelley  
Masha Kowell  
Julia Perratore  
Yael Rice  
Geoffrey Shamos  
Miya Tokumitsu

**Foreign Language and Area Studies  
Fellowship**  
Erin Kelley

**Fulbright Fellowship**  
Jessica Boehman (Italy)  
Alison Chang (Norway)  
Beth Citron (India)

**Goldman Travel Fellowship**  
Erin Kelley  
Julia Walker

**Kress Travel Grant**  
Yael Rice

**Kress Curatorial Fellowship**  
Natasha Ruiz-Gomez

**Latner Travel Fellowship**  
Alexandra Greist  
Mandavi Mehta  
Pushkar Sohoni  
Miya Tokumitsu

**McCoubrey-Campbell Travel  
Fellowship**  
Leslee Michelsen

**Nalin/Merck Fellowship**  
Melissa Kerin

**Scott Opler Travel Fellowship,  
Society of Architectural Historians**  
Julia Walker

**SAS Dissertation Fellowship**  
Julia Walker

**SAS Dissertation Travel Fellowship**  
Leslee Michelsen

**Social Science Research Council,  
International Dissertation Research  
Fellowship**  
Yael Rice

**Spiegel Fellowship**  
Jonathan Mekinda

**Thune Travel Fellowship**  
Rachel Berkowitz  
Jacob Cooper  
Elizabeth Cummings  
Caitlin Hartigan

**Williams Fellowship**  
Ekin Pinar

**Williams Travel Fellowship**  
Melissa Kerin

**Zigrosser Fellowship**  
Jennifer Criss

# 2006 Colloquia and Lectures

- JANUARY 20** Prof. Lothar Haselberger, University of Pennsylvania, "Building with the Emperor: Augustus and his Helpers"
- JANUARY 27** Lynn Ransom, Penn Humanities Forum, "The Devotional Image in the 13th-Century Franciscan Spirituality and Thought"
- FEBRUARY 3** Prof. Tim Corrigan, University of Pennsylvania, "Visible Thinking: Film and the Essayistic"
- FEBRUARY 10** Jane Golden Heriza, Mural Arts Program, "Philadelphia Murals"
- FEBRUARY 17** Stephennie Mulder, Dissertation Colloquium, "The Architecture of Co-existence: Shi't Shrines and Sunni Patronage in the Medieval Levant"
- Julia Walker, Dissertation Colloquium, "Capital Building: Anxiety and Authorship in Berlin's New Federal Architecture"
- MARCH 17** Louise Rice, New York University, "Bernini and the Pantheon Bronze"
- MARCH 31** Melissa Kerin, Dissertation Colloquium, "Tracing Lines of Devotion: An Art -and Ethno-Historical Analysis of Nako's Wall Paintings"
- John Henry Rice, Dissertation Colloquium, "Kanara Temples: Architectural Transaction on the Edge of Empire"
- APRIL 7** Dr. Kathy Foster, Philadelphia Museum of Art, "From 'Bad' Art to 'America's First Modern': Finding Thomas Chambers (1808-1866)"
- APRIL 19** Martino Stierli, Institut für Geschichte und Theorie der Architektur Eidgenössische Technische Hochschule, Zurich, "Imaging the City: Learning from Las Vegas and the Perception of the Urban Landscape"
- APRIL 21** Prof. Renata Holod, University of Pennsylvania, "Measuring the Passage of Time: A round-up of the Jerba Archaeological Survey Project"
- SEPTEMBER 14** Nancy Spector, Sachs Forum in Contemporary Art, "Felix Gonzalez-Torres: America, Then and Now,"
- SEPTEMBER 15** Jessica Boehman, Dissertation Colloquia, "Genius and Fire: Ferrata, Caffà, and 'St. Rose of Lima'."
- SEPTEMBER 29** Prof. Michael Meister, University of Pennsylvania, "Kings, Palaces, and Sages: New Evidence for Early Indian Architecture "
- OCTOBER 6** Prof. Richard Meyer, University of Pennsylvania, "'Murder is My Business': Weegee and the Art of Tabloid Photography"
- OCTOBER 13** Prof. David Brownlee, University of Pennsylvania, "Was there an 'International Style' in the nineteenth century?"
- OCTOBER 19** Anita Steckel with Richard Meyer, Sachs Forum in Contemporary Art "Art, Sex, Censorship in the 1970s"
- OCTOBER 27** Prof. Attilio Petruccioli, Polytechnic Univ. of Bari (Italy) , "Learning from the Urban Mediterranean Fabric: Antakya, Tartous, Algiers"
- OCTOBER 28** Prof. Attilio Petruccioli, Polytechnic Univ. of Bari (Italy), "Approaches to the Urban Fabric: The Typological School of Bari"
- OCTOBER 26-29** Penn-Princeton Conference "Romanesque Art and Thought" and "Representing History, 1000-1300: Art, Music, History," organizers Robert A. Maxwell, Colum Hourihane (Index of Christian Art)
- NOVEMBER 3** Prof. Ann Kuttner, University of Pennsylvania, "Hellenistic Eyes on Africa: Numidia, Cathage, Rome"
- NOVEMBER 10** Kathryn O'Rourke, Dissertation colloquium, "Mexico's State-Sponsored Modern Architecture, 1925-37 "
- NOVEMBER 30** Michael Lobel, Sachs Forum in Contemporary Art, "Fugitive Artist: The Early Work of Richard Prince"
- DECEMBER 1** Malcolm Clendenin, Dissertation colloquium, "Hector Guimard and a Modern Architecture for 1900 "
- DECEMBER 8** Prof. Christine Poggi, University of Pennsylvania, "Futurist Velocities "

# Alumni News

We learned with sadness of the passing of **KRISTIN FEDDERS** (University of St. Francis).

**RACHEL IANACONE** is spending this year as a visiting assistant professor at the University of Minnesota.

Dublin is the new address of **KATHLEEN JAMES-CHAKRABORTY**, who is leaving U.C. Berkeley for a professorship at University College.

**MARK LEVITCH's** book, *Panthéon de la Guerre: Reconfiguring a Panorama of the Great War* will be published in November by the University of Missouri Press. Based on his Master's thesis completed under the guidance of Prof. Christine Poggi, the book traces the fortunes and mutable meanings of the "world's largest painting" from its conception and execution by academic artists in World War I Paris through its US-centric reconfiguration for Kansas City's Liberty Memorial (the National World War I Museum) during the Cold War. Mark was also part of the coterie of Prof. Poggi students – including recent grads Matt Witkovsky, Janine Mileaf, and Emily Hage – who contributed to the Dada exhibition and/or the many publications it spawned.

After concluding a one-year visiting position at Grinnell College in Grinnell, Iowa, **NICHOLAS SAWICKI** accepted a post as Instructor in modern European art history in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago. He is currently teaching a full course load while bringing his dissertation to a close. At the School of the Art Institute, he works with undergraduate studio students and serves as faculty advisor to a new student organization that fosters relationships between the School and the Academy of Fine Arts in Prague, where the Art Institute has established a study abroad program. Nicholas's most recent publication, "Modernist Paradigms After the War: The Case of Max Dvorak," appears in the edited conference proceedings *Local Strategies, International Ambitions: Modern art and Central Europe 1918-1968* (Prague: Academy of Sciences of the Czech Republic, 2006). He was also a speaker at the 2006 symposium "Ukrainian Modernism, Identity, and Nationhood: Then and Now," held in conjunction with the exhibition *Crossroads: Ukrainian Modernism, 1910-1930* at the Chicago Cultural Center.

**ELIZABETH F. SPUNGEN** was appointed the Executive Director of The Print Center in Philadelphia.

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## *Please join us for the following:*

### **Breakfast Reception at the College Art Association Meeting**

Saturday, February 17, 2007, 7:30-9 a.m.

New York Suite, 4th Floor at the New York Hilton, Towers Hotel, 1335 Avenue of the Americas

### **Sachs Forum Events**

Roger Buergel, Director of Documenta 12, "Migration of Form," Jan. 11, 5:30pm, Logan Hall 402

Douglas Crimp, University of Rochester, "Way Out on a Nut," Feb. 1, 5:30pm, Tuttleman Auditorium, ICA

Kaja Silverman, UC Berkeley, "Photography by Other Means," March 22, 5:30pm, Tuttleman Auditorium, ICA

### **"Usable Pasts? American Art from the 'Armory Show' to 'Art of This Century' "**

A conference sponsored by the History of Art Department with the collaboration of the Philadelphia Museum of Art, March 23 and 24, 2007

**Friday, March 23, 4-7pm**

Carolyn Hoff Lynch Room, Chemistry Building, Cret Wing, University of Philadelphia

**Saturday, March 24, 9:30am-5pm**

Van Pelt Auditorium, Philadelphia Museum of Art

**Speakers include:** Marcia Brennan (Rice University), Christina Cogdell (College of Santa Fe), Jacqueline Francis (University of Michigan), Sarah Greenough (National Gallery of Art), Andrew Hemingway (University College, London), Kathleen Pyne (Notre Dame), Joan Saab (University of Rochester), Tirza True Latimer (Yale), Sarah Wilson (Courtauld Institute)

For additional information check our website ([www.arthistory.upenn.edu](http://www.arthistory.upenn.edu)) or email [american-art@pobox.upenn.edu](mailto:american-art@pobox.upenn.edu).

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