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## To the Alumni of the History of Art:

As we settle into our fine new building back at the center of the Penn campus, I would like to welcome all of you to visit the Department in its new home at 3405 Woodland Walk. Through the generosity of Elliot and Roslyn Jaffe and the support of the School of Arts and Sciences, Art History at the

University of Pennsylvania finally has the feel of a Humanities Institute, a scale appropriate both to its educational and research missions. Two new classrooms, one which has been supported by Howard and Sharon Rich, allow us to teach most of our smaller courses and our seminars in rooms equipped with the best of modern technology. The Howard and Patricia Silverstein Conference Room in the restored older section of the building gives us a space of real distinction on the campus for meetings and also for seminars.

I should particularly like to welcome to our faculty, as our newest appointment, Assistant Professor **Susan Sidlauskas**, whose field is 19th-century European Art. Susan also was a product of our Ph.D. program, working some years ago with John McCoubrey as her mentor. She, therefore, doubly honors us as the finest candidate we could have hired after an extensive national search. (We highlight her recent work elsewhere in this Newsletter.)

We also welcome back this spring as a Visiting Associate Professor another of our past Ph.D.'s, Professor **Jack Greenstein**, from the University of California, San Diego. Jack's field is Renaissance and Medieval art and theory. He will teach courses for us on Michelangelo and on theories of perception. This spring we also will have visitors teaching single courses on Japanese art-collecting and on Persian painting. As a visiting scholar this semester we have welcomed Profes-

sor **Abdur Rahman**, past Chairman of the Department of Archaeology, Peshawar University (Pakistan).

Penn is a self-governing institution and many of our faculty have served the University in a variety of selfless ways over the years. It is an honor to us, then, that the new President and Provost have turned to our colleague, Professor **Malcolm Campbell**, to be the interim dean of the Graduate School of Fine Arts. In their effort to reshape and strengthen that important component of Penn's educational mission, they could have found no better advocate.

The Department this summer received a further generous gift in the form of the Shapiro-Weitzenhoffer Professorship and also an endowed Graduate Fellowship that will help us recruit the strongest possible candidate from an American under-

graduate institution. These we hope to begin using next year. We would be delighted if others of you would consider a gift to our program.

We have, over the years, found that summer travel at the point where a budding graduate scholar is formulating his or her Ph.D. proposal substantially strengthens the student's thinking, the proposal, and improves a student's chances of receiving outside funding for dissertation research. For this purpose we have an established summer travel fund, which now, unfortunately, is substantially depleted. Should

you wish to make a donation to the University in this new year, I would like to encourage you to designate this fund as the recipient.

With pride in our building, our accomplishments, our future, and our students, let me greet you from Penn.

Michael W. Meister  
Chair



Mr. Elliot Jaffe and Professor Michael Meister at the Jaffe Building Inauguration

## FACULTY NEWS

1993-94 saw the end of the international tour of the Louis Kahn retrospective exhibition by **Professor David Brownlee** with co-curator David De Long of the Graduate School of Fine Arts and Julia Moore Converse, director of Penn's Architectural Archives. The final stops were the Kimbell Museum in Fort Worth, Texas, and the Wexner Center at Ohio State University in Columbus. Prof. Brownlee lectured on Kahn to a group of alumni in Fort Worth and to a large general audience at Columbus. Much of the rest of the year was devoted to organizing (with co-chair Julia Converse) the annual convention of the Society of Architectural Historians, 750 of whom gathered at the Hotel Atop the Bellevue during the last week of April. In addition to organizational duties, Prof. Brownlee delivered the keynote address of the convention, entitled "For Architecture, Too, I'd Rather Be in Philadelphia." During the summer he returned to his book project (a survey of nineteenth-century architecture), after first putting a good number of Chesapeake miles under the keel of the sloop "Windrush."

Unyoked from a teaching schedule by Sabbatical leave, **Malcolm Campbell** spent much of 1993-94 writing contributions to collected essays on a variety of topics including "Originality and Industry in the Italian Renaissance and Baroque Workshop," "Italian Art in American Collections," and "New Interpretation of Italian Renaissance Gardens." Travel was a salient feature of the year: Under the auspices of the J. Paul Getty Foundation, Los Angeles was visited—between tremors and mud slides—to review Post-Doctoral Fellowship candidates. The visit included a tour of the Getty's new mountain-top home a-building. With a budget heading toward \$800 million, the "new" Getty rivals Persepolis. The LA trip had a second agenda: the viewing of collections not previously seen or in need of a repeat visit, and so there was a side trip to sunny San Diego and its improbable—but wonderful—Balboa Park. The same agenda precipitated a two month tour of European collections in sixteen cities, riding sleeping cars on night trains, Eurail Pass in hand: "If it's Wednesday, this must be Berlin..." This trip resulted in an updated personal data bank on 17th century paintings in major collections.

Timing of return flights was pleasantly dictated by conferral of an honorary degree on his former student, Mary Ellen Mark, distinguished documentary photographer, for whom he had served as booster and then as official escort for the event.

The summer months were blocked out for writing and down time adrift in a Marshall catboat on Damariscotta Lake, Maine, where, in addition, time was spent pondering what Campbell finds an awful and awesome fact, that, quite apart from the current issues in the Sistine restoration debate, Michelangelo's *Last Judgement* is a brutal *di maniera* image in profound dissonance in color, scale, and figuration with the grandeur of the cleaned ceiling.



*Michael Meister, Chair, Renata Holod, former Chair, Roslyn Jaffe, Judith Rodin, President, Elliot Jaffe, and Rosemary Stevens, Dean, at the ribbon cutting ceremony on September 23, 1994.*

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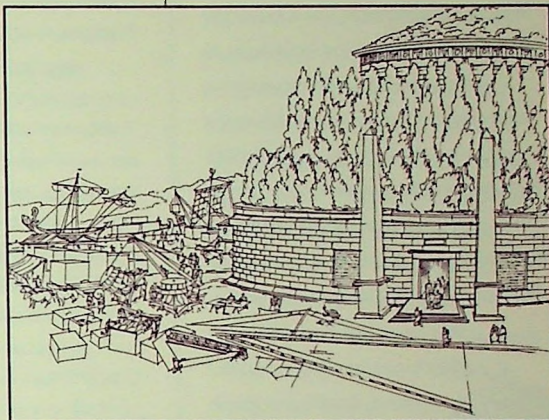
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Susan Sidlauskas



**Lothar Haselberger** is delighted to report that the following six participants of his fall Vitruvius seminar received the publication funding he applied for at the 1984 Foundation, Philadelphia: Dimitra Andrianou (AAMW); Christopher Pastore (Art History); Betsey Robinson (Art History); Heidi Steinmetz-Lovette (AAMW); Laurel Taylor (AAMW); Aileen Zaroni (Undergraduate). The \$6000 publication funding makes it possible now to print a catalogue for an exhibition of rare Vitruvius editions in the possession of the University of Pennsylvania scheduled for April 1995 at the Fisher Fine Arts Library. This exhibit is organized by the students mentioned with the support of the Fisher Fine Arts Library (Alan Morrison), the Arthur Ross Gallery (Dr. Dilys Winegrad), the Fisher Fine Arts Slide Library (Micheline Nilsen), and the Van Pelt Rare Book Collections (Dr. Michael Ryan)—Congratulations!



THOMAS G. SMITH, 1994, ACCORDING TO AUTHOR'S SPECIFICATIONS

Dr. Haselberger's recently discovered ancient 'blueprint' of the Pantheon pediment has now been published in *Antike Welt*. The full study—dedicated to Charles K. Williams, II—will appear within the next weeks in *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung* followed by a report in *The Scientific American* in June. The full-scale working drawing, whose remnants cover some 200 square feet, was laid out on the travertine pavement right in front of the Mausoleum of Augustus. Quite obviously, in the early 2nd century AD an imperial building yard of enormous dimensions was installed here (see illustration)—one of the many surprising insights accompanying this finding! The next steps of research that Professor Haselberger plans to carry out during his sabbatical leave in 1995-96 entail a photogrammetry of the entire front side of the Pantheon. Column climbing (as in the case of the 65 feet columns of Didyma in order to measure their precise height) will not be necessary this time.

**Renata Holod** is spending her academic leave for 1994-95 at the Institute for Advanced Studies at Princeton University. She is delighted that at long last the many years of labor as department chair have finally come to fruition in such a congenial home for the History of Art Department.

**Elizabeth Johns** is co-curator of an exhibition scheduled for 1997 of 19th-century landscape paintings of Australia and the United States. Organized by the National Gallery of Australia, Canberra, and the Wadsworth Athenaeum, Hartford, CT, the exhibition will break ground in the comparative study of landscape painting.

Professor Johns chaired a session on patronage in Boston at the American Studies Association annual meeting in November 1993, and on Winslow Homer at the College Art Association annual meeting in February 1994. She lectured on late 19th-century genre painting in Europe and the United States at the Walters Art Gallery, the

Rome, Mausoleum of Augustus, situation in the 2nd cent. AD: Building yard of the Pantheon, reconstruction.



Renata Holod joins John McCoubrey in his new office.



*View of South entrance of  
Elliot and Roslyn Jaffe History of Art Building*



*The Howard A. Silverstein Seminar Room  
in the new building.*

Titirish, a huge third millennium city that has also produced important works of art.

**Joseph Rykwert's** long-awaited exhibition on Alberti opened in Italy to much press-attention and acclaim. His travels and lecturing carried him from China (via Europe) to California. His book on the classical orders will soon be published.

**Susan Sidlauskas** spent her first semester as a Penn faculty member juggling teaching and advising responsibilities with a roster of public lectures. Three of them took place at local museums: the Institute of Contemporary Art at Penn (a talk on portraiture); the Philadelphia Museum of Art (a lecture on Degas, Monet and Cezanne); and the Pennsylvania Academy of Fine Arts (a symposium on new approaches to the permanent collection). She was also invited to speak at the Institute of Fine Arts at NYU (on Vuillard and abstraction). She traveled to San Antonio in January to co-chair a session called "Theorizing Gesture" at this year's College Art Association meeting. One facet of her forthcoming book on interiority in 19th century painting will be published in a just-completed essay for *Domesticity and Modernism*, an anthology edited by Penn's 1994-95 Mellon Postdoctoral Fellow, Christopher Reed.

**Cecil L. Striker** was in Europe for two months in late summer to pursue various research activities. In Germany he consulted with Prof. Wolfgang Wiemer on the further development of the English language version of Wiemer's computer program "Data Analysis of Building Geometry of the Middle Ages" in which he is a collaborator (see the most recent issue of *Journal of the Society of Architectural Historians*, 55(1994), 448-460).

He then spent a week in Thessaloniki, Greece, continuing his tree-ring dating work on the Castle of the Heptapyrgion, an enormous fortress crowning the acropolis of the city, with which he has been concerned for four years. Contrary to original expectations, this research has shown that the castle dates almost entirely from the period of the original Turkish conquest of the city in the early 15th century.

During a fortnight in Istanbul he participated in a month-long workshop "Mostar 2004," organized by the architect Amir Pasić to plan the restoration of the Bosnian city of Mostar badly damaged in the current war. Other participants included Michele Kriebel, Penn B.A. in Art History, 1989, and now an architecture student at Columbia, and Bratislav Pantelić, Penn Ph.D. in Art History, 1994.

Together with Dr. Pantelić he then undertook a second campaign of tree-ring prospecting of Byzantine and medieval buildings in Albania, concentrating this summer on southern Albania in the area of Sarandë and Gjirokastë. His team was put up by the British archaeological expedition to Butrint directed by Prof. Richard Hodges.



## VISITING SCHOLARS

Mellon Fellow for 1994-95, **Christopher Reed**, is delighted to be part of the Art History program. He is completing two book manuscripts, one a study of Roger Fry's criticism, the other an anthology on *Domesticity and Modernism* that will include essays by Penn faculty, Christine Poggi and Susan Sidlauskas. Additionally, he is working on a number of other projects related to the artists of the Bloomsbury group, all of which are supposed eventually to cohere into a book. With Christine Poggi, he is offering a graduate seminar on the art of the 1960s and '70s. Perhaps most important, after three years of cultural drought teaching in the provinces, he is enjoying the flood of lectures, conversations, exhibitions, and ethnic food available in the Penn environs.

## TRAVELLING STUDENTS

The Latner Travel Fellowship awarded for the summer of 1994 allowed **Christopher Pastore** to participate in the University of Pennsylvania's 1994 Excavation Season on the Upper Promontory of Caesarea. Caesarea, the capital and spiritual center of King Herod's Client Kingdom, received the lion's share of monies spent by Herod during his efforts to raise the profile of Israel during its last fling at sovereignty during the First Centuries B.C. and A.D. Herod's city included a large palace complex on a promontory located to the south of the city proper, and the University of Pennsylvania team has contributed to the excavation and documentation of this feature.

Chris's particular contributions to this season were mixed both in description and results. As a novice, but energetic, trench supervisor, he marshalled his interpersonal skills to inspire (and cajole) a motley crew of immigrant laborers who were themselves novices to excavation. Although none of the Turkish and Russian phrases he mastered are suitable for polite company, the skills a number of his workers later evidenced in the delicate excavation of skeletal remains and in situ mosaics suggests that his exasperation was not in vain. Indescribable communication gaps closed as the six-week season wore on, and his frustration bore some fruit as these workers improved their chances of continuing to find employment in the booming Israeli excavation market.

Chris's independent efforts to track or uncover evidence for an Herodian garden in the large courtyard abutting the palace proved inconclusive. The negative results, however, allowed him to project various models for successful garden excavation in other circumstances. In other words, although the excavation itself provided no firm evidence, it provided valuable exposure to the nature of garden archaeology and the particular approaches that could post results in different situations.

**Charles Burns's** main summer project was excavation and trench supervision at the Caesarea Maritima Promontory Palace site in

## FELLOWSHIP NEWS

We are delighted to report these successes in fellowship competitions:

### ACADEMIC YEAR 1993-94:

ARIT: **David Roxburgh**

Delmas: **Mary Pixley**

Fulbright: **Susan Tegtmeier**

Javits: **Andrew Walker**

Kress Institutional: **Twylene Moyer**

Kress Travel: **Cynthia Robinson,  
David Roxburgh**

Leverhulme: **David Roxburgh**

Luce (ACLS): **Rebecca Butterfield**

Penfield: **James Harper**

SAS Dissertation: **Deborah Deliyannis,  
Lee Glazer, Christina Olsen,  
Bratislav Pantelić, Carla Yanni,  
Sylvia Yount**

Smithsonian: **Lee Glazer**

Victorian Society: **Sylvia Yount**

### ACADEMIC YEAR 1994-95:

CASVA: **Cynthia Robinson, David Roxburgh**

Kress Dissertation: **Susan Tegtmeier**

Luce: **Andrew Walker**

Penfield: **Victoria Gardner**

SAS Dissertation: **Paula Lupkin,  
Michele Miller, Twylene Moyer,  
Sue Ann Prince**

Smithsonian: **Lee Glazer**

In addition, the following students received summer travel grants:

**Christopher Pastore** (Latner Travel Award)  
History of Art

**Charles Burns** - AAMW

**William Brad Hafford** - AAMW

**Shawna Leigh** - AAMW

**Vance Bell** (Thune Travel Fellowship)  
undergraduate

**Timothy Kroll** (Silfen and Thune Fellowship)  
undergraduate

**Christopher Nason** (Silfen Travel Fellowship)  
undergraduate

## LECTURES DURING 1994

### ART HISTORY COLLOQUIA

- |              |   |
|--------------|---|
| 14 January   | Professor Renata Holod<br><i>Modern Mosques</i>   |
| 28 January   | Professor Ann Kuttner<br><i>When is Small Big? Some Problems of Scale in Hellenistic and Roman Art and Construction</i>   |
| 4 February   | Professor Christine Poggi<br><i>Lacerba: Interventionist Art and Politics in Pre-World War I Italy</i>  |
| 25 February  | Professor William R. LaFleur<br><i>Hell as Kitchen in Medieval Japanese Art</i>   |
| 18 March     | Professor Joseph Rykwert<br><i>Alberti News</i>   |
| 15 April     | Dr. Ann Percy, Curator of Drawings, PMA<br><i>Discussion of a multi-media exhibition devoted to eighteenth-century Rome</i>   |
| 16 September | Professor Lothar Haselberger<br><i>Limits of Looking: The Pantheon's Columnar Front</i>   |
| 30 September | Professor John McCoubrey<br><i>J.M.W. Turner's Shade and Darkness...; Light and Color...; (The 'Deluge' Pendants of 1843)</i>   |
| 7 October    | Professor Paul F. Watson<br><i>Raphael's Madonna della Sedia, John Knox and the Salve Regina</i>  |
| 21 October   | Professor Charles Minott<br><i>Art and Mirrors</i>  |
| 28 October   | Professor Malcolm Campbell<br><i>Restoration—Mostly Sistine</i>   |
| 4 November   | Professor Michael Meister<br><i>Temples of the Salt Range—Learning to Look</i>  |
| 11 November  | Professor Christine Poggi<br><i>Looking Back on Looking at Cubism</i>   |
| 18 November  | Professor David Brownlee<br><i>Space: The Last Frontier</i>   |
| 2 December   | Professor Elizabeth Johns<br><i>The Comparative Study of Landscape Painting: Planning an Exhibition of Australian and United States Nineteenth-century Traditions</i> |
| 9 December   | Professor Cecil L. Striker<br><i>Dendrochronological Prospecting of Medieval Architecture in Albania 1993-94</i>  |

Israel. He ran two trenches, where he supervised volunteers and local workmen in the process of day-to-day stratigraphic excavation. One of the trenches uncovered part of a Late Roman bath complex, specifically the caldarium, parts of a hypocaust and large stretches of geometric patterned mosaic. He kept daily notes on the trenches, made drawings and recorded finds. At the end of the season, he prepared reports on the findings and submitted them to the directors of the excavation: Dr. Kathryn Gleason and Dr. Barbara Burell. He also travelled to other archaeological sites and museums within Israel to supplement his educational experience.

Charles travelled briefly to Cairo to visit the Giza and Saqqara Pyramids and the Cairo Museum. En route home, he stopped over in London where he visited the British Museum, the Victoria and Albert Museum, as well as other art and archaeological collections in the city.

Last summer, with the assistance of the Graduate Group in Art and Archaeology of the Mediterranean World, the Dean's Office, and Temple University, **William Brad Hafford** worked on an archaeological site in Greece directed by Dr. Philip Betancourt. The site is located off the northern coast of Crete in the Bay of Mirabello, a small island called Pseira. A Minoan town, cemetery, and Byzantine monastery on this island are being investigated in a ten year project which ends next year. The appeal of the site was most likely linked to its superb southward facing harbour, good for protecting ships from prevailing northerly winds.

Brad's work last year (1994) was primarily focused on survey, using the Topcon GTS-303 total station to record data and SURFER/AutoCAD to create maps from these data. This included obtaining the topography of the cemetery as well as surveying and drawing buildings excavated but still detectable above ground.

Travel was from Philadelphia to London (with a stop to visit the British Museum and several archaeological sites in England and Northern Ireland) then on to Athens (with visits to museums and sites there as well). He then took a boat to Crete and a bus to the site. In addition to work on the island, Dr. Betancourt encouraged and even accompanied his group on many trips to other sites throughout southern and eastern Crete. His return trip included more stops at museums such as the Louvre in Paris and the Pergamon Museum in Berlin.

**Vance Bell**, this year's recipient of the Thune Travel Fellowship, visited a number of cities in the United States and Europe conducting research on the Assemblage artists Edward and Nancy Reddin Kienholz as well as Art Nouveau and Early Modern Architecture. In the U.S. he visited Los Angeles, Minneapolis/St. Paul and New York City. Los Angeles is home of the L.A. Louver Gallery (current representatives of the Kienholzes) who graciously opened their extensive archives to Vance's project. In Europe, he spent a great deal of time in England, Scotland, Germany, Eastern Europe and Italy concentrating on 20th century art and architecture and busily tracking down those works of



the Kienholzes that lie scattered throughout the continent. Vance says that this, his first trip to Europe, opened his eyes to the wealth of Western civilization in a fashion he never thought possible. "So much to explore and experience which certainly doesn't stop with Europe." Vance is looking forward to returning to Europe after graduation in order to work on his language proficiency and hopefully one or two arts-related projects. He would like to thank everyone who made his travels possible and has prepared a lengthy summary of this experience for anyone who might be interested.

During the past summer, **Timothy Kroll**, an undergraduate student in the art history department, made an overland pilgrimage to Jerusalem. Timothy was one of three recipients of the Silfen/Thune undergraduate travel fellowships that are offered to both undergraduate majors and minors in the department for travel and study during the summer following their junior year at the University.

Timothy travelled for nearly three months studying Early Christian and Byzantine art and architecture. He loosely followed the return itinerary originally devised by a Christian known today as the 'Bordeaux pilgrim', who journeyed to the Holyland in 333CE. Timothy elected to follow a portion of the pilgrim's return route in reverse. The result was a fascinating pilgrimage that started in Milan, and carried Timothy through many cities and towns in Italy, such as Ravenna and Rome, and then on to Greece, where he followed the route through Macedonia and Thrace. While in Greece, Timothy visited Arta, Meteora, Thessaloniki, Philippi, and Mt. Athos, which is a Holy Monastic community on the Halkidiki peninsula. He then diverged from the original route in order to travel to Xios, where he studied the Nea Moni monastery, as well as to see Ephesus in Turkey. From Ephesus, Timothy travelled to Istanbul, where he rejoined the original route and spent nearly two weeks in awe of the Hagia Sophia and countless Byzantine churches. The pilgrimage then took him through central Turkey, where he visited the rock chapels in Cappadocia. Next, Timothy ventured into Syria and Jordan, where he examined many early Christian sites such as Qala'at Si'man and Petra, in addition to several mosques, the Roman outpost of Palmyra, and Petra in southern Jordan. After Jordan, Timothy finally reached Jerusalem, where he remained for nearly ten days absorbing the architecture, art, culture and rhythm of the spiritual city and surrounding areas.

During his pilgrimage, Timothy primarily focused on churches and monasteries of the early Christian and Byzantine periods with in situ examinations of these structures, as well as efforts to understand the religious, political, and social contexts surrounding their building and design. Timothy found every part of the pilgrimage to be stimulating and fascinating, but he cites his visit to the monastic community of Mt. Athos as the highlight. Here he was able to live for four days within the monasteries of the community, absorbing the lives of the monks and participating in the services and rituals which have become their lives. He found it a very difficult but enjoyable four

## AAMW LECTURES

- 30 September** Brief reports on the summer fieldwork activities of AAMW students:  
 Brad Hafford: *Pseira, Crete*  
 Charles Burns: *Caesarea, Israel*  
 Tracey Verkuilen: *Tegea, Greece (Peloponnesus)*  
 Kostis Kourelis: *Morea Project, Greece*  
 Demi Andrianou: *Athenian Metro Project*
- 21 October** Brad Hafford  
*Crow Canyon - Methodology in the American Southwest*
- 28 October** Julia Shear  
*Names of Athenian Warships in the Classical Period*
- 11 November** Charles Burns and Brad Hafford  
*Excavating the Internet - Resources for Archaeologists*
- 18 November** Lada Onyshkevych  
*Some Epigraphical Material from Oikiza*
- 9 December** Lee Ann Turner  
*Ancient Lebadeia - An Overview*

## PH.D. COLLOQUIUM

- 1 November** James Gordon Harper  
*The Tapestry Series of the Life of Pope Urban VIII: Politics and Propaganda in the Patronage of Cardinal Nephew Francesco Barberini*

## SPECIAL LECTURES

- 1 March** Professor Karl Strobel, Institute for Advanced Studies, Princeton  
*The Celts in the Eastern Mediterranean: The Political Myth and the Reality of Galatian Ethnogenesis and Politics in Hellenistic Asia Minor*
- 14 March** Professor Boris Marshak, St. Petersburg, Russia  
*New Thoughts on Sassanian Art and Crusader Silver and Its Islamic Connections*
- 13 April** Benoy K. Behl, Photographer, Bombay  
*Hidden Jewels: Low-Light Photography and the Buddhist Mural Paintings at Ajanta*
- 11 October** Professor John G. Pedley, Classical Studies Department, University of Michigan  
*Aphrodite's Sanctuary at Poseidonia-Paestum: Recent Excavations*
- 19 October** Professor Christopher S. Lightfoot, Bilkent University, Ankara  
*Excavations at Amorium, A Byzantine City in Turkey*
- 28 November** Professor Abdur Rahman, Department of Archaeology, University of Peshawar  
*Gandharan Art from Stratified Deposits: Buddhist Excavations in Swat*
- 28 November** Professor Thomas Gordon Smith, School of Architecture, University of Notre Dame  
*Vitruvius Now*

## GRADUATES OF 1994

### P.H.D. DEGREES:

**MAY** Deborah Deliyannis (Dissertation: "The Liber Pontificalis Ecclesiae Ravennatis: Critical Edition and Commentary")

Bratislav Pantelić (Dissertation: "The Architecture of Decani and the Role of the Archbishop Danilo II")

**AUGUST** Lucienne Thys-Senocak (Dissertation: "Unfinished Business: The Mosque Complex of Yeni Valide Jami in Istanbul")

Marc Vincent (Dissertation: "'Natura non Facit Saltus': The Evolution of Paul Cret's Architectural Theory")

Carla Yanni (Dissertation: "Building Natural History: Constructions of Nature in British Victorian Architecture and Architectural History")

**DECEMBER** Christofilis Maggidis (AAMW) (Dissertation: "Burial Building 19 at Archanes: A Study of Prepalatial and Early Protopalatial Funerary Architecture and Ritual")

Christina Olsen (Dissertation: "Carte da Trionfi: The Development of Tarot in Fifteenth-century Italy")

Keith Shaw (Dissertation: "The Ovetari Chapel: Patronage, Attribution, and Chronology")

### M.A. DEGREES:

**MAY** Maria Ali ("Social Criticism in the Work of Horace Pippin: Protest as a Form of Patriotism")

Sandra Bartusis ("Focus on the Framework: Architectural Representations on Greek Vases 580-480BC")

Rebecca Lawton ("Fonthill Abbey: An Aesthetic Reassessment")

Leslie Pitner ("The Writings of Andrew Jackson Downing - A Study in Pastoralism and Domesticity")

**AUGUST** Thomas Seydoux ("Edouard Manet and Charles Baudelaire: A Reappraisal")

### UNDERGRADUATES:

**MAY** Jennifer Channick, Heather Compher, Daphne Crespo, Erica Firpo, Margret Frame, Hadley Freeman, Sarah Gitchell, Rachel Iannacone, Francine Jaskiewicz, Yian Hong Kith, Lauren Lee, Beth Mantz, Kiwa Matsushita, Sara Miller, Ezra Nanes, Ahalya Nava, Karen Roth, Alexandra Schein, Barbara Verwoerd, Wendy Weil, Brent Yanke

*Congratulations to all!*

days and a remarkable contrast to the outside world in which we live.

Timothy wishes to sincerely thank the faculty of the department for their generosity and trust in allowing him to make such an endeavor. He is also grateful to Prof. Cecil L. Striker for his invaluable knowledge and assistance in devising a course of study, Prof. David Brownlee for his help in revising his fellowship proposal, and Prof. Elizabeth Johns whose encouragement and guidance made this trip possible. Lastly, Timothy wishes to thank the Silfen and Thune families for their kindness and generosity in making such a program available to the undergraduate students.

## ALUMNI NOTES

### LISTED BY MOST RECENT PENN HISTORY OF ART DEGREE

**Edward J. Bergman (BA,1963)** relates that although he is practicing law rather than art history, he has vicariously enjoyed his brother Bob's experience as director of the Cleveland Museum of Art and, until recently, as director of the Walters Art Gallery.

**Natalie Boymel Kampen (MA,1967)** is employed by the Departments of Women's Studies and Art History at Barnard College. In 1993 she was named Senior Fellow, Society for the Humanities, Cornell University. In 1994 *Women in Classical Antiquity: Image and Text* (Oxford University Press) with co-authors Elaine Fantham, Helene Foley, Sarah Pomeroy and Alan Shapiro was published.

**Emily Umberger (BA,1968)** is Associate Professor at Arizona State University specializing in PreColumbian, Spanish, and Latin American colonial art. She has written articles on Aztec monuments, paintings by Velazquez, and 17th century Mexican colonial painting. She recently co-authored a book, *Aztec Imperial Strategies*, to be published by Dumbarton Oaks in 1994.

**Carol B. Stapp (MA,1969)** is Associate Professor/Director of the Museum Education Program at George Washington University. She published *Afro-Americans in Antebellum Boston: An Analysis of Probate Records* (New York: Garland, 1993). She was also appointed Editor-in Chief of *The Journal of Museum Education*.

**Randy Abramson Steiner (BA,1972)** is a professor at Montgomery College in Maryland. She teaches both architectural design and specifications but also history of architecture. She thanks the Dr. O'Gorman's and Dr. Robb's of the world, and says that once you learn information well, you do not lose it.

**Karen Wallace Josué (BA,1975, MBA,1977)** is currently living in Japan where she has been taking classes in Japanese art history. She works for several different charities and serves on the Board of the Ladies Benevolent Society. She has two daughters at the American School.

**Penny Jolly (PhD,1976)** continues teaching at Skidmore College, as well as researching in late Medieval-Early Renaissance art. She lives in Saratoga Springs, NY.

**Jack Greenstein (PhD,1977)** Associate Professor at the University of California, San Diego, has been appointed as visiting Associate Professor for two semesters at the History of Art Department at Penn.



**Elizabeth (Cricket) McKinney Brien (BA,1978, MA,1988)** says that no matter where she goes she ends up back in Philadelphia. After seven years in advertising in New York City, she came back to Philadelphia to finish her MLA, married Rex Brien (MRP,1980,JD,1983) and had two children. She is a landscape architect with Coe Lee Robinson Roesch, Inc., planning and designing botanic gardens, zoos, parks and other public landscapes around the country.

**Susan Smith (PhD,1978)** was recently promoted to Associate Professor in the Visual Arts Department at University of California, San Diego.

**Teri J. Edelstein (BA,1972, MA,1977, PhD,1979)** is Deputy Director of the Art Institute of Chicago.

**Margaretta B. Sander (MA,1980)** has relocated from the Philadelphia area to Nova Scotia and has become an associate with Lord Cultural Resources Planning and Management of Toronto and Tallahassee. She opened the Atlantic region office for them and is very involved in Museum technology and information management. She has also started a new business venture, History Reproduced, specializing in museum reproductions from Canadian collections.

**Judith Stein (MA,1967, PhD,1981)** has left her position as Adjunct Curator at the Pennsylvania Academy of Fine Arts to pursue work as a freelance curator, art critic, and lecturer. During her tenure at PAFA, she organized "I Tell My Heart: The Art of Horace Pippin," a show of 100 works by the self-taught African-American artist from West Chester, PA. The show travelled to the Art Institute of Chicago, the Cincinnati Museum, the Baltimore Museum, and the Metropolitan Museum of Art.

**Patricia Tanis Sydney (MA,1976, PhD,1982)** had a solo exhibition of her work at the Kirby Arts Center Gallery, The Lawrenceville School. She is teaching a course offered jointly by the James A. Michener Art Museum and Bucks County Community College and will be curating an exhibition scheduled for 1996 at the Michener Museum.

# **RECENT CONTRIBUTORS TO THE HISTORY OF ART DEPARTMENT STUDENT TRAVEL FUND:**

Edward J. Bergman  
Teri Edelstein  
Kathleen James  
Penny Jolly  
Natalie Boymel Kampen  
Clifford Olds  
D. Fairchild Ruggles  
Joan Stemmler  
Patricia Tanis Sydney

*Many thanks for their support!*

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**Bert Winther (BA,1982)** is Assistant Professor of Art and East Asian Studies at Oberlin College where he says the challenge of teaching new uncharted courses in 19th and 20th-century Japanese art, and postwar Japanese design and popular culture is very exciting.

**Julie Harris (MA,1984)** has been teaching part-time at Northwestern University since 1991. She is publishing in Spanish Medieval Art History, and is especially interested in Reconquest ideology and the uses of booty.

**Michele Pavone Stricker (MA,1984)** is the director of the Library Company of Burlington in New Jersey. It is the second oldest library in New Jersey and the fifth oldest in the country. Michele is currently involved in an ambitious conservation program, preserving the library's vast array of antique prints, documents, and books (some of which date back to the 16th century). She is also involved in local preservation efforts in Burlington as a Board member of the historic society. But, she notes, it is her two daughters who are her busiest and most enjoyable projects.

**Lisa Pilosi (BA,1984)** is Assistant Conservator at the Metropolitan Museum of Art's Sherman Fairchild Center for Objects Conservation.

**Johanna Plummer (BA,1988)** is Senior Education Specialist at the Center for Career Education at George Washington University. She initiated a new program, "Appraising Fine and Decorative Arts," at GW. She is also pursuing a Master of Arts in Museum Education.

**Susan Sidlauskas (PhD,1989)** has joined the History of Art Department at Penn as Assistant Professor.

**Catharine Clark (BA,90)** is owner/director of the Hierophos Gallery in San Francisco.

**Kathleen James (MA,PhD,1990)** is Assistant Professor in the Department of Architecture at University of California, Berkeley.

**D. Fairchild Ruggles (MA,1987, PhD,1991)** has been teaching Islamic architecture for the Architecture Department at Cornell University.

**Lauren N. Fein (BA,1991)** is currently a student at Loyola Law School in Los Angeles. She is an intern for the legal department for the J. Paul Getty Trust.

**Barbara Snitzer (BA,1992)** is Assistant to the Director of the Peter Joseph Gallery in New York. The gallery specializes in craft/art furniture (contemporary American). She is engaged to be married to David Solit (BA,1991, Med,1995).

**Beth Rachel Podol Beckwith (BA,1992)** is Assistant to the Curator at Dumbarton Oaks.

#### DEPARTMENT OF THE HISTORY OF ART

University of Pennsylvania

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