

FOR THE ALUMNI OF THE HISTORY OF ART

Dear Friends,

This double-thick newsletter brings you two years worth of accomplishments, almost every one of which bears testimony to the leadership of Renata Holod, who has just stepped down as chair. I join all of you in saluting and thanking her.

There's lots to celebrate around the Jaffe Building these days, and most especially the human and material resources that enrich our community of teaching and learning. Professor Zirka Filipczak, an expert in the art of that most baroque of painters, Peter Paul Rubens, has temporarily left Williams College to spend the fall semester with us. Oleg Grabar, the greatest Islamicist of our time, and now retired from professorships at both Harvard and the Institute for Advanced Study in Princeton, is also an autumn visitor. And springtime will bring us Deborah Klimburg-Salter of the University of Vienna, whose discerning scholarship is devoted to the art of Tibet.

It is notable that these three superb scholars and teachers are called James and Nan Farquhar Visiting Professors, acknowledging the great generosity of the Farquhar family toward this department. Their support is also evident in travel grants to graduate students, the on-site and gallery seminars that have become a distinctive feature of the art history curriculum at Penn, and in myriad other things, large and small, that have strengthened us.

In this vein, I am also delighted to call attention to the generosity that has established the annual Arlene and Leon Fuhrman Lectures. In the last two years, the program has brought Professor Andrea dalle Vacche (of Emory) and Dr. Cao Yiqiang (of the Hangzhou National Academy of Design) to Penn. Log onto our website in the near future to learn about the 2003 Fuhrman lecturer.

Gratefully acknowledged, too, are the funds established by Edward J. Lenkin and Charles Williams, which continue to supply vital support to the scholarly endeavors of our faculty and vitalize our teaching and enhance our visibility among the premier programs in the history of art.

Penn's cavalcade of scholars passes significant milestones every year. Joining the ranks of professors emeriti is Elizabeth Johns, who has moved to Massachusetts where she has been appointed a Visiting Fellow at the Center for Ethics and Culture at Holy Cross College. Paul Watson has retired from teaching but taken

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Fall 2002

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Published By:

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HISTORY OF ART HOMEPAGE

<http://www.arthistory.upenn.edu/arth>

The History of Art Undergraduate Advisory Board

One of the most attractive features of the History of Art department at Penn is its relatively small size and the familiarity among the faculty, staff and students. Given the department's location in such a large University, the Undergraduate Advisory Board, with the assistance of the Undergraduate Chair, Dr. Lothar Haselberger and the Administrative Assistant for Undergraduate Affairs, Tammy Betterson, tries to use this feature to our advantage by cultivating a personal rapport among the members through academic and social events.

Last year, the co-chairs of the UAB, Naurean Chowdhury and Julia Wozniak, in collaboration with the department Chair, Dr. Renata Holod, developed a series of "Career Panels" for Seniors. These took place over dinner at Dr. Holod's home and consisted of talks given by a variety of professionals in the field of Art History and its related branches, including graduate studies, museums, galleries and journals. To mix the academic and the social, a series of "Movie Nights" and the traditional departmental "Teas" take place about once a month to bring students and faculty together in an environment outside of the lecture hall or office hours.

Faculty News

David Brownlee spent much of the last two years working on "Out of the Ordinary," the retrospective exhibition devoted to the work of Denise Scott Brown and Robert Venturi that was mounted at the Philadelphia Museum of Art in the summer of 2001. His collaborators in

this (and the accompanying book) were Professor David deLong (a member of the Graduate Group) and Kathryn Hiesinger, curator of modern decorative arts at the PMA. The project also involved more than a dozen students who participated in two research seminars with Profs. Brownlee and DeLong, in which they explored the archives of Venturi Scott Brown and Associates. This work was fundamental to the success of the exhibition.

Until taking up the responsibilities of History of Art Department Chair, Professor Brownlee continued to direct Penn's new system of College Houses, comprising all on-campus housing for undergraduates. He and Ann Blair Brownlee continue to live in Harnwell College House as Faculty Master and Associate Master, and they sail the Chesapeake Bay in their sailboat WINDRUSH.

Malcolm Campbell reports that an art history exhibition honoring Robert C. Smith, who taught art history at Penn 1947-1975, was splendidly presented in Lisbon at the Gulbenkian Foundation, where he and Joan attended the opening in January 2000. Malcolm's contribution to the catalogue was greatly enhanced by former colleagues and alumni, including George Bishop Tatum, Francis Dallet, Nancy Halverson Schless, Christopher Monkhouse, Kenneth L. Ames, and Katharine J. Watson (see a full report on the Robert Smith celebration on pps. 12-13). After Lisbon Malcolm and Joan journeyed north to Braga and Oporto, seeing more of "Robert's World" than ever before - and fondly remembering him in all his complexity. In addition to the Gulbenkian exhibition, Malcolm participated in the organization and catalogue writing for the joint Philadelphia Museum of Art and the Houston Museum of Fine Arts exhibition, "Art in Rome in the Eighteenth Century."

In 2001, he and Joan traveled to Australia to see son Christopher off on the Sydney to Cape Town leg of the BT Global Challenge sailing race, where they visited Art History alumna Louise Marshall, former colleague Aldo Giurgola, and the museums and architectural marvels of Sydney, Canberra, Melbourne and Adelaide, and the Outback.

Continued on page 3...

This summer, Professor **Julie Nelson Davis** packed up things at Oberlin College, where she had taught for three years, and moved to Philadelphia to begin teaching the history of east Asian art at Penn. She and her family bought a big old house in West Philadelphia and have become avid supporters of the new Penn-supported neighborhood public school. This fall, Davis is teaching a survey on the art and culture of Tokyo in the period 1600-1868 and a seminar devoted to the printmaking associated with the Ukiyo-e. She will be on leave during the calendar year 2003, holding a fellowship at the Sainsbury Institute for the Study of Japanese Arts and Cultures in Norwich and in London, where she will work on her book on the Ukiyo-e artist, Kitagawa Utamaro (1753?-1806).

Renata Holod has had an eventful two years as interim chair of the department, and is happy to hand off the task into the able hands of David Brownlee. In the meantime, the Archaeological Survey of Jerba (field seasons 1996 through 2000) has been completed, and is now being prepared for publication. In connection with the project, she has given lectures discussing medieval and early modern settlement on the island in the following venues: Princeton University (the Institute for Advanced Study), MIT, Sorbonne (Paris IV), University of Pennsylvania (Human Settlements Conference and Art History Colloquium), American Academy in Rome, the World Bank, and the Institut pour Patrimoine, Tunis. She took part in the centennial meeting of the American Schools of Oriental Research in April 2000, giving a paper "From Madina to Manzil: Umayyad and Abbasid Archaeology in the Near East" in a session entitled *Future Directions in Byzantine and Islamic Archaeology*. Also in April 2000, she participated in the annual Clark Symposium on *Compression and Expression: Containing the World History of Art*. She was a visitor at the American Academy in March 2000. The Fondation Max Van Berchem (Geneva) appointed her as a member of the Advisory Board in June 2001. She also served as board member at CASVA for 2001-2. In response to the events of 9/11 she gave a public lecture: "Between Modernity and Tradition" at the Philadelphia Museum of Art event entitled *September 11/Museums Respond*. She also spoke to the Muslim Association of Toronto in May 2002 on "Pluralism in Expression," on the occasion of the Milad an-Nabi (membership 12,000). June 2002 saw her along with colleagues (Holly Pittman, Ann Kuttner, Ann Brownlee, Victor Mair, Alexander Leskov), and students (Wu Xin,

U.A.B.

Continued from page 2...

This long-standing tradition has proved successful in bringing members of the department together over 'tea and cookies' and in creating a congenial atmosphere in which the educational dialogue can continue.

Another feature that sets this department apart from other departments is the Comprehensive Exam taken by Seniors in the first week of February, required for graduation in the History of Art. To prepare for this, the UAB has set up a weekly Study Group, where Seniors get together to exchange notes and discussion about a designated period for the evening. In the 2002 - 2003 year, the Undergraduate Advisory Board hopes to continue the tradition of camaraderie and foster a sense of true academic community.

**- Naureen Chowdhury
Julia Wozniak
2001-2002 Chairs**

The UAB Chairs for 2002-2003 are:

**Effie Barton
Erica Fisher**

**HISTORY OF ART
COLLOQUIA:**

January 21

Professor Susan Stewart

Department of English

University of Pennsylvania

Deixis, Touch, and Vertigo

January 28

Dr. Sue Ann Prince

"Working Doggedly, I See the Promised

Land": A New Interpretation of

Cezanne's Great Female Bathers

February 4

Dr. Judith Stein

Object Lessons: Woman's Body as

Object in Art and Bodybuilding in the

Seventies and Eighties

February 11

Stanley Weed

Graduate Student

History of Art

The Cult of the Four Capital Virgins

and the Origins of the Virgo inter

Virgines

February 18

Professor David Stone

University of Delaware

Caravaggio's David and Goliath

(Borghese) and the Concept of 'Ogni

dipintore dipinge se'

Lilliana Milkova, Thomas Morton, Michael Frachetti) on an epochal visit in southern Ukraine and Crimea, where they visited archaeological sites and museum collections with members of the Institute of Archaeology of the Ukraine. She is spending fall 2002 as Clark Professor at the Williams Museum of Art working on an exhibit entitled "From the Two Pens: Line and Color in Islamic Art," selected from the Near East Section of the University Museum, and the work of the artist Zarina.

She will be visiting her old haunts in Yazd, Iran, in October 2002, giving a public lecture "Cultural Heritage and the Aga Khan Award" at a seminar entitled *Architecture for Changing Societies*. In November 2002, she is giving a plenary address at an interdisciplinary conference on *Recovery: Pre-modern Responses to Catastrophe and Convulsion* at the Center for Medieval and Renaissance Studies, Binghamton University.

In 2001-2002, **Ann Kuttner** was on sabbatical, spending the fall in Rome, where she arrived 11 September. One of this visit's large pleasures was re-union with younger Penn scholars - Thomas Morton (ABD ArtH), speaking at the week-long AIEMA conference on ancient mosaics in the Greek and Roman world, held under the aegis of the École Française de Rome; Christopher Pastore (ABD ArtH) on his way to look some more at Venice's Renaissance garden villas; and Betsey Robinson (Ph.D. 2001, ArtH) then the Broneer Fellow at the American Academy in Rome, who continued to tutor AK in the archaeology of the Roman fountain. Shawna Leigh, Ph.D. 1999 in Classical Archaeology, is nurturing superbly a horde of undergraduates for the Intercollegiate Center in Rome up on the Gianiculum, and was last spotted while Prof. SL was guiding the Centro students on a day of sirocco in the Aragonese castle near Naples that hosts the archaeological museum for ancient Baia and Misenum. AK lived next door to Lisa Fentress, the co-director (with Renata Holod) of Penn's 6-year archaeological survey of the island of Jerba.

Professor Kuttner's work in Rome involved research on Pompey's Portico for Jim Packer's archaeological publication of the Theater and Portico of Pompey. Working with the most recent dig archives, she also wrapped up her essay on the finds related to the decor of "Horace's Villa" at Licenza, an excavation directed by Bernie Frischer (UCLA), for the monograph publication by the American Academy in Rome.

This brings back good memories of mud and spring flowers in 2000, when AK and Kathryn Gleason, the co-principal investigator for Licenza, brought their team-taught Penn-Cornell seminar on ancient Roman landscape architecture to excavate the portico garden. (Now chairing Landscape Architecture at Cornell, KG is a former member of Penn's GSFA and AAMW faculty.). Some learning is more physical - arms are slightly sore from weekly lessons with the sculptor Peter Rockwell, who teaches carving techniques and tool-mark analysis to any Romanists willing to find out that, contrary to the books, pepperino is *not* a soft stone. A co-apprentice was Darius Arya, Penn BA in CIST, finishing his PhD thesis in classical archaeology at the Univ. of Texas at Austin. Fortunately, AK's arm strength had been somewhat built up by shovelling rather large holes for Prof. Fentress, under Dr. Betsey Robinson's experienced eye, out of the garden of the ex-monastery at San Sebastiano - now the villa of an Irish peer. This is one of Europe's oldest surviving Benedictine-rule monastery buildings. It is a delightful reversal to work in Italy at the archaeological supervision of one's former dissertation students and to be greeted by European scholars as the fortunate acquaintance of the Penn graduate students whom they admire. Our current and recent students make it clear that "Penn at Rome" has, by any prognosis, a splendid future.

Robert Maxwell spent nine summer weeks in Paris and southwestern France before arriving in Philadelphia for his first semester at Penn in September 2001. He was previously Assistant Professor at the University of Michigan. In 2002-2003, he is back in France, advancing his ongoing research in the sculpture, architecture and early urbanism of medieval Aquitaine. He is preparing revisions for his book *The Art of Urbanism in Feudal Aquitaine*, which considers the role of monumental art in shaping an urban social environment in the early middle ages.

Last year Profesor Maxwell completed reviews of three books for *Art Bulletin* and *Speculum* and started research on a new project, one that looks at the history of medieval art history as the field developed in 18th- and 19th-century France. First fruits of this research were presented at the departmental Colloquium and at the Institute for Advanced Study (Princeton). A related project on the 18th-century's fashioning of Romanesque art's "ethnicity" was presented at the 37th Annual International Medieval Studies Congress.

Colloquia 2000

March 24
Professor Christiane Hertel
Bryn Mawr College
Reconstructing Dresden

March 31
Professor Clare Farago
University of Colorado
The Pleasure of Images

April 7
Dr. Lisa Vergara
Hunter College
Perspectives on Women in the Painting of Vermeer

April 14
James Hargrove
Graduate Student, History of Art
Programmatic Display and the Site/ Sight of Sculpture in Fin-de-Siècle France

September 22
Professor Larry Silver
New Jerusalem: Rembrandt, Christians, and Jews

September 29
Stephane Martin
President
Museum of Primitive Arts, Paris
Creating a Museum in France: Cultural and Political Perspective

October 6
Professor Michael Meister

*A Conversation on
Deconstructing
Scholarly
Assumptions or How
to Re-Construct the
Universe*

October 20
Professor Renata Holod

Landscape and Ideology

October 27
Professor Stephen Campbell
*Reading, Collecting and the
Renaissance Studiolo*

November 3
Professor Carla Yanni
Rutgers University
*The Architecture of Insane Asylums:
Victorians Psychology and the
Environmental Cure*

November 10
Professor David Brownlee
*Learning from (and about) Venturi and
Scott Brown*

November 17
Professor Ann Kuttner
"Horace's Villa" at Licenza

Michael W. Meister has been designated the W Norman Brown Professor at the University. Offered the Barbara Stoler Miller Chair in South Asian Art at Columbia, Professor Meister was, however, strongly recruited to remain at Penn (left).



Sharon and Howard Rich help persuade Michael Meister to remain at Penn during an exhibition of contemporary Indian Art at the Peabody-Essex Museum, Salem, Mass (sculpture by Ravinder Reddy).

He led the Society of Architectural Historians' professional millenium study tour to India; was on the program committee for the American Council of Southern Asian Art's Biennial symposium held at the Philadelphia Museum of Art; and coordinated (and the Department co-sponsored) a "Seminar on Vernacular and Traditional Architecture" held at the Dakshina Chitra center of the

Madras Craft Foundation in Chennai in January 2001. His recently published volume, *Ethnography and Personhood: Notes From the Field*, contains results from the Getty-Foundation-sponsored pilgrimage temples' project and an article, "Discovery of a New Temple on the Indus," in *Expedition*, the journal of the University Museum.

Holly Pittman has been busy on a number of fronts. In the spring of 2000 she led a small tour to Iran, the country where she excavated until the revolution in 1979. The tour went to many archaeological sites in the Zagros Mountains before reaching the site of Malyan, ancient Anshan, where she cut her archaeological teeth. It was wonderful to back at the site, and astounding that virtually all of the workmen and their families were alive and well, and looking forward to future excavations under the direction of Kamyar Abdi of the University of Michigan. After the tour, Pittman delivered a paper at the first International Seminar on Iranian Archaeology held in Zahedan and another paper at the



Professor Holly Pittman with friends

Archaeological Museum in Tehran. Later that summer, Pittman spent two weeks in eastern Turkey at the site of Arslantepe outside of the modern town of Malatya where the Italians are excavating the fourth millennium levels of a large temple complex.

In the spring of 2002, Pittman was a visiting professor at the University of Rome, "La Sapienza" working to complete the publication of the material from the site. Before going to Rome, Pittman spent a week in the museum in Dier ez Zor, Syria, putting finishing touches on the publication of the glyptic materials from the fourth and early third millennium levels at Tell Brak. In the fall of 2002 she returned to Iran to work in the museum in Tehran on materials from eastern Iran.

In the meantime, a number of her publications have appeared on glyptic art, including the final publication of Tepe Yahya Level IV materials. Lectures given include the Lukonin Memorial Lecture at the British Museum, a plenary contribution at the American Oriental Society annual meeting, and the first annual James Lecture at Northwestern University.

Pittman was active in planning the lecture series for the 2001-2002 Humanities Forum. In July 1999 she was promoted to Professor and appointed as Curator in the Near East Section of the University of Pennsylvania Museum of Archaeology and Anthropology. In January of 2000 she was appointed to the College for Women Class of 1963 Endowed Term Chair in the Humanities

Christine Poggi spent most of 2000-01 continuing work on her book, *Modernity as Trauma: The Cultural Politics of Italian Futurism*. During the summer 2000, supported by a grant from the Salvatori Fund, she carried out research in Italy. In a whirlwind trip, she visited museums in Rome, Florence, Turin, Milan and Venice, seeing some Futurist works for the first time in newly displayed collections. Her primary goal, however, was to see the Iridescent Interpenetrations of Giacomo Balla, most of which are in the Museum of Modern and Contemporary in Turin, along with his sketchbooks. She gave a paper on these early modernist abstractions in a session on "Time, Light and Color" at the International Congress of Art Historians in London in September 2000. A revised version was presented at Rutgers in November 2000.

Colloquia 2000-01

December 1

Professor Catherine Soussloff

University of California-Santa Cruz

The Subject in Art: Portraiture in Vienna ca. 1900

December 8

Michael Taylor

Assistant Curator

Modern and Contemporary Art

Philadelphia Museum of Art

Ironies Out of Provincetown and Bermuda: Marsden Hartley's 'Movement' Series, 1916-17, and the Notion of the Purely Pictorial

January 19

Thomas Merton

Graduate Student

Peripheral Center: Meninx and the Impact of Luxury

January 26

Professor Lothar Haselberger

Theory of Art: An Incised Circle Line at Didyma

February 2

Professor David Cast

Bryn Mawr College

Giorgio Vasari and the Humanist Conditions of Culture

March 19

Professor Constance Penley

University of California

Politics and Identity in the Age of Global Media

**Colloquia
2001**

March 21

Professor Jacqueline E. Jung

Columbia University

Rupert's Raptures: Monastic Fantasy and the Monumental Crucifix in Twelfth-century Germany

March 22

Professor Robert Maxwell

University of Michigan

Sculptors, Vassals, and Nympha: Building the Urban Imaginary in Romanesque France

March 26

Professor Kaja Silverman

Class of 1940 Professor of
Rhetoric and Film

University of California at Berkeley
The Dream of the Nineteenth Century

April 6

Cordula Grave

The German Historical Institute,
Washington, DC

Why Raphael? Romantic Representation Between History and Hieroglyph

September 14

Professor David Brownlee

Professor David DeLong

Out of the Ordinary: *The Making of an Exhibition*

In Fall 2000, Professor Poggi presented another chapter of her book, titled "Folla/Follia: Futurism and the Crowd," at the Princeton Art History Colloquium and later at Temple University. This paper was later published in the spring 2002 issue of *Critical Inquiry*.

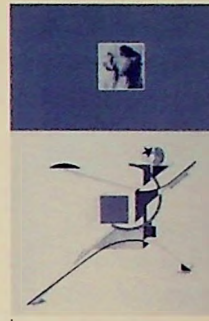
Yet another chapter of the book was first worked out as a CAA paper on the uncanny return of tradition in Futurism during the Fascist period. A revised version will be included in a volume edited by Claudia Lazzarino and Roger Crum, titled *Fascist Interpretations of the Past*. Other projects focused on Marcel Duchamp, and on theorizations of the avant-garde. Professor Poggi co-organized two panels on the work of Duchamp for the Modernism Association Conference, held at Penn in October 2000. She also organized an interdisciplinary panel on Italian avant-gardes and theory for the American Association of Italian Studies, which held its annual conference at Penn during the spring of 2000.

In the fall of 2001, Professor Poggi taught in the Art History Program at Reid Hall in Paris. She took her class to Amsterdam for a week of visiting museums in The Netherlands, and later was able to continue her research in Italy with trips to Venice and Milan.

Susan Sidlauskas was promoted to associate professor with tenure, effective July 1, 2002. Her book, *Body, Place and Self in Nineteenth-Century Painting* was published in September 2000 by Cambridge University Press. She is at work on two more: *Cezanne's Significant 'Other': the Portraits of Hortense* (University of California Press), and *Disturbing Beauty: John Singer Sargent's Construction of the Feminine* (Cambridge University Press). In May 2000 she gave the Doris and Harry Rubin Lecture in American Art at the Metropolitan Museum of Art. Her article on Sargent's "Madame X" appeared in the November 2001 issue of the journal *American Art*. In the spring of 2000, she was lucky enough to co-teach a seminar called "Space and Representation" with Professor Elizabeth Johns, Beth's last class before retiring from the department at Penn. In March 2002, she gave the Lee Frank Lecture at Swarthmore College.

Larry Silver, recipient of both a senior fellowship at the National Gallery's Center for Advanced study in the Visual Arts and a Guggenheim Fellowship, is on leave in 2001-2003. His recent work reflects several shifts of scholarly interest. One new field of research is Jewish art of the modern era. For an exhibition at the Jewish Museum in New York (spring 2001), "Confronting Modernity: European Jewish Artists in the Age of Emancipation," he wrote a catalogue essay, "Between Tradition and Acculturation: Jewish Painters of Central Europe in the Nineteenth Century." Working with two graduate student co-curators, Juliet Bellow and Freyda Spira, he prepared an exhibition of graphic works by modern Jewish artists, held at the same time at the Ross Gallery here at Penn. Entitled "Transformation: Jews and Modernity," this exhibition complemented a year-long program at Penn's Center for Advanced Judaic Studies on modern Judaism and the arts. For a book-length catalogue, Silver contributed an essay, "Diaspora, Nostalgia and the Universal: Conditions of Artmaking for the Modern Jewish Artist," a study of Pissarro and Maurycy Gottlieb, of Chagall, Shahn, and Rothko. A preliminary version of this essay was presented as a lecture at the Humanities Center at Boulder, Colorado in a conference on "Exile."

Another major front of scholarly work has been Dutch art of the seventeenth century. At a 2000 department colloquium, Silver previewed a talk that was later given at Case Western Reserve's new Humanities Center in a conference on relations between Christians and Jews. This talk, "New Jerusalem: Rembrandt, Christians, and Jews" offered a revisionist interpretation of the celebrated artist, whose familiarity with his Jewish neighbors has always been warmly interpreted as a kind of benign fascination. Instead, this talk, based in part on the connections between Rembrandt and Rabbi Menasseh ben Israel, stressed the importance of messianism in both the Jewish and Christian communities during the 1650s, a period of intense religious image-making by Rembrandt, especially in prints. The argument is that the artist was trying to forge a claim for a common "Judeo-Christian" heritage, a continuity that would foster the conversion of the Jews and the speedy advent of the Second Coming.



TRANSFORMATION: JEWS & MODERNITY

April 25-June 17, 2001

It somehow seems appropriate that an exhibition at the Arthur Ross Gallery—

"Transformation: Jews and Modernity"—was described by its curators as being comprised of "fragments" from a history of modern Jewish art. After all, a prime tenet of modernism is the sense of fragmentation, and the Jewish experience in the modern era has unquestionably been a fragmented one.

The 58 images in the exhibition communicate "shifting notions of self and other, city and country, art and its makers," in the words of Dr. Larry Silver. Those images, he adds, offer a "range of perspectives on aesthetic, religious,

political, and social issues by artists scattered across the globe"—some Jewish, some not—including Marc Chagall, Andy Warhol, Eugene Delacroix, Roy Lichtenstein, Diane Arbus, and Sol LeWitt.

According to Dr. Dilys Winegrad Gr'70, the gallery's

director and curator, the exhibition was organized as a highlight of a year-long symposium by Penn's Center for Advanced Judaic Studies. Accompanying the exhibition is a book by the same name published by the University of Pennsylvania Press.

- Reprinted from *The Pennsylvania Gazette*, the alumni magazine of the University of Pennsylvania



Freyda Spira, Renata Holod, and Juliet Bellow at the opening of "Transformation: Jews and Modernity"

September 21

Professor Renata Holod

*Understanding the Historic Landscapes of
Medieval and Early Modern Jerba*

September 28

Jon Seydl

Graduate Student

*The Sacred Heart of Jesus in Eighteenth-
Century Rome*

October 5

Professor Susan Sidlauskas

*Disturbing Beauty: John Singer Sargent's
Construction of the Feminine*

October 19

Yelena Rakic

Graduate Student

Reinvestigating Akkadian Glyptic Art

October 26

Claudia Gould

Institute of Contemporary Art

Summer Vacations 1991-2000

November 2

Christopher Pastore

Graduate Student

*Expanding Antiquity: Andrea Navagero and
Villa Culture in the Cinquecento Veneto*

November 16

Professor Holly Pittman

Problems in Reading Glyptic Art

Meanwhile, the more familiar arena of sixteenth century art has been a continuing area of scholarly activity. Several co-authored works are now in press. One concerns the deep core interests of German artists Dürer and Altdorfer (as well as Jamnitzer later in the sixteenth century) to equate natural fecundity with a divine force in nature, a belief that has considerable overlap with contemporary alchemical beliefs, especially as articulated by the physician-theologian Paracelsus. This article has been co-authored with Pamela Smith of Pomona College and will be published in an anthology she is co-editing with Paula Findlen of Stanford on *Art, Commerce, and Religion* (Routledge). Another co-authored work, with Reindert Falkenburg of the Graduate Theological Union at Berkeley, concerns the spiritual significance of sight and oversight in Bosch, specifically to argue that seeing to the spiritually significant details and seeing through the major worldly temptations and sinful examples forms a consistent visual theology in Bosch's art. This article forms a larger part of Falkenburg's own ongoing study of Flemish religious art from van Eyck to Bruegel and will also be further elaborated by him in an Augustinian study of the *Garden of Earthly Delights*.

Yet another essay, on Bruegel-Rezeption in the following generation, was commissioned by Nadine Orenstein and Manfred Sellink for their important 2001 exhibition of "Pieter Bruegel: Drawings and Prints" (Rotterdam-New York) and is entitled "The Importance of Being Bruegel: Posthumous Transformations of the Art of Pieter Bruegel the Elder." This essay follows up on previously published work on art and the market as well as Bruegel's relationship to Bosch, "Second Bosch: Family Resemblance and the Marketing of Art," *Nederlands Kunsthistorisch Jaarboek* (1999).

Silver is editor and contributor to the forthcoming *Cambridge Companion to Dürer*, which will have a dozen essays by leading current scholars to the artist. Silver's contribution to the volume, along with an introduction on historiography and problems of interpretation, will be an essay on Dürer's works for princely patrons, Frederick the Wise of Saxony and Maximilian I: "Civic Courtliness: Albrecht Dürer, the Duke, and the Emperor."

Silver presented a scholarly seminar, "Visual Genres," at the Folger Shakespeare Library during fall 2000, on the origins and developments of easel paintings with familiar and conventional subjects (landscapes, peasants, still-lives) in the Low Countries during the sixteenth and seventeenth centuries.

That overall project was repeated in the Baldwin Seminar at Oberlin in March 2001 and will form the core of a book-length study if/when a period of leave can be garnered.

Silver's professional service is dominated by two major administrative posts. He is field editor for *Northern Art* and overall editor-in-chief of the new College Art Association on-line reviews publication, "caa.reviews" (check it out!). He also serves as president of the Historians of Netherlandish Art, which held an international conference in Antwerp in spring 2002 and annually hosts a session at CAA as an affiliate learned society. He was co-chair of the host Program Committee for art history sessions for the 2002 CAA meetings in Philadelphia (with Michael Cothren, Swarthmore and Danielle Rice, PMA).

Cecil L. Striker has retired from teaching, allowing full-time attention to the preparation of the second volume of the final



Kostis Kourelis, Lee Striker, Betsey Robinson, and Heather Grossman at the ruins of the Cistercian Monastery at Zaraka.

report on the Kalenderhane Archaeological Project, assisted by History of Art graduate student Laura M. Hogan.

Professor Striker continues to carry the Penn banner overseas. In June 2000 he visited Berlin and gave a paper, "The Ottoman Fortification of Thessaloniki in Light of Dendrochronology," at the Koldewey Society meeting. He also gave a public lecture, "Kalenderhane in Istanbul:

Architectural History and Historic Preservation," and a seminar, "Architectural Dendrochronology in the Balkans," at the Berlin Technical University.

He spent two days at the Corinth Excavation hosted by Konstantinos Kourelis (AAMW) and History of Art graduate students Heather Grossman and Betsey Robinson, with whom he visited several Byzantine and Crusader sites in the northern Peloponnese.

During a week's stay in Istanbul he inspected Byzantine buildings damaged by the August 1999 earthquake; and he visited the newly founded Sabanci University where he discussed the development of the university's art history program with Bratislav Pantelic (GR'94), who has recently been appointed to the Sabanci faculty.

Colloquia 2001-02

November 30

Professor Robert Maxwell

The Misadventures of a Style: Romanesque Art in the Eighteenth-Century

December 7

Professor Suzanne Lindsay

Degas' Sculpture: A Tough "Ball of Wax"

February 1

John McCoubrey

Professor Emeritus

Impressionist Still-Life: Cezanne's Difference

February 8

Luly Feliciano

Graduate Student

Islam in the New World? The Question of Mudejarismo in the Luxury Arts of Sixteenth Century Viceregal Mexico

February 15

Michelle Rein

Graduate Student

Transgressing Boundaries, Real and Imagined: Liminal Space and the Marabout Shrines of Figuig

February 19

Professor Woodman Taylor

University of Illinois at Chicago

Engaging Gazes: The Performative Poetics of Sight and Visual Display in Popular Indian Cinema

Honoring Robert Chester Smith (1912-1975)

A Founder of the History of Art at Penn

On October 18, 1998, Malcolm Campbell received a fax from Manuel Da Costa Cabral, Director of the Calouste Gulbenkian Foundation informing him that the foundation was organizing a thematic exhibition entitled "Robert C. Smith (1912-1975) A Investigacao na Historia de Arte." The exhibition was to open in São Paulo, Brazil, in November 1999 and then move to the Gulbenkian headquarters in Lisbon, Portugal, in 2000. The exhibition and catalogue were to be the work of Portuguese, Brazilian and North American specialists; Malcolm was invited to prepare an essay "Robert Chester Smith and the University of Pennsylvania."

Trained at Harvard, Smith taught at the University of Pennsylvania from 1947 to 1975. Along with David M. Robb and George Bishop Tatum, he was part of the triumvirate of talented teachers/scholars who established art history at Penn as a major scholarly discipline, offering both an undergraduate major and Ph.D. program.

When Robert joined the art history faculty, the department was under the aegis of the Graduate School of Fine Arts, and its primary mission was teaching the history of architecture. Smith's area was generally defined as Renaissance and Late Renaissance, the latter term understood to subsume seventeenth to early nineteenth century architecture. In his teaching Smith was especially attentive to developments in architecture in England, France, Portugal, Spain, Italy and in the colonies of North and South America. Architecture was, however, only a part of his extraordinary scholarly interests. Over time the full spectrum of his investigations as a teacher and scholar was revealed to be far reaching and to reflect the range of his studies at Harvard, where the decorative and minor arts had been a significant aspect of his preparation.

The Gulbenkian exhibition was a remarkable undertaking in a number of ways, but what was most unusual—perhaps unprecedented—was its focus on the life and career of an art historian. For this exhibition was about Robert. A time line, displayed on a wall on the perimeter of the exhibition, documented his biography from birth to his final years and recorded as well the great—and frequently catastrophic—events of the 20th century. The art historical content of the exhibition was shaped by Robert's scholarly career. Artists, architects, and craftsmen and their works were introduced in the order in which they entered Robert's scholarly domain. Thus his pioneering work on architecture in Brazil in the 1930s and 40s, richly documented by his early photographs, opened the exhibition, followed by his research in Portugal, highlighted by church plans outlined on the floor and the display of baroque architectural elements. His pioneering articles on the architects Joao Frederico Ludovice, starting in 1936, and on Nicolau Nasoni and Andre Soares in the 1960s received detailed attention in splendid photographs. Both Brazilian and Portuguese architecture were to be his enduring interests; even posthumous publication in these closely related fields appear in his bibliography. In 1951 an article on John Notman, architect of Philadelphia's Athenaeum and Princeton's Nassau Hall, signaled a new focus on North American colonial architecture, especially that of Philadelphia. Robert's life-long involvement and extraordinary knowledge of furniture was magnificently recorded in a display of



*Robert C. Smith in front of the church of S. Pedro dos Clerigos, Recife, Brazil, August 1969
Photo by Benicio Dias*

Portuguese, Brazilian, and North American colonial furniture. Other areas of the exhibition offered videos featuring scholars discussing Robert's work. There were also cases with his medals and other awards—and even his baby pictures!

Reflective of Smith's multi-media, multi-continent scholarship is the immense (and incomplete) 362-item bibliography of his writing appended to the catalogue. The bibliography includes books and articles on architecture in Brazil, the United States, Portugal, and on a vast array of media: tile, drawing, sculpture, engraving, furniture, jewelry, painting, porcelain, wood carving, as well as reference works, reviews, and critical and theoretical studies.

In preparing the essay about Robert at Penn, Malcolm Campbell turned to several of his former students and to his distinguished former colleague, George Bishop Tatum for contributions. Smith, together with David M. Robb and Tatum, were the true founders of our department. Tatum's thoughtful statement praised Robert's pioneering studies, especially those focused on early Philadelphia architecture, noted his extraordinary linguistic abilities and recalled his amazing skills as a mimic.

Francis Dallet, former University archivist and student of Robert's, reminded everyone of his mercurial wit, his complex personality and penchant for mischievous role-play. Nancy Halverson Schless, who earned her Ph.D. with Robert and was a close, life-long friend, highlighted the sometimes daunting but rewarding task of working with him. Christopher Monkhouse, now curator of Decorative Arts, Sculpture and Architecture at the Minneapolis Institute of Arts, remarked on the profound affect of Robert's pioneering work on 19th century American furniture and on his own career. Kenneth L. Ames, Chair of Academic Programs at Bard Graduate Center for Studies in the Decorative Arts, recalled Robert's mischievous—and often ribald—humor in seminar, in particular how in one of his lectures Robert had gleefully detected a “ruffled orifice” motif in the decorative vocabulary of French Rococo chairs. As Ken noted: “Flair, energy, calculated flamboyance were all part of the man.” To these comments Katharine J. Watson, retired Director of the Walker Art Gallery at Bowdoin College added, “I think that he was all about style, style as language with which he described Architecture, and about the telling detail.” Indeed, as a teacher, Robert influenced the lives of countless Penn alumni.

Colloquia 2002

February 28

Professor Charles Musser

Yale University

*Paul Robeson and the End of His
“Movie” Career*

March 1

Boris Marshak

Visiting Professor, Yale University

Curator, Oriental Department,

Hermitage Museum

*The Alexander Plate Found in Siberia
and East-West Contacts*

March 5

Professor Julie Davis

Oberlin College

*“Drawing His Own Ravishing
Features:” Kitagawa Utamaro and the
Construction of a Public Identity in
Ukiyo-e Prints*

March 7

Professor David Joselit

University of California, Irvine

*Yippie Pop: Abbie Hoffman, Andy
Warhol, and '60's Media Politics*

March 22

Dr. Victoria Gardener-Coates

*The Unexecuted Masterwork in Cellini's
Vita*

March 28

Frank Hoffman

Ph.D. Candidate, Harvard University

*Colonial Modernity in Asia: The
Chôsen Art Exposition*

Colloquia 2002

April 5

Heather Grossman

Graduate Student

Constructing Identity: Architecture and Ornament in Post-Crusader Greece

April 9

Professor Antonia Lant

New York University

The Red Velvet Seat

April 12

Professor Amelia Jones

University of California, Riverside

Traversing the City in New York Dada and Beyond: Reciprocal Mappings of the Artist and Urban Space

April 19

Professor Annette Fierro

Department of Architecture

Glass in the Garden of Paris: The Ubiquitous Details of Rice Francis Ritchie

September 13

Professor Lothar Haselberger

The Façade of the Pantheon: Triumph or Compromise?

September 27

Professor David Brownlee

Advice to Architectural Historians from a Client

October 18

Professor Christine Poggi

Between Abstraction and Simulation: Giacomo Balla's Iridescent Interpenetrations

Traveling Students

Traveling Students 2000 - 2002:

Juliet Bellow traveled to London and Paris in summer 2000 doing preliminary research for her dissertation on the relationship between the Ballets Russes and the European avant-garde. The topic led her to archives and collections of every stripe, from the Victoria and Albert Museum and the Centre Pompidou to Covent Garden and the Paris Opera. Most exciting were the elaborate costumes on display in London's Theatre Museum, a sample of their large collection. While in Paris, Juliet, along with fellow students Amanda Jones and Natasha Ruiz-Gómez, was able to celebrate Bastille day by watching a military parade and participating in the first annual "Incroyable Pique-Nique" — a national lunchtime feast stretching across the country.

Jennifer Criss spent ten days in Paris this past June, soaking up French culture and visiting numerous museums. She explored artists' files at the Musée d'Orsay and compiled bibliographic material at the Bibliothèque nationale, laying the groundwork for her dissertation, which will focus on the women Impressionists and Japonisme. She also met with curators at the Musée National des arts Asiatiques/Guimet, and she broadened her love of Impressionism at the Musée Marmottan Monet.

In summer 2001, **Christiane Gruber** conducted research in Paris and Fréjus, France. She spent three weeks at the Bibliothèque nationale, Institut du monde arabe, and the Louvre in Paris, where she researched Islamic manuscripts that date from the 14th – 17th centuries and include depictions of the prophet Muhammad on the night of his ascension through the heavens (*mi'raj*) and a variety of angels, supernatural beings, and fantastic creatures. By analyzing the frequency of *mi'raj* illustrations in a variety of literary works, Christiane intends to prove that the story gained wide currency and malleability within the illustrated narrative traditions of medieval Islam. Collecting manuscript illustrations in Paris was the first step in creating a corpus of images related to the *mi'raj* which she will continue to gather in international manuscript collections.

Christiane also spent one week in Fréjus in southern France, gathering final military documents for her M.A. thesis on a mosque built for the so-called Senegalese riflemen who were



based in the military camps of Fréjus from 1915-64 (left). The mosque was

built ca. 1928 in the sub-Saharan style typical of the Great Mosque of Djenné in Mali and served as a community space for *troupes noirs* fighting alongside the French during the two World Wars. She presented the mosque of Fréjus and relevant military archives at the panel on "Modernity, Modernisms, and the Reception of African Art" at the 2002 CAA conference in Philadelphia. Her research in Fréjus was made possible by a grant from the French Institute for Culture and Technology at Penn.

While in Fréjus, Christiane was delighted to spend a few days with Tammy Sears, who was at that time based in London and later moved to finish her dissertation research in India. Tammy had the opportunity to visit the Buddhist Temple (right) built in 1918 for the "Indochinese" soldiers based in the Fréjus camp from 1915-64. The temple is surrounded by groups of statues depicting various episodes of the Buddha's life, in which the visitor can become an active participant.



In summer 2002, Christiane spent three weeks studying Islamic manuscripts and paintings in New York, Boston, and Los Angeles collections. Her conclusions will appear in the article "Visualizing the Eschaton in Islamic Painting, Fourteenth to Sixteenth Centuries," which discusses the impact of the Hereafter- that is death, resurrection, the Last Judgement, Heaven and Hell- in pre-modern Islamic painting. Her article will appear in a collection of essays *Madness, Mayhem, and Millenia: Eschatology East and West*, to be published by Shangri-La Academic Press in 2003. Departmental funding supported Christiane's travel, research, writing, and photography.

Colloquia 2002

October 25

Professor Ann Kuttner

Shining Stones, Colored Words: The New Posidippus Papyrus and Greco-Egyptian Queens' Gem Collections

November 1

Professor Oleg Grabar

God's Art Gallery or the Non-Existent Portraits of the Prophet Muhammad

November 8

Professor Holly Pittman

A Report from the Field: Seven Weeks in Iran

November 15

Professor Zirka Filipczak

Rubens Edits Italian Arts

November 22

Susanna Gold

Graduate Student
Imaging Memory: The Civil War in American Art at the 1876 Centennial Exhibition

December 6

Professor Julie Davis

Looking at Utamaro's "Physiognomic" Studies of Women

Lectures 2000

LECTURES:

January 28

Leigh-Ann Bedal

PhD Candidate

Anthropology Department

University of Pennsylvania

*Paradise Found: An Oasis in Petra's
Urban Center*

February 2

Alexander Leskov

Visiting Scholar

Near Eastern

Studies

University of

California at

Berkeley

*Animal Style Art
and/or Scythians
and New*

*Discoveries in the
Northwest*

*Caucasus (6th –4th
Centuries BCE)*

February 11

Greta Ham

Assistant Professor

Bucknell University

*Coming of Age in Ancient Attica: Religion
in Athenian Boys' Lives*

February 25

Carlos Norena

PhD candidate

Ancient History program

University of Pennsylvania

*Understanding Roman Imperial Coin Types:
A Discussion of Method*

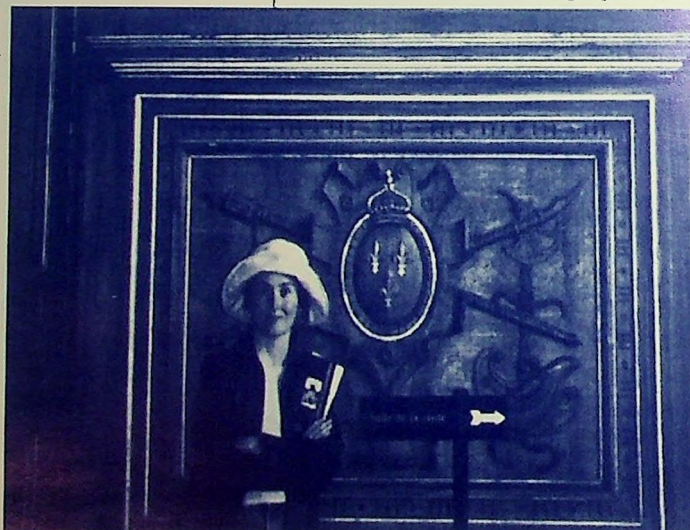
Assisted by a departmental travel grant, third-year doctoral student **Laura M. Hogan** spent three weeks in France in August 2000. She spent her time visiting museums and monuments in and around Paris, wearing out a pair of shoes in the process. Laura's field of specialization is art of the fifteenth through seventeenth centuries in France and Italy. While the Italian materials from this period are generally well documented and published, French works from the sixteenth century are not nearly as frequently photographed, so this was a wonderful opportunity for Laura to "see what's out there." She spent several days at the Louvre, exploring the new installations of early French painting, decorative arts, and sculpture. The paintings and stained glass at the Chateau of Chantilly were also a high point, and of course the chance to

promenade through Francis the First's famous gallery at the Chateau of Fontainebleau.

In preparation for a course in medieval art and architecture that Laura taught in the fall of 2000, she took the opportunity to visit several major medieval monuments, such as the cathedral at Chartres, the Sainte Chapelle in Paris, and the extensive

collection of medieval works at the Musée de Cluny in Paris. She was also able to wander through the medieval town of Bruges during a short trip to Belgium. That three-day trip also provided her with the unexpected chance to visit an entire neighborhood of over one hundred Art Nouveau houses in Antwerp. Altogether, it was a wonderful, eye-opening trip, nicely rounding out a summer otherwise spent working for Professor Striker on the publication of the second volume of the Kalenderhane excavations.

Summer 2000, **Amanda Jones** spent five weeks in Paris doing preliminary research for her dissertation, *Modernity and the Masculine Interior in Nineteenth-Century France*. Amanda and Natasha Ruiz-Gomez shared a small but perfectly-situated studio in the sixth arrondissement, a short walk from the Pont des Arts and the Louvre. She spent time



doing research at the various branches of the Bibliothèque nationale, a couple of local Parisian libraries, and the Musée d'Orsay's documentation. She also visited most of the museums (too many in that city to even list!), as well as traveling to Versailles. Juliet Bellow, who was also in Paris at the same time, joined Natasha and Amanda in the Bastille



Amanda Jones, Juliet Bellow, and Natashe Ruiz-Gomez at "L'Incroyable Pique-Nique"

Day celebrations. This included joining the Parisians in the great national tradition of "L'Incroyable Pique-Nique" (everyone eating their lunch outdoors along one long

tablecloth - "La Grande Nappe"), fireworks over the Seine, and catching a glimpse of the French actor Daniel Auteuil at a cafe on the Boulevard St. Germain. Towards the end of her stay she took four days to travel in Holland, visiting Haarlem, Leiden and Amsterdam. Her stops there included the Frans Hals Museum, the Rijksmuseum and the Van Gogh Museum. Then it was back to the US.

Tarek Kahlaoui was able to visit domestic and religious Berber sites in Tunisia with the support of a Farquhar grant during the summer of 2001. This travel allowed him to gather essential material for his contribution to the publication of Professor Holod's Jerba survey and excavation project.

Andrew Koh spent the majority of August 2001 conducting research at Corinth with Dr. David Romano in conjunction with the Corinth Computer Project (right). In addition to spending time in the Corinth Excavations House Library, Andrew roamed the immediate vicinity of the Roman forum verifying and updating field data gathered by the Corinth Project over the last 13 years. He found special satisfaction in researching the Central Shops area of the forum since he spent the previous semester digitizing the actual state of the area stone by stone. To make his first trip

Lectures 2000-01

March 3

Fuhrman Lecture

Professor Angela dalle Vacche

Emory University

The Imaginary, The Surreal, The Metaphysical, and The Trompe l'Oeil

December 18

Dr. Chrystina Häuber

University of Bonn

Franz Xaver Schütz

University of Bonn

Ancient Rome: The Computer Information System "Fortuna"

February 26

Othmar Keel

Biblical Institute

Fribourg University, Switzerland

Interpreting the Bible through Iconography

February 26

Professor Thomas Schatz

Philip G. Warner Regents Professor,
University of Texas

Tough Guys, Female Gothics, and Film Noir: Style Genre in 1940's Hollywood Cinema



**Lectures
2001**



The Circular Monument, Corinth

March 8
Professor Francisco
Prado-Vilar

Harvard University

*The Gothic Image in the Expanded Field:
The Matter of the Revelation in the Cantigas
de Santa Maria*

April 2
Professor Machiel Kiel

University of Leiden

*Urban Development and Patronage of
Architecture in Islamic Bosnia-Herzegovina,
16th-17th Centuries*

November 9
Professor Stephen Campbell

*'New Shapes of Men': Anatomy as
Resurrection in the Art of Michelangelo and
Rosso Fiorentino*

November 15
Professor Leonard Barkin

Department of Comparative Literature
Princeton

*Principles of Pleasure: Some Renaissance
Perspectives on Art and Desire*

to Corinth complete, the research conducted in the city center was supplemented by trips to the surrounding sites of Isthmia, Cenchreai, Lechaëum, and Hexamilia.

In addition to Corinth, Andrew spent considerable time at other sites of interest. During one excursion, he traveled to Mycenae, Tiryns, Argos and Nafplio. At Mycenae, he was greeted by a pleasant surprise

when he found Dr. Jeremy McInerney there on a lecture tour. Andrew was promptly rewarded for this chance encounter by a free lunch down the street at the Agamemnon Restaurant!

Upon the conclusion of the work at Corinth, Andrew returned to Athens where he supplemented his previous visit to the American School of Classical Studies with stopovers at various museums and archaeological sites. After spending several days in Athens, he traveled to Mykonos, Rhodes, Ephesus, Crete, and Thera (previous page). The last visit was especially rewarding, as he had just concluded a seminar the previous semester with Dr. Philip Betancourt that studied the volcanic island.

Kostis Kourelis spent 1999-2000 on a Penfield Fellowship completing his dissertation fieldwork in Greece. This entailed extensive site prospecting and surveying in the mountains of the northwestern Peloponnese. In addition to his own project, he joined the American School excavations of Ancient Corinth where he concentrated on late-Roman and Ottoman period trenches. Kostis has also been a Dean's Fellow and a recipient of an SAS Dissertation Fellowship. He spent one month in Rome during 2000 doing research on incastellamento, an urban phenomenon of the Italian Middle Ages. With the assistance of an AAMW Summer Fellowship, he spent two months at the Gennadios Library of the American School of Classical Studies at Athens studying the narratives of late-nineteenth and early twentieth-century travelers to Greece. He also began preparatory work for an exhibition on the vernacular architecture of the Peloponnese which has opened in Athens, and travels to Kastro Chlemoutsis (fall 2002), the University of Pennsylvania (spring 2003), and the University of Minnesota (summer 2003).

Lectures 2002

Susanna McFadden traveled in summer 2002 to establish the parameters of her dissertation, surveying material remains of late antique Italy and Egypt. Interested in exploring the relationship between the center and periphery in the late Roman Empire, she spent ten days in Rome visiting all of the major late antique sites and scouring the museums for interesting objects. She then flew to Egypt for another ten days, where she searched through comparable material in Alexandria and Cairo.

In July 2002, **Jonathan Mekinda** traveled to Italy for three weeks to begin his dissertation on Italian architecture during the post-World War II period. During his stay in Rome, he visited the archives at the Istituto Nazionale di Architettura and made contact with the Soprintendenza Archivistica per il Lazio before traveling on to Venice. There, Jonathan met with Professor Francesco Dal Co at the Istituto Universitario di Architettura di Venezia and worked in the extensive archives of the institute. From Venice, he moved to Milan, Genoa, and then Zurich, where he was able to visit the architectural archives at the Eidgenössische Technische Hochschule.

Stephennie Mulder spent part of the summer of 2002 in Syria, investigating topics for her dissertation. A promising possible topic is the persistence of Shi'ite religious practices after the so-called "Sunni Revival" of the 12th and 13th centuries, as these practices were manifested in art and architecture. Stephennie traveled to Salamiyya, a center of Isma'ili Shi'ism and an early medieval hub of clandestine military activity. Her preliminary examination of the remaining structures and interviews with local religious dignitaries and historians suggest that Salamiyya was only a small part of a larger complex of shrines, pilgrimage centers, and routes that constituted the sacred landscape of medieval Shi'ite popular practice. Due to the strongly Sunni inflection of the Arabic sources from this period, this Shi'ite landscape remains to be clearly mapped and articulated.

Jeanne Nugent spent the academic year 2000-2001 in Germany as a Samuel H. Kress Fellow in the History of Art at the Zentralinstitut für Kunstgeschichte in Munich commencing research on her dissertation "Photographic Memory: German History and the Question of National Identity in Gerhard Richter's Photo-Paintings, 1961-1989." In addition to taking advantage of the institute's extensive holdings, she also reviewed the photographic sources for the paintings at the Lenbachhaus in Munich, which houses Richter's personal archive, the Atlas.

January 16

Fuhrman Lecture

Cao Yiqiang

National Academy of Art
Hangzhou, China

Changing Perspective: Nian Xiyao (?-1739) and His Theory of Vision

February 1

Professor Keith DeVries

Upheavals at Gordion, 2001

February 15

Hallie Meredith-Goymour

Graduate Student

An Intra-Site Comparison of a Vessel Assemblage: To What Extent are Selection Processes Governed by Use of Space in a 4th-Century AD Roman Bath?

March 1

Professor Emily Mackil

Princeton University

Sanctuaries of Interaction: The Role of Cultic Meeting Places in Forging Politicized Regions in Classical and Hellenistic Greece

March 22

Heather Grossman

Graduate Student

On Apertures and Antiquities: Archaeology, Tourism, and Nation-Building in Pascal and Jean Sébaste's 19th-Century Photographs of Athens and Istanbul



Jeanne Nugent, relaxing east of Berlin's Television Tower.

Lectures 2002

April 5

Professor Margaret Laird

Princeton University

Contexting Assumptions: Augustales and the Imperial Cult at Herculaneum

September 27

Dr. Philip Betancourt

Temple University

2002 Excavations at Hagios Charalambos, Crete

October 25

Marie Goodwin

Ph.D. Candidate, Bryn Mawr

The Archaeoastronomy of Early Bronze Age Tholos Tombs on Crete

Jeanne also pursued studies throughout the winter at the Free University in Berlin and visited archives in Dresden under the auspices of a Fulbright Travel Scholarship.

Michelle Rein was a recipient of an SAS Dissertation Fellowship and was also a Historians of Islamic Art Fellow for the academic year 2000-2001. She gave a conference paper at the 30th annual CIHA conference in London in September. The theme of conference was "Art History for the Millenium: Time." She presented her work in the panel "Mediating Generation: Conflicts of Gender and Memory." Michelle also gave a paper at the Islam in Africa conference at SUNY Binghamton in April 2001. Her paper "A Time for Blessing: Women and Pilgrimage in Morocco" presented the more ethnographic aspects of her dissertation to a regionally specific audience.

During the academic year 2001-2002, Michelle worked for Professor Renata Holod as a Farquhar research assistant on several projects. While working for Professor Holod, Michelle presented her Dissertation Colloquium, "Transgressing Boundaries, Real and Imagined: Liminal Space and the Shrines of Figuig," and gave three conference papers- at College Art Association, a San Diego State University/UCLA joint conference, and a Harvard/MIT conference- which focused on several different aspects of her dissertation.

History of Art doctoral student **Natasha Ruiz-Gómez** spent two months in summer 2000 in Paris and its environs in order to begin preliminary work on her dissertation. She began her investigation of the sculpted female figure in France between the World Wars by examining the important sculpture collections in Paris. Of course, the study of sculpture is severely handicapped by the reliance on photographic reproductions; the departmental travel grant allowed Natasha the opportunity to study these works in three dimensions. Parisian collections of interest include: Fondation Dina Vierny Musée Maillol, Musée Picasso, Musée national d'art moderne (Centre Georges Pompidou), and Musée d'art moderne de la ville de Paris. Fortuitously, the Musée national d'art moderne was holding an exhibition entitled "Picasso sculpteur" this summer; almost half of the artist's entire sculptural *oeuvre* was on display. Natasha's examination of artistic influences from the beginning of the twentieth century included visits to the Musée Rodin (Paris and Meudon), Musée Bourdelle, and Musée de l'homme. Initial encouraging conversations with Dina Vierny, Aristide Maillol's last model and head of the Fondation Dina Vierny Musée Maillol, will hopefully lead to an expanded dialogue once the dissertation is begun.

Natasha also attempted to contextualize the sculpture within the cultural moment of the *entre deux-guerres* by conducting research at the new Bibliothèque nationale – François Mitterrand, the Picasso Archives, and various libraries throughout Paris.

Erika Tapp used a Farquhar grant in the summer of 2001 to travel to several Bosnian cities, including Mostar and Sarajevo. She studied the nature of modernist architecture in Bosnia and the state of reconstruction efforts. The photographic results of this research were exhibited in September 2002 at the Kelley Writer's House in an exhibit entitled "MOSTAR/SARAJEVO: Modernist Ruins."

Ashley West spent July 2000 in Germany, visiting collections, meeting curators, and ducking into libraries for preliminary research on her dissertation proposal on Hans Burgkmair the Elder (1473-1531). Assisted by a travel grant from the department, Ashley began her journey in Basel, Switzerland, where the cold wet weather ensured that she stayed inside the museums and churches of the city. On the way to Munich from Basel, Ashley decided to jump off the train in Ulm to glean brain-waves from Albert Einstein, who was born there, and to see the wonders of the Ulm Cathedral, with its tallest spire in Europe, wood-carved choirstalls, and 18-meter stone sacrament tower.



For over a week in Munich, Ashley scoured through prints and drawings by German Old Masters in the Graphische Sammlung and tested her German language skills and the patience of the Print Room attendants. She saw a virtually complete collection of woodcuts by Burgkmair, and she also had the opportunity to speak with the foremost Burgkmair scholar. If not in the Alte Pinakothek or Graphische Sammlung, Ashley could be found in the library of the Zentralinstitut für Kunstgeschichte. To get a healthy break from the 16th century, Ashley spent her lunch time in the Glyptothek in front of one of her favorite sculptures, the Barberini Faun (left).

After surviving on the light Bavarian fare of Käsespätzle, Würst, and Bier, Ashley left Munich to spend time tracking down a number of Burgkmair paintings located elsewhere in Germany. She spent a week in Berlin, awestruck by three Burgkmair paintings in the Gemäldegalerie and by the construction cranes lining the city skyline. In Nuremburg one night, she was guided through the sloped streets of the old city by a friendly family, who initiated her into the marvels of German ice cream (Eis), replete with bright pink and blue syrups and canned fruit.

Ashley ended her time in Germany with five days in Augsburg, Burgkmair's hometown. Penn History professor Thomas Safley met Ashley for coffee and scholarly advice on the plaza of the Augsburg City Hall before sending her off to dig for documents in the city library and archives. Her search was rewarded with the finding of a missal illustrated by Burgkmair and confirmation of the artist's former home address. Ashley decided to wait before knocking on the door of the actual house until she returns to Augsburg next year.

Honors

We are delighted to report these successes in fellowship competitions:

Chimicles Fellowship:	Heather Grossman, 2002-2003 Sarah Jarmer-Scott, 2002-2003
Dumbarton Oaks Fellowship:	Rachel Iannacone, 2002-2003
French Institute for Culture and Technology:	Christiane Gruber, Summer 2001
Fulbright Fellowship:	Amanda Jones, 2000-2001 Jeanne Nugent, 2000-2001 Ashley West, 2000-2001 Christiane Gruber, 2002-2003
Graham Foundation Grant:	Rachel Iannacone, 2002-2003
Historians of Islamic Art:	Michelle Rein, 2000-2001
Kress Fellowship:	Jeanne Nugent, 2000-2002
Liebman Fellowship:	Meredith Malone, 2002-2003 Ashley West, 2002-2003
Mellon Scholarship:	Leah Sweet, 1999-2000 Christiane Gruber, 2002-2003
National Gallery Internship:	Matthew Witkovsky, 2002-2003
Newcombe Fellowship:	Michelle Rein, 2002-2003
Penfield Travel Fellowship:	Emily Hage, 2002-2003 Janice Mercurio, 2002-2003
SAS Dissertation Fellowship:	Michelle Rein, 2000-2001 Alison Bechtel, 2002-2003 Susanna Gold, 2002-2003 Gretchen Sinnet, 2002-2003
Smithsonian Fellowship:	Isabel Taube, 2002-2003
Social Science Research Council Fellowship:	Jeanne Nugent, 2002-2003
Thouron Scholarship:	Anastasia Schultze, 1999- 2000

Travel & Awards

The following students received Summer Travel Grants:

2001:
Dorian Borbonus
Kimberly Brown
Lorie Chapman
Emily Hage
Susan Helft
Andrew Koh
Konstantinos Kourelis
Linda Meiberg
Janice Mercurio
Kelly Moody
Freyda Spira
Gunder Varinlioglu

2002:
Maura Cleffi
Jennifer Criss
Christiane Gruber
Susan Helft
Peri Johnson
Andrew Koh
Kostis Kourelis
Susanna McFadden
Linda Meiberg
Jonathan Mekinda
Kelly Moody
Gunder Varinlioglu

The following students received James and Nan Farquhar Grants:

Tarek Kahlaoui
Stephennie Mulder
Michelle Rein
Erika Tapp

Awards:

Undergraduate Research Grant, 2001: **Alexandra Minkovich**

Dean's Scholar, 2000: **Jeanne Nugent**

Dean's Scholar, 2001: **Heather Grossman**

David M. Robb Prize, 2001: **Shira Rudavsky**

David M. Robb Prize, 2002: **Naureen Chowdhury**
Julia Wozniak

Lectures 2002

November 1
Professor Richard Powell
Duke University
Sartor Africanus

November 8
Eric Kondratieff
Graduate Student
Roman Commemorative Art and Coinage

November 12
Charles Jencks
Architect and Historian
Revenge of the Book

November 14
Timon Screech
University of London
Rimba and the Space of Dreams

Deember 10
Professor Michael Loja
University of Delaware
Touching Illusions by William Harnett

December 13
Sue Helft
Graduate Student
Xeste 3 Frescoes at Thera

**B.A.
2000**

**Bachelor of Arts Degrees
Conferred for Academic Year 1999-2000**

Madeline Adams

Herta Baurkot

Laura Doyle

Teresa Ha

Emily Hoelze

Min Lee

Lauren Lefkovits

Terin Lokey

Clio Mallin

Jennifer Mallin

Hillary Novick

Katherine Pappas

Naomi Rohlf

Anastasia Schulze

Jessica Sponsler

Christine Sullivan

Richard Thune Jr.

Jessica Vories

Ph.D.

Ph.D. Degrees Conferred:

MAY 2000

Melanie Rachel Arauz

Articulating "American" Text and Image in American Modernism

AUGUST 2000

Carol Eaton Soltis

"In Sympathy with the Heart:" Rembrandt Peale, an American Artist and the Traditions of European Art

Laurel L. Taylor

Dying Like a Roman: Funerary Monuments and the Creation of Provincial Material Culture in Roman Venetia

DECEMBER 2000

Carol Ann Hagan

Visions of the City at the 1939 New York World's Fair

MAY 2001

Samantha Kavky

Authoring the Unconscious: Freudian Structures in the Art of Max Ernst

Ph.D.

AUGUST 2001

Chandreyi Basu

*Redefining the Nature of Cultural Regions in Early India:
Mathura and the Meaning of "Kusana" Art (1st-3rd C. A.D.)*

William Hafford

*Merchants in Late Bronze Age Eastern Mediterranean: Tools,
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Betsey Ann Robinson

Fountains and the Culture of Water at Roman Corinth

Julia Shear

*Polis and Panathenaia: The History and Development of
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Anna Sloan

*The Atala Mosque: Between Polity and Culture in Medieval
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Krista Saunders

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M.A.

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Alison Bechtel

Tintoretto's Sainte Eremite at the Scuola di San Rocco: A Reassessment

Juliet Bellow

Engendering the Masculine Interior: John Singer Sargent's Dr. Pozzi at Home

Sandra Cox

Chalcolithic Art in the Southern Levant: A Stylistic Analysis

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Cecyle Howard

Wenceslaus Hollar and the Four Seasons

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Amanda Jones

Images of Maidservants in Seventeenth-Century Dutch Art

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Amanda Herz

Lorenzo de Medici's Sculpture Garden: A Fragmented Past Mythologized

AUGUST 2001

Heather Grossman

On Apertures and Antiquities: Archaeology, Tourism, and Nation-Building in Pascal and Jean Sébahs' 19th-Century Photographs of Athens and Istanbul

Jennifer Hallam

Idols and Images, Witches and Women, the World as the Devil's Workshop: "Re-reading" a Print after Maarten van Heemskerck

Rachel Iannacone

Daisies for the "Sad Eyes" of Mulberry Street: Public Space in the Reform Era

Natasha Ruiz-Gomez

*The (Jean) Nouvel *Other*: Architecture and the Orientalist/Primitivist Aesthetic*

December 2001

Christiane Gruber

"The Missiri of Frejus as Healing "Memento-Monument:" The French Military and Islamic Architecture, 1928-1964

Jeanne Nugent

Derailing Vision: Eadweard Muybridge's 1878 Panorama of San Francisco and the Ends of a "Westering" View

Jennifer O'Sullivan

Translating the Indigenous Culture: The Free Library of Philadelphia 1598-99 Razmnama Images

May 2002

Wendi Furman

Building Reform- Commercial Architecture and Social Reform in John Wanamaker's Philadelphia Store

Laura Hogan

Veiling the Volcano: The Expression and Suppression of Female Power in Ingres' Portrait of Queen Caroline Murat

Jonathan Mekinda

Interpreting the Architect's Dream: Redefining the Role of Architectural Imagery in the Work of Thomas Cole

August 2002

Yasmine Al-Saleh

The Stocking Benbouchta Qur'an: North African Blue and Gold with an Ottoman Twist

Gallery and Site Seminars

A distinctive new feature of art history teaching at Penn is the regular scheduling of seminars in which students travel to a city that is the object of their study or design and install an exhibition as a culminating exercise. These courses have dramatically liberated art history from the usual limitations of classroom instruction.

Recent "site seminars" have included Professor Lothar Haselberger's seminar in Rome, Renata Holod's seminar in Istanbul, Stephen Campbell's Ferrara seminar, and a planned Isfahan seminar, again under the leadership of Professor Holod. The Ferrara and Isfahan seminars have been made possible by the Farquhar Fund.

This fall, a select group of undergraduates is enrolled in our latest "gallery seminar," planning an exhibition that will be mounted in May at the Institute of Contemporary Art. Taught by Jennie Hirsh (a PhD candidate and former Penn undergraduate) and supported by the Farquhar Fund, this seminar builds on the successes of our 2000-2001 collaboration with the ICA. That year, seven senior majors in the department took a year-long course titled "Contemporary Art and the Art of Curating" with Dr. Sue Ann Prince. The first semester was devoted to readings and class discussions, visits to private collections in Philadelphia, New York, and Washington, D.C., and the development of proposals for an exhibition in the Project Space of the ICA. During the second semester, students collectively created the exhibition "Sight/ Site: Objects Subject to Change." They worked together on all aspects of exhibition planning, serving also as interns in the curatorial, registrarial, design, public relations, and development departments of the ICA.



2000-2001 ICA seminar curators: (standing, l-r) Emil Corsillo, Matt Imberman, Karen Jones (Whitney-Lauder Curatorial Fellow at the ICA), Krista Saunders, Genevieve Hicks, (seated, l-r) Dr. Sue Ann Prince, Danielle Berger, Cabanne Schlafly, Sara Higgins

The department also collaborates on similar seminar projects with the Arthur Ross Gallery. On April 5, 2002, more than 300 people from as far away as Chicago attended the Ross Gallery opening of "Leaving a Mark," an exhibition of over eighty prints by artists such as Delacroix, Gauguin, Lepere, Manet, and Pissarro.

Borrowed from private collections in New York and Washington, as well as the Philadelphia Museum of Art and the Metropolitan Museum of Art, the works were selected and organized by lecturer James Hargrove and five undergraduate History of Art majors and a Wharton History of Art minor. The students gained experience that will help to launch careers in the arts, education- and even diplomacy!

"Antiquity Recovered: Pompeii and Herculaneum in Philadelphia Collections," an exhibition exploring the impact of the rediscovery of those ancient cities on the imagination of Philadelphians, opened on September 20, 2002, at the Ross Gallery. The exhibition and the accompanying brochure were devised by Victoria C. Gardener Coates (PhD, 1998) and Jon L. Seydl (PhD candidate) in collaboration with graduate and undergraduate students who enrolled in a seminar led by Dr. Coates. Class members included Orit Darwish, Miyuki Kuroki, Anna Malsbary, Rebecca Cole Marshall, and A. D. Riley. The themes of the exhibition, which runs until December 1, 2002, were amplified at a symposium, also organized by Coates and Seydl, on October 4-5.

CAA Alumni Reception

*University of Pennsylvania
History of Art Department*

*Breakfast at the New York Hilton and Towers
Harlem Suite*

*1335 Avenue of the Americas
(between 53rd and 54th Streets)
New York, NY 10019*

*Tuesday, February 22, 2003
7:30 a.m. - 9:00 a.m.*

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