

UNIVERSITY OF PENNSYLVANIA

DEPARTMENT OF THE HISTORY OF ART

NEWSLETTER

SPRING 2012



VOLUME II, NUMBER III

LETTER FROM THE CHAIR

Dear Friends,

2011 has been a whirlwind year for the History of Art department. Fall semester began with the Third Annual Anne d'Harnoncourt Symposium at the Philadelphia Museum of Art, co-organized by Professor Michael Meister and Darielle Mason, the Stella Kramrisch Curator of Indian and Himalayan Art. This year's topic, "Exhibiting India's Art in the 21st Century," brought together some of the country's leading scholar-curators to discuss how best to exhibit and interpret Indian art within the museum context; how curators grapple with the challenges posed by the tricky concept of "authenticity"; how art that is categorized by region (e.g. "Indian art") can be incorporated into courses that teach art by period (e.g. "Contemporary art"); and how we might improve the exchange of knowledge between scholars and curators. In the Indian Temple Hall, participants also enjoyed performances by Dr. Sanjay Doddamani, who danced the man-lion (Narasimha), and Sridhar Shanmugam, who danced the 'demon'-king. (Sridhar is co-founder and director of The Anamika-Navatman Project, promoting Indian performing arts in New York.) Next year's symposium, "Medieval Sculpture, 1100–1550," will be held on November 1–3, 2012, and will be co-organized by Professor Robert Maxwell, Jack Hinton of the Philadelphia Museum of Art, and Jean-Marie Guillouët of the Institut national d'histoire de l'art (Paris). Save the date!

Repeatedly, classroom experiences stretch far beyond the walls of Penn. Professors Renata Holod and Bob Ousterhout curated "Osman Hamdi Bey and the Americans: Archaeology, Diplomacy, Art," at the Pera Museum in Istanbul (October 14, 2011–January 9, 2012), with graduate student Emily Neumeier as Assistant Curator. This show and the accompanying catalogue grew out of a Halpern-Rogath curatorial seminar. Professor Christine Poggi took her Freshman Spiegel seminar to the Venice Biennale in October, and will return to Venice with a new summer course: "On-Site: Art in Venice, Past and Present." In the fall, Professor Gwendolyn DuBois Shaw co-taught a Halpern-Rogath curatorial class on Afro-Brazilian art and film that took students to Brazil, and will result in a spring exhibition in the Arthur Ross gallery. Also under the leadership of Professor Shaw, the department is developing a summer History of Art "High School Academy" that aims to engage a broader cross section of the Philadelphia population in the study of the history of art through intense museum exposure over a four-week period. Our relationship with local museums is also being strengthened by the launching of the Katherine Stein Sachs and Keith L. Sachs Contemporary Art Program.

In April, we were thrilled to learn that Katherine Stein Sachs and Keith L. Sachs Professor Kaja Silverman had been awarded the Andrew W. Mellon Foundation Distinguished Achievement Award, which is, as President Gutmann noted in her response to this news, the largest single award to be given in the Humanities outside of the Nobel Prize. Professor Silverman has chosen to use this award to support not only high profile public programming and research, but also to fund the training of doctoral students, something urgently needed in these times of austerity if there are to be History of Art professors in the future. The first Mellon event was a conference on the topic of Abstraction (February 9–11, 2012). Many of our faculty and students received other honors and awards this year, and you can read more about these in the pages to come.



Karen Beckman in St. Petersburg.

2011 was also a year of great change. It is with regret and gratitude that we say good-bye to Professor Michael Cole, who has joined the faculty at Columbia University. We thank him for the outstanding teaching, dedicated service, and intellectual vibrancy he brought to our department. But we look forward now to welcoming a new junior colleague specializing in Southern Renaissance art: the search is on! We also say good-bye and good luck to two Penn museum directors: Dr. Richard Hodges, the Charles K. Williams II Director of the Penn Museum of Archaeology and Anthropology, recently has been named the new President of the American University of Rome; and Claudia Gould, the Daniel W. Dietrich II Director of the ICA, who is the new director of the Jewish Museum in New York. The incoming directors will bring fresh visions and open unexplored pathways, and we looking forward to growing with these institutions as they evolve, as well as to developing our existing collaborations with the Philadelphia Museum of Art and other surrounding museums.

We are so grateful to all of the many people who have stepped forward to support our efforts. Special thanks go to Keith and Kathy Sachs, the Spiegel Foundation, the 1984 Foundation, Charles K. Williams II, Howard and Sharon Rich, Elliot and Roslyn Jaffe, the late Nan Farquar, Richard Thune, Adam Gordon Silfen, the Halpern-Rogath family, Leah Goldman Rabinowitz, and several anonymous friends. The unusual research and curatorial opportunities available to the students in this department depend upon generous gifts such as these, so please do not hesitate to contact us if you read of endeavors that you would like to support. We have a new website, thanks to the efforts of Professor Robert Maxwell and Brooke Sietinsons, and it includes an "Alumni Contact" form (under "Resources"). We have added this because we want to hear about what you are doing, so please do use this link to keep in touch!

With very best wishes for the coming year,

Karen Beckman
Elliot and Roslyn Jaffe Professor and Interim Chair

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ELLIOT AND ROSLYN JAFFE
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EDITORS: Karen Beckman with Janice Barrabee
DESIGNER: Brooke Sietinsons

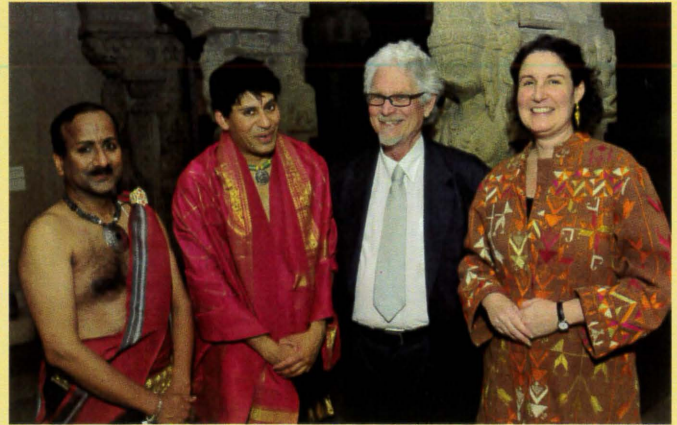
cover image: detail of *At the Mosque Door*,
Osman Hamdi Bey, 1891, oil on canvas, 82 x 43 inches,
Collection of the Penn Museum of Archaeology and
Anthropology.



Elliot and Roslyn Jaffe History of Art building.

DEPARTMENT NEWS

THIRD ANNUAL ANNE D'HARNONCOURT SYMPOSIUM



Left to right: Dancers Dr. Sanjay Doddamani and Sridhar Shanmugam with Professor Michael Meister and PMA curator Darielle Mason.

The Third Annual Anne d'Harnoncourt Symposium, "Exhibiting India's Art in the 21st Century," coordinated by Penn Professor Michael W. Meister and Darielle Mason, Stella Kramrisch Curator of Indian and Himalayan Art at the Philadelphia Museum of Art, began on Friday, September 31, 2011, with a reception in the museum's South Indian temple hall and a talk by Dr. Mason on recent research on the hall, followed by a remarkable dance performance of the story of Narasimha defeating an overweening king in front of a supremely important recent acquisition—a tenth-century Chola bronze image of this 'man-lion' incarnation of the Hindu deity Vishnu.

The next day, five speakers—leading and emerging curators/scholars of South Asian art, most with PMA and Penn experience—addressed issues of display, interpretation, and museum policies and how best pedagogically to present the art of the Indian subcontinent with twenty-first-century aims and means. Five case studies were organized to contribute to an ongoing discussion of re-installation of South Asian and Himalayan galleries in the museum begun by Timothy Rub, George D. Widener Director of the PMA, supported by the Mellon Foundation. These were Debra Diamond, Associate Curator of South and Southeast Asian Art, Freer Gallery, Washington, D.C., "Expanding the Canon: Garden and Cosmos"; Sonya Rhie Quintanilla, Curator of Asian Art, San Diego Museum of Art, "Framing Modernity in South Asia"; John Henry Rice, Associate Curator of South Asian and Islamic Art, Virginia Museum of Art, "In the Field and in the Gallery: Clarifying Context through Scholarship and Display"; Katherine Anne Paul, Curator of the Arts of Asia, Newark Museum, "Prisms of Practice: Tibetan-Buddhist Altars in Museum Settings"; and Professor John E. Cort, Denison University, "Ornamentation and 'Authenticity': Sacred Images in Temples and Museums."

The entire weekend was dedicated to special South Asian activities by the PMA's programming and education departments, with

jazz musicians, storytellers, and other events, concluding with a public lecture by Yael Rice (who received her PhD from Penn this December), on “Hidden Treasures of India” that she uncovered in the PMA’s vaults in her role as Assistant Curator of Indian and Himalayan Art. Penn students in a pro-seminar taught by Professor Meister on “Visuality in South Asia” participated fully in this rich feast, as did a range of faculty. During the wide-ranging discussion following the day of case studies, Karen Beckman declared it to have been as stimulating and exciting a day as she had experienced since coming to Penn.

CURATORIAL SEMINAR ON AFRO-BRAZILIAN ART: SAMBA SESSÃO

In the fall of 2011, Gwendolyn DuBois Shaw partnered with Tamara Walker of the History Department to co-teach a Halpern-Rogath Curatorial Seminar on twentieth-century Brazilian art and culture. The exhibition produced by the students, “Samba Sessão: Afro-Brazilian Art and Film,” is scheduled to open at Penn’s Arthur Ross Gallery on April 7, 2012, and will be on display until July 29, 2012. The exhibition draws on a group of paintings and sculpture, originally purchased by collector John Axelrod in the early 1990s, and now owned by the Museum of Fine Arts, Boston. Many of the works in the exhibition are by Brazilians of African descent, such as modernist painter Rubem Valentim, while all depict the multicultural world of modern Brazil. The exhibition also features student-made documentaries that review films by Brazilian directors, including the Academy Award-winning films, *Kiss of the Spider Woman* and *Orfeu Negro*.



Students in São Paulo, Brazil.

In preparation for the exhibition, the class first traveled to Boston to view the works and then to Brazil to learn more about the art and its context. In Brazil, the group visited São Paulo, the largest city in South America, where they studied art and installation practices at the Museum of Art São Paulo, the Pinacoteca, and the Museu Afro-Brasil. They consulted with gallery owners who specialize in the popular and avant-garde contemporary arts of Brazil, including Vilma Eid of Galeria Estação and Flávio Cohn of Dan Galeria. The group also visited the artists’ colony of Embu and the Jesuit Museum of Sacred Art just outside the city. In Rio de Janeiro, the students viewed nineteenth-century watercolors of Brazilian life at the Museu Chacara do Ceu, which sits high atop

a hillside surrounded by lush botanical gardens, and were awed by the popular art in the Museu de Folclore Edison Carneiro, which included Carnival costumes and works of art made by self-trained artists.

OSMAN HAMDI BEY AND THE AMERICANS: ARCHAEOLOGY, DIPLOMACY AND ART



Professors Robert Ousterhout and Renata Holod at the opening of the “Osman Hamdi Bey & The Americans” exhibition at the Pera Museum in Istanbul.

The ultimate product of a fall 2009 Halpern-Rogath Curatorial Seminar, the second iteration of the exhibit opened at the Pera Museum in Istanbul in October 2011. For the Istanbul exhibit, which was featured last year at the Penn Museum as “Archaeologists and Travelers in Ottoman Lands,” curators Robert Ousterhout and Renata Holod, assisted by PhD student Emily Neumeier, reversed the viewpoint to examine the beginnings of American archaeology from a Turkish Ottoman perspective, focusing on Turkey’s most important painter, Osman Hamdi Bey, who also was the founder of the Imperial Ottoman Museum, responsible for foreign excavation and export permits. In the diplomacy behind the scenes as Penn began excavating in Mesopotamia, the University Museum acquired two paintings by Hamdi Bey, extensive correspondence, and a treasure trove of original photographs, as well as thousands of cuneiform tablets and artifacts from the ancient Sumerian site of Nippur. And as students in the curatorial seminar discovered, the story is filled with intrigue, scandal, mysterious deaths, incidence of madness, and larger-than-life characters, all presented for the Penn Museum show in an online catalogue, which remains accessible at: www.ottomanlands.com.

The generous galleries of the Pera Museum allowed for a larger display, expanded from the Penn exhibit with additional paintings by Hamdi Bey borrowed from several private collections. In addition, the Museum of Fine Arts in Boston lent the original excavation drawings from Assos; the Archaeological Institute of America contributed further correspondence; and the Istanbul Archaeological Museums lent artifacts from Assos and Nippur. The hefty 411-page bilingual catalogue includes interpretive essays by all the original seminar students: Elvan Cobb, Victoria Fleck, Heather Hughes, Emily Neumeier, Sarah Peyronin, Jamie Sanecki, Abbey Stockstill, Theodore Van Loan, and Christine Wells. Penn students Stephanie Hagan, Jordan Pickett, Emily Neumeier, and Belma Balkis assisted during the summer preparations in Istanbul.

Both Professor Ousterhout and Professor Holod flew to Turkey for the opening festivities in early October, which began with a pre-opening dinner and preview hosted by Sotheby's and attended by the glitterati of Istanbul. The morning of the actual exhibit was marked with a news conference, for which the Pera Museum had prepared impressive bilingual press packets. Professors Holod and Ousterhout were interviewed repeatedly by the media, but the real stars of the show were the unknown paintings by Osman Hamdi Bey from the Penn Museum, seen for the first time in Turkey.

The following afternoon Professors Ousterhout and Holod hosted a small symposium to provide scholarly underpinnings to the exhibit, with talks by an international cast of archaeologists and art historians, including Brian Rose (Penn), Nurettin Arslan (Çanakkale University), Mary Roberts (Sydney University), and Ahmet Ersoy (Bosporus University), as well as Renata Holod and Bob Ousterhout. The festivities concluded with fund-raising tours of the exhibit, to benefit the American Research Institute in Turkey scholarship fund, and a launch of Ousterhout's new book *John Henry Haynes: A Photographer and Archaeologist in the Ottoman Empire 1881–1900*, which grew out of his investigations of early archaeological photography for the exhibit. All in all, it was quite a haul for a Halpern-Rogath curatorial seminar! For more on the exhibit, see: www.peramuzesi.org.tr/images/2011/10/sergi/osh-brosur-EN.pdf.

SPiegel FRESHMAN SEMINAR: VENICE BIENNALE



Professor Christine Poggi with students at Venice Biennale.

During the fall 2011, Professor Christine Poggi taught a Spiegel freshman seminar focused on the 54th Venice Biennale. Students in the course traveled to Venice for four days of remarkably intensive art viewing, which included visits to the Peggy Guggenheim Collection, the Punta della Dogana, the Palazzo Grassi, and the Palazzo Fortuny, along with quick stops at the churches of the Salute and the Frari (to see the altarpieces of Giovanni Bellini and Titian). At the Biennale, highlights included Christian Marclay's *The Clock*, Omer Fast's video *5,000 Feet is Best*, Pipilotti Rist's video

projections (on an Italian veduta painting), and David Goldblatt's photographs. Among the national pavilions, the work of Sigalit Landau (Israel), Thomas Hirschhorn (Switzerland), Yael Bartana (Poland), Karla Black (Scotland), Mike Nelson (Great Britain), and the duo Jennifer Allora and Guillermo Calzadilla (United States) provoked the most conversation. The class enjoyed exploring the city via vaporetto and on foot, eating dinner in the old Jewish ghetto, and having a late afternoon gelato or hot chocolate. Professor Poggi and the students offer their thanks to all of those who contributed to class discussions in Philadelphia, or who hosted visits to local museums, including Claudia Gould, Ingrid Schaffner, and Alex Klein of the ICA, Adelina Vlas of the Philadelphia Museum of Art, Christopher Nygren of the History of Art Department, and Aaron Levy of the Slought Foundation.

SACHS PROGRAM IN CONTEMPORARY ART



Charline von Heyl in conversation with Kaja Silverman at the Institute of Contemporary Art.

This year marks the inauguration of the Sachs Program in Contemporary Art, and we are grateful for the generosity of Keith L. and Katherine Stein Sachs for making this ongoing series of events possible. The series is designed to address questions of importance to the study of contemporary art within an art historical context, and to enhance the already strong relationship between the department and the Institute of Contemporary Art. We began with a fall series of visiting artists who work with animation in the museum context entitled "Animate Art!" and continued in the spring with a symposium organized by Sachs Professor Kaja Silverman, entitled "Abstract Painting and Beyond" (February 9–11, 2012, details at <http://www.kajasilverman.com>). The conference included a conversation between Kaja Silverman and Charline von Heyl, whose work was on display at the ICA, and featured scholarly talks and conversations with other artists.

THE RICH SCHOLARSHIP

Michael Falcetano, a senior in the History of Art department, is the 2011–12 recipient of the Howard and Sharon Rich Endowed Scholarship, established in 2009 by Howard, C'59, and Sharon Rich to support an Art History undergraduate who demonstrates academic excellence. Michael studies Islamic art, focusing on objects of daily use, most notably metalwork.

Since 2010, Michael has worked under the guidance of Professor Renata Holod, conducting research on metalwork excavated from the medieval city of Rayy in Iran in the collection of the Penn Museum. The Rayy metalwork is a planned part of a larger publication of the materials excavated from Rayy and is also the topic of Michael's forthcoming honors thesis. In addition to his work on the Rayy metalwork, Michael is also currently recording and cataloguing pottery from Rayy in the Penn Museum.

Michael is also a recipient of the 2011–12 Foreign Language Acquisition Scholarship for the study of Arabic and the 2011 Thune Summer Travel Fellowship. The Thune Fellowship provided funding for Michael to view further metalwork excavated from Rayy that is held in the Museum of Fine Arts, Boston. While visiting the Museum of Fine Arts, he also had the opportunity to view related metalwork in the Harvard Art Museums that has been attributed to medieval Persia.



Michael Falcetano in front of the Penn Museum.

IN MEMORIAM

MALCOLM CLENDENIN (1964–2011)

The life and work of Malcolm Clendenin (PhD 2008) were celebrated at a large gathering of his family and friends on March 19, 2011. Those who spoke remembered his many contributions, intellectual and personal, to the world that he inhabited so vitally.

A native Philadelphian, Malcolm graduated from Episcopal Academy and from Harvard University, where he received a degree in

History and Literature *summa cum laude*. A fine musician and avid athlete, he accomplished many things before arriving at Penn. He worked for the Olin Partnership, the landscape architects. He was editor of the alumni magazine for Thomas Jefferson University and a collaborator with Julie Berkowitz on the 1999 book *Adorn the Halls: A History of the Art Collection at Thomas Jefferson University*. As a student at Penn, Malcolm focused on modern architecture, writing a dissertation on the stations of the Paris Metro and their architect, Hector Guimard. His advisor was David Brownlee. The thesis brought to light heretofore unknown connections among Guimard's work, French progressive politics, and new developments in aesthetic theory.

After receiving his degree, Malcolm taught for a year as a Visiting Assistant Professor at Swarthmore College and served as the Assistant Editor of the *Journal of the Society of Architectural Historians*. He also taught architectural history at Drexel University.

In 2010, Malcolm took up a three-year appointment at the Center for the Advanced Study in the Visual Arts, at the National Gallery of Art, where he worked as a Research Associate with Therese O'Malley (PhD 1989), the Associate Dean of the Center. He died in Washington, D.C., on February 8, 2011.

Contributions in Malcolm's memory may be made to the McCoubrey and Campbell Travel Fund in the History of Art Department.

LEO STEINBERG (1920–2011)

Born in Moscow in 1920, Professor Leo Steinberg lived in Berlin from 1923 to 1933. He emigrated to the United States after the Second World War, and received his PhD in art history from New York University, writing a dissertation on the Baroque architect Borromini. Steinberg taught at Hunter College for many years and helped to found the graduate program in art history at the City University of New York. In 1975 he moved to the University of Pennsylvania, where he was appointed Benjamin Franklin Professor of the History of Art, a position he held until his retirement in 1991. He was an exceptional teacher and mentor, following the careers of his students. He also held professorships and lecturing posts at Stanford, Berkeley, Princeton, Columbia, and Harvard, among other institutions, and was an engaging speaker, lecturing at museums and galleries around the country. He was invited to deliver the prestigious Mellon lectures at the National Gallery in Washington, D.C., in 1982, and the Charles Eliot Norton lectures at Harvard University in 1995–1996. Steinberg was considered one of the most brilliant, influential, and controversial art historians of the last half of the twentieth century. He was also a prolific, erudite, and eloquent writer. His two best-known books, *Other Criteria: Confrontations With Twentieth-Century Art* (1972), and *The Sexuality of Christ in Renaissance Art and in Modern Oblivion* (1983) demonstrate the range of his scholarship. In 1983 Steinberg became the first art historian to receive an award for literature from the American Academy and Institute of Arts and Letters. In 1986 he was awarded a prestigious MacArthur fellowship. He continued his productivity into the twenty-first century: in 2001, he published Leonardo's *Incessant Last Supper*. He will be missed.

KAREN BECKMAN



Karen Beckman at the grave of Herbert Marcuse in Berlin: "weitermachen" ("carry on").

Karen Beckman spent her 2010–11 sabbatical in Berlin, where she conducted research for two new books: the first a study of contemporary artists making animations about war, the second an edited volume that explores how the marginalized practice of animation disrupts the discourse of film theory. She will return to Berlin in March 2012 for the first part ("Enchanted Drawing") of a two-part conference on animation, the second leg of which will take place at Penn in September 2012, and will involve participants from art history, fine arts, engineering, medicine, the history of science, and cinema studies. Karen finished a few articles this year: "Animation on Trial," a discussion of Kota Ezawa's animation of the O.J. Simpson verdict, in *Animation Journal*; "What Cinema Wasn't: Animating Film Theory's Double-Blind Spot," in *Theory Aside*, edited by Jason Potts and Daniel Stout; "Double Negative: The Actor, The Non-Actor, and the Animated Documentary," in Joerg Sternagel, Deborah Levitt, and Dieter Mersch, eds., *Acting in Film—Concepts, Theories, Philosophies* (Bielefeld: Metabasis, forthcoming 2012); "2005: Movies, Terror, and the American Family," in *American Cinema of the 2000s*, edited by Timothy Corrigan; and an interview with Kota Ezawa, forthcoming in *Grey Room*. Beckman gave talks at the Universität Potsdam, the Humboldt Universität, the Fachhochschule Potsdam, and the "Visible Evidence 18" documentary film conference at NYU. She also gave the keynote lecture at UC Santa Barbara's "Risk, Media and Speculation" conference. With the help of the Sachs Fund in Contemporary Art and the Provost's Interdisciplinary Arts Fund, in fall 2011, she ran a series of artist talks at the ICA about animation in the museum, and taught "The Art of Animation." This year she is serving as interim chair of the department while Holly Pittman is on sabbatical, and is a Penn Humanities Forum Fellow.

DAVID BROWNLEE

In 2011 David Brownlee was busy wrapping up his editorship of the *Journal of the Society of Architectural Historians*, shepherding his last four issues into production. To raise awareness of the capabilities of the journal's new, multimedia edition, *JSAHonline*, he took *JSAH* on the road during the spring of 2011, visiting the annual meetings of the American Institute of Archaeology (in San Antonio), the College Art Association (in New York), the American Collegiate Schools of Architecture (in Montreal), and the SAH itself (in New Orleans).



David Brownlee at the AIA meetings, San Antonio, January 2011.

During each of these conferences he set up a booth in the exhibition area, where he demonstrated the online journal and screened the three tutorial videos that he had produced to guide authors in preparing videos, panoramic photographs, and three-dimensional models for presentation on the web. (These lively tutorials are viewable at sah.org.)

Brownlee is on leave in 2011–12, and his projects include an essay on the Philadelphia work of the French landscape architect and city planner Jacques Gréber. Gréber made grandiose proposals for the layout of the gardens of the Benjamin Franklin Parkway in 1917–1920, and he collaborated with Paul Cret in the design of the Rodin Museum and its garden in 1926–1929. Brownlee reported on this research in Porto, Portugal, in November 2011, at a conference devoted to Gréber.

He has also been commissioned by the Barnes Foundation to write a book that tells the stories of its two buildings, the galleries in Merion (designed by Cret and built in 1922–1925) and the new building on the Parkway, to open in May 2012, which is the work of Tod Williams and Billie Tsien. The book, small in size but full of new information and insight, will be published in time for the inaugural events of the new Barnes.

Also on Brownlee's agenda for 2011–12 is further work on the "big" nineteenth-century architecture book that has been deferred for many years as he has moved from one more urgent project to another. It looks like better progress will be possible this year.

TIMOTHY CORRIGAN



Timothy Corrigan and students in London.

Timothy Corrigan spent the fall semester in London as the Faculty Director for Penn's English Program in London. He and his group of fifteen Penn students worked mainly through King's College London and its inspired location next to the Courtauld Institute and across the Thames from the British Film Institute. As part of the program, the group made weekend trips to the home of Keats and the Kenwood House on Hampstead Heath, toured Jane Austen's Bath, punted through Cambridge, and wandered the halls of Hampton Court. During the week, Corrigan taught a third-year seminar on "Cinematic Modernism" at King's. The Penn program also featured weekly theatre outings with Michael Billington, the renowned theatre critic for *The Guardian*. While in England, Corrigan presented papers in King's English Department and Film Studies Department, at the University of Kent, and for the Institute for Advanced Study of the University of London. In September, he led seminars at the 6th Annual Association of Adaptation Studies Conference in Istanbul, and in October he attended the London Film Festival. Several of his scholarly projects were published this year: *The Essay Film: from Montaigne, after Marker* (Oxford University Press), *Critical Visions: Readings in Classic and Contemporary Film Theory* (Bedford/St. Martin's, co-authored with Patricia White), *American Cinema of the 2000s* (Rutgers University Press, featuring an essay by Karen Beckman), and a new edition of *Film and Literature* (Routledge). In addition, he completed an essay on Francois Truffaut titled "Friction and Fire: Truffaut as Adaptive Auteur" for a forthcoming Wiley-Blackwell collection on that filmmaker, as well as an annotated bibliography on "Auteurism" for Oxford Bibliographies Online. He continues as an editor of the journal *Adaptation* and serves on the editorial board of *Cinema Journal*.

JULIE NELSON DAVIS

Julie Nelson Davis continues to enjoy working with the department's majors and minors as Undergraduate Chair: the students keep her feeling young! Writing this report for the annual newsletter, however, makes her realize just how busy the year has been. Last spring Davis gave lectures on her research at a number of venues, including the San Diego Museum of Art, Swarthmore College (for

the annual Lee Frank Memorial Lecture), the Association for Asian Studies (where she chaired a panel), and the department's colloquium series, as well as participated in the ongoing dialogues on "Virtuality" in the Penn Humanities Forum. This fall she traveled to give lectures at the Portland Art Museum and the Japan Research Centre at the School of Oriental and African Studies, University of London. In December Davis presented at and participated in a three-day workshop on the Yoshiwara licensed pleasure district held in Matsumoto, Japan, and spent a day following the trail of the artist Katsushika Hokusai in Obuse (where she was photographed outside the artist's temporary residence). The docket for the coming spring includes giving a Murphy lecture at the University of Kansas, being a respondent to a panel at the Association for Asian Studies, traveling to Japan for a book launch, and participating in a workshop on the Artist in the Edo period at the Freer and Sackler Galleries at the Smithsonian. Davis is happy to report that she is making progress on her next book, and that an essay for the festschrift in honor of her *Sensei*, Kobayashi Tadashi, will be appearing in the spring. She has completed her term as a member of the editorial board for *caa.reviews*, but continues to serve on the editorial board for the *Japanese Visual Culture* series at Brill.



Julie Davis outside of the house where Hokusai stayed on his visits to Obuse.

ANDRÉ DOMBROWKI

In summer 2011, André Dombrowski submitted his monograph *Cézanne, Murder and Modern Life* to the University of California Press, and the book is now slated to appear in fall 2012. In June, his essay on Edgar Degas's *Place de la Concorde* appeared in *The Art Bulletin*; he contributed an essay on Cézanne and the theme of murder to the exhibition catalog that accompanied the Musée du Luxembourg's exhibit "Cézanne et Paris," which was on view in Paris this fall; and he was the moderator of a published debate on the state of the field in Impressionism Studies, entitled "Où est-on sur l'impressionnisme aujourd'hui?" that appeared in *Perspective*, the journal of INHA, the French national institute for the study of art history. He is looking back on an exciting schedule of lectures and talks that included presentations on Manet at the last CAA conference in New York and at Bryn Mawr, a talk on Cézanne and Richard Wagner in Penn's Department of Music, and a lecture on Cézanne's card players at the Courtauld Institute of Art in January

2011. He spoke again at the Courtauld in June 2011, to celebrate the retirement of his former adviser, Professor John House, where he presented new research on the relation between Impressionism and modern technologies of time keeping, a topic he presented again in October at the University of Delaware. Also in June, he was a discussant at a study-day of the Orsay's Manet exhibit, organized by the Association of Historians of Nineteenth-Century Art in Paris. Dombrowski, along with Karen Beckman and Will Schmenner, participated in a newly established international conference on the state of contemporary art criticism in St. Petersburg on November 25–27, entitled “Art & Reality: An Annual International Forum,” generously funded and organized by the Petr Konchalovsky Foundation. During three days of intense and passionate debate over the state of contemporary global art criticism, they joined a highly distinguished group of international critics, curators, artists and scholars, participating in panels on topics as varied as the history of art criticism, its relation to the market, art education and institutions, as well as to new technologies and the internet.

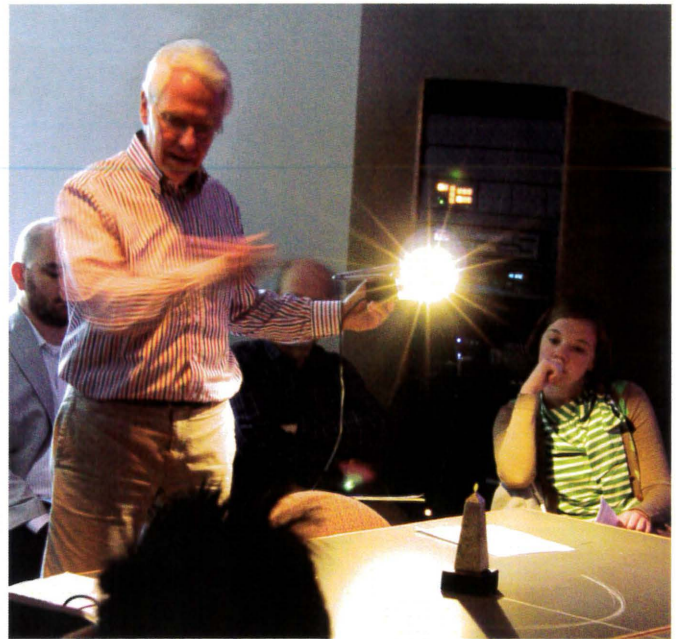


From left to right: Will Schmenner (Penn), Denis Coutagne (Honorary Curator of French Heritage and President of the Paul Cézanne Society), André Dombrowski (Penn), Nicholas Cullinan (Tate Modern), Yaroslav Levchenko, Karen Beckman (Penn), Ann Dumas (Curator, Royal Academy of Arts), Astrid Mania (Artnet), Will Brand (Art Fag City, NYC).

LOTHAR HASELBERGER

Lothar Haselberger's year stood under the spell of Augustus' Horologium in Rome. Did it exist at all? And if so, in which form? Certain is only the inscribed 230-ton obelisk, as Haselberger explained at a departmental colloquium. He joined the ever more heated debate on the Horologium in the most recent *Journal of Roman Archaeology* (2011), where he included responses from several experts and critics. Here he visualized for the first time the complex geometry of the monument's shadow and brought new focus—and fire—into the dispute. Otherwise, together with Meg Andrews (AAMW), work on the publication project “Mapping Augustan Alexandria” fruitfully continued in spring. In addition, Haselberger is increasingly dedicating himself to an expanding book on Hermogenes and expects to have it completed by this coming summer. Unexpectedly, it turned out that the ancient fame of this Hellenistic architect arose not so much in his own period, as

traditionally believed, but during a ‘Hermogenean revival’ in the Augustan era (cf. Vitruvius 3.3), which set the tone for almost three Imperial centuries to come. There will be more on this still-evolving story in the next newsletter.



Lothar Haselberger in a departmental colloquium, ‘illuminating’ the shadows cast by Augustus' obelisk on the Campus Martius, Rome (courtesy B. Gulick).

RENATA HOLOD

Renata Holod participated in the “Great Adventures along the Silk Road” Lecture Series at the Penn Museum, giving two public lectures: “From Baghdad to Bukhara and Back” (http://www.penn.museum/silkroad/events_lectures.php) and “Samarkand in the Age of Tamerlane (Timur Lang).”

February saw her at the Newberry Library, Chicago with the *Medieval Encounters* group co-organized by Heather Grossman (PhD 2004), talking about “Imported and Native Remedies for a Wounded Prince: The Chungul Kurgan Grave Goods in the Northern Black Sea Steppe of the Thirteenth Century.” In June, she met two of her collaborators from the project, Yuri Rassamakin and Sasha Halenko, in Istanbul to work on the monographic presentation of the finds. Also in Istanbul, she was part of the June–July 2011 program of the IRCICA Research, Preservation and Management Summer School on Islamic Urban Heritage, where she lectured on “Local Knowledge and the Construction of Architectural History Narrative(s).”

In April, Holod co-organized the second meeting of the authors preparing *The Oxford Handbook of Cities in History*, which included two public sessions: the first entitled “Sustainability of Cities,” moderated by Holod.

Holod's Rayy Project entails the publication of materials excavated from the medieval site of Rayy (south of Tehran) in the late 1930's by Eric Schmidt for the Penn Museum. This past summer, Michael Falcetano (ARTH undergraduate) took on the study of metalwork from the excavation as his senior thesis project.

September saw the arrival of Rocco Rante from the Louvre and sessions at the Penn Museum, which allowed Holod to proceed with the refinement of ceramic typologies and site presentation.

Also in September, Holod co-organized with Paul Cobb (NELC) a Numismatics Workshop, which allowed students and colleagues from various departments and universities to examine samples of the rich holdings of the Penn Museum in Islamic numismatics.

The Halpern-Rogath Seminar of fall 2009, co-taught with Robert Ousterhout, completed the last of three productions in its wake: A sizable and somewhat reoriented exhibition “Osman Hamdi Bey and the Americans: Archaeology, Diplomacy, Art” opened on October 14, 2011 at the Pera Museum, Istanbul, accompanied by a bilingual catalogue. Emily Neumeier (graduate student in ARTH) was the assistant for this iteration, which also gave all the members of the original seminar their first publications. Opening celebrations included a one-day symposium on the topic. (http://en.peramuzesi.org.tr/exhibitions/detail_temporary_exhibitions)

November was focused on the Jerba Project, and a paper, “Guarding a Well-Ordered Space on a Mediterranean Island” delivered at the ASOR annual meeting in San Francisco. Finally, in December, at the Middle East Studies Association (MESA) Annual Meetings in Washington, D.C., Holod chaired a memorial session, “Oleg Grabar’s Contributions to the Cultural History of the Near and Middle East.”

As part of the 4th Schoenberg Symposium, “Writing the East: History and New Technologies in the Study of Asian Manuscript Traditions,” Holod arranged a display of Penn Museum’s Islamic manuscripts, including the manuscript of the Qur’an copied in twelfth century Hamadan. Yael Rice (PhD 2011), who presented a paper during the symposium, is co-teaching a pro-seminar on the history of this copy of the Qur’an with Holod in spring 2012.



Imported medicine from Syria? The container, an albarrello, excavated at Chungul Kurgan in the Ukrainian steppe. [Getty Collaborative Project]

ANN KUTTNER

Ann Kuttner indicates that the multi-author final reports for the excavation of the imperial villa at Villa Magna (Anagni) are nearing completion, a trans-Atlantic team effort edited by dig director Lisa Fentress, including Kuttner’s sculpture catalogue and its essay. Graduate student Meg Andrews of AAMW, at the American Academy in Rome this year, is a co-author and one of the principal illustrators; graduate student Seth Bernard of Ancient History is a co-author too. Kuttner is in the final stages of revising the database protocols for the archaeological contexts and all finds (and is most concerned with the annotated content for 1000-plus small finds artifacts), preparatory to finding a permanent institutional host to put the entire archaeological database on the open internet. In a break from villa statuary, Kuttner’s SAS Summer Research Grant let her work on several projects in Rome, including autopsy work on the reliefs of the Arch of Constantine and other Late Roman spolia objects in Rome. Papers in Heidelberg and Kiel this fall let her test work on Seleukid art in its Near Eastern context, and on the landscaping of the Roman Forum.



Arch of Constantine, side passageway relief.

MICHAEL LEJA

This fall Michael Leja became Director of the Visual Studies Program, for which he has been co-teaching the introductory course, with Gary Hatfield from Philosophy, since 2009. The cross-disciplinary character of the program is challenging and stimulating, and it has already begun to influence his writing projects. A new essay, written in 2011 and due to appear in early 2012 in an issue of the journal *Social Research*, is titled “Scenes from a History of the Image,” and juxtaposes many conceptions of “image” from Aristotle and Lucretius to the present. Several other essays are also due to appear at about the same time. “Reproduction Troubles: Henry Ossawa Tanner’s *Mothers of the Bible* for the *Ladies Home Journal*” is included in the catalogue for the exhibition “Henry Ossawa Tanner: Modern Spirit,” which opened at the Pennsylvania Academy of Fine Arts in January 2012. “Fortified Images for the Masses,” a paper given in the Department Colloquium in September 2011, will be included in a special issue of *Art Journal* focusing on prints. This paper is part of an ongoing book project on the flood of images in the mid-nineteenth century. “Cubism in

Bondage: Morgan Russell's Synchronism" will be published early in 2012 in a French volume of the proceedings of a conference held at Cerisy-la-Salle, France, in 2010.

During 2011 Leja served as a juror and respondent for a symposium at the Museum of Modern Art in New York featuring young scholars working on Abstract Expressionism. He presented papers at the Center for the Humanities at the City University of New York, Institute of Fine Arts, Georgia O'Keeffe Museum in Santa Fe, Pollock-Krasner Study Center in East Hampton, and Pennsylvania Academy of Fine Arts. He also participated in a public discussion following a performance of the play *Red*, based on the painter Mark Rothko, at the Philadelphia Theater Company.

ROBERT MAXWELL

For two months during the spring 2011, Robert Maxwell held a Visiting Professorship in Paris at the École des hautes études en sciences sociales. His seminars for the EHESS explored the role of word and image in medieval chronicles and historical manuscripts, the subject of his forthcoming book. In recent months he has published two edited volumes, *Representing History, 900–1300: Art, Music, History* (Penn State Press) and *Current Directions in Eleventh- and Twelfth-Century Sculpture Studies* (Brepols). He has given public lectures in Paris, Parthenay, and New Brunswick, and has seen the publication of several articles on medieval seals, sculptural programs, and American collectors of medieval art. His current research has taken him to Spain where he spent the summer in Pamplona and León, as well as Toulouse and Paris. January 2012 kicked off the first colloquium in a series of three symposia dedicated to medieval and early modern sculpture, co-organized with Jean-Marie Guillouët of the Institut national d'histoire de l'art (Paris) and Jack Hinton, of the Philadelphia Museum of Art. The January colloquium, which involved over twenty speakers from Europe and North America, included study sessions at the Musée du Louvre. The next two symposia will be held in May 2012 (at the International Congress of Medieval Studies, Kalamazoo) and in November 2012 (as the Fourth Annual Anne d'Harnoncourt Symposium at the Philadelphia Museum of Art). The aim of this "Working Group in Medieval Sculpture" is to draw together leading specialists to further research into the methodologies and approaches that are specific to sculpture.

MICHAEL MEISTER

Michael W. Meister received a research grant from the American Institute of Pakistan Studies last fall, and presented an essay on "Continuities of Architectural Heritage in the Northwestern Regions of Pakistan" at an AIPS Symposium, "Cultural Heritage Issues in Pakistan: Archaeology, Museums and Conservation," in Islamabad in January. He also presented "'Shadow-Covered' Devalayas," in a symposium, "At the Foothills of the Hindukush: Art and Archaeology of the Swat Valley, Pakistan," at Drexel University in May and a paper at the 15th Biennial Symposium of the American Council for Southern Asian Art in Minneapolis in September. Recently published essays include "Multiplicity on the Frontier: Imagining the Warrior Goddess" in *Pakistan*

Heritage, "Indus Temples and Saurashtra" in *Ancient Pakistan* and "Indo-Aryan' Temples: Noodling Seventh-Century Nagara" in the 100th-anniversary issue of *Journal of the Indian Society of Oriental Art*. He has collaborated with Luca Maria Olivieri, co-director of the Italian Mission in Swat, on a report on the conservation of the "Great Vihara" at Balo-Khele in Swat, and will make a joint report at the European Association of South Asian Archaeologists in Paris next summer.



Balo-Khile 'Gumbat' ("Great Vihara"), Swat, Pakistan: physical conservation and conceptual 'reconstruction', spring 2011.

ROBERT OUSTERHOUT

Bob Ousterhout had another busy year. Although he stepped down as Chair of AAMW, he continues as Graduate Chair for the Department of the History of Art and as Director of the Center for Ancient Studies. During the summer Ousterhout directed a fifteen-day site seminar in Cappadocia for international graduate students in Byzantine Studies, sponsored by Koç University in Istanbul. He led a dozen intrepid students over hill and dale exploring the rock-cut architecture and painted cave churches of the region, spending eight hours a day on the trail, followed by two hours a day in the seminar room. His headquarters: a restored nineteenth-century mansion, the Gül Konakları in Sinasos, generously donated to the program. All in all, it was a fabulous experience, which he will repeat this summer. While there, he was able to do a bit of his own research, as he begins a new book on the cultural history of Byzantine Cappadocia, undertaken with support from the University Research Fund.

Most of Ousterhout's summer energy, however, was devoted to preparing the exhibit "Osman Hamdi Bey and the Americans," which he co-curated with colleague Renata Holod. The exhibit opened at the Pera Museum in Istanbul in October to great acclaim, and with an enormous catalogue.

During the year, Ousterhout lectured at Drexel University, the Hellenic University Club, the Penn Museum, the Joukowsky Institute at Brown University, the Dumbarton Oaks annual Byzantine symposium, the annual meeting of the Archaeological Institute of America, an exhibition-related symposium at the Pera Museum, and the Travellers' Club in London. He also delivered invited keynote addresses at the U.S. Consul's annual dinner in Istanbul and at the symposium "Monuments and Memory" at Radboud University in the Netherlands.

In addition to the co-edited exhibition catalogue, he also published *John Henry Haynes: A Photographer and Archaeologist in the Ottoman Empire 1881–1900* (Istanbul and London: Cornucopia Books, 2011), in which he rediscovers the life works of the father of American archaeological photography, who traveled with a camera from Athens to Istanbul, across Anatolia, and ultimately to Mesopotamia. Another book, *A Byzantine Settlement in Cappadocia*, *Dumbarton Oaks Studies* 42 (Washington, D.C., 2005), was reissued in revised paperback edition. A third, co-edited volume, *Approaches to Byzantine Architecture and Its Decoration: Studies in Honor of Slobodan Curcuk* (Ashgate, 2011), has also just appeared, paying tribute to his recently retired mentor.

HOLLY PITTMAN

Holly Pittman has been on sabbatical leave during this academic year. While continuing to advise graduate students, she has otherwise stayed away from the business of the department, focusing exclusively on writing, interrupted by only one major research trip in the winter that took her to Malta, Italy, and Switzerland. Together with Gary Hatfield as co-editor, she is pleased that the volume in the Penn Museum International Conference Series *The Evolution of Mind, Brain and Culture* will appear in 2012, published by the Penn Press and the Penn Museum. Four articles on her excavations in the region of Jiroft are also slated to appear this year. During the fall, she completed a major article that reconsiders the origins of Late Uruk glyptic imagery and administrative function, and has at long last finished the analysis of the Chalcolithic glyptic material from the site of Tell Brak in Syria. With those manuscripts now complete, she is turning her attention to the final report of the excavation of Al Hiba and various studies on the Iranian Bronze Age. She will attend a conference in Warsaw in the spring, presenting on the Iranian Bronze Age in western Iran. And if the visa gods are willing, she will also attend a conference in eastern Iran, where she longs to return to the field.



Holly Pittman in front of the Popeye Village movie set in Malta.

CHRISTINE POGGI

A sabbatical in 2010–2011 gave Christine Poggi the opportunity to conduct research and visit museum collections in Stockholm, Venice, Milan, and Prague. Among the many highlights were her first visits to the Kafka Museum and National Gallery of Prague. She was able to bring several existing and new projects to completion. Her essay, “Picasso’s First Constructed Sculpture: A Tale of Two Guitars,” will appear in the *Art Bulletin* 93, no. 2 (June 2012). Other essays currently in press include: “Inflections of the Times: Newspaper in the Era of Art,” Judith Brodie, ed., *The Shock of the News* (National Gallery, Washington, D.C., 2012); “Mirroring the Law: Michelangelo Pistoletto, Tehching Hsieh, Santiago Sierra, and Chantal Akerman,” in Leif Dahlberg, ed., *Visualizing Law and Authority: Essays on Legal Aesthetics* (Berlin: De Gruyter, 2012); and “Ian Wallace’s *Magazine Piece* (1970–),” in Daina Augaitis, ed., *Ian Wallace: At the Intersection of Painting and Photography* (Vancouver Art Gallery and Black Dog Press, 2012). She lectured on Picasso and Braque’s early Cubism at the Kimbell Museum in Fort Worth and at the Santa Barbara Museum of Art in conjunction with a wonderful, highly focused exhibition organized by Eik Kahng, “Picasso and Braque: The Cubist Experiment, 1910–1912,” for which she also contributed a catalogue essay, “Cubist Fakura.”

This year Poggi is serving as Faculty Director of the Gender, Sexuality, and Women’s Studies Program, and of the Alice Paul Center for Research on Gender, Sexuality, and Women. She is enjoying working with colleagues and students across the university, developing ideas for conferences, events, and other initiatives for the next three years.



Professor Christine Poggi, ICA Curator Ingrid Schaffner, and a group of students discussing the 2011 Venice Biennale in a public program at the new Excursus Space at the ICA.

BRIAN ROSE

Brian Rose spent the summer at the Gordion excavations in central Turkey, where he is co-director. This project has been conducted under the auspices of the Penn Museum since 1950, and has yielded over 100 monumental burial mounds, one of which has been linked to the father of King Midas. The 2011 season witnessed a continuation of the intensified remote sensing program

that began last year. The team used primarily magnetometry, which measures variations in the magnetic fields of buried structures and makes it possible to prepare a map of buildings and streets that are still buried. The area of focus lay between the Citadel Mound and the northern fortifications, which showed traces of streets flanked by large buildings, many of which were at least 20 meters long. The most significant change to the appearance of the mound occurred in front of the monumental gate complex on the eastern side of the mound. The team removed a large dump of earth that had been deposited during the 1950s in front of the eighth century BC glacis, or stepped retaining wall. The visitor's first view of the site now includes the glacis as well as the monumental gates above it. The other major change to the appearance of the mound involves the new visitors' circuit. Nine pavilions designed by Penn Architecture Professor Lindsey Falck have been installed in pre-defined lookout points around the Citadel Mound, and the site once again looks like the capital of an empire.



Conserving the stepped stone retaining wall of 8th century BC date at Gordion.

Rose spent the month of August at the Troy excavations in north-western Turkey, where he completed the publication of several of the monuments he has excavated there during the last twenty-four years. This fall he has been at the American Academy in Rome as Lucy Shoe Meritt Scholar in Residence.

GWENDOLYN DUBOIS SHAW

During the past year Gwendolyn DuBois Shaw spent much of her time shuttling between Philadelphia and Seattle, where she was serving as the Barwick Kollar Distinguished Visiting Professor of American Art at the University of Washington. In this capacity she taught and worked to develop relationships between the university, the Seattle Art Museum, and the large community of collectors of American art in the Pacific Northwest.

By the end of the summer, Shaw had also completed a manuscript, "Strictly a Negro Art: Biography and Belief in the Work of Sargent Johnson," which focuses on the creative output of the most highly lauded African American artist of the era of the Harlem Renaissance, and signed on as the Visual Arts Editor for *Transition*, a publication of the W.E.B. DuBois Institute at Harvard.

This year she is dedicating her time to overseeing a Halpern-Rogath Curatorial Seminar that will result in a student-curated exhibition, "Samba Sessão: Afro-Brazilian Art and Film," to be mounted at Penn's Arthur Ross Gallery. The exhibition runs from April 7 until July 29, 2012. In conjunction with the show, Shaw has also organized a symposium on new approaches to art of the Atlantic World. Hosted by the McNeil Center for Early American Studies, "Polo S: Re-Orienting the Visual Culture of the Early Americas," will be held on April 13 and 14, 2012. It is funded by grants from Penn's Mellon Cross-Cultural Studies Initiative and the Terra Foundation for American Art, and is supported by the Department of the History of Art, Africana Studies, and Latin American and Latino Studies at Penn.



The Visual Culture Caucus and Material Culture Caucus reception at the 2011 Annual Meeting of the American Studies Association. Left to right: Patricia Hills (Boston University), Gwendolyn DuBois Shaw (Penn), Alix Davis (Penn PhD candidate), and David Brody (New School).

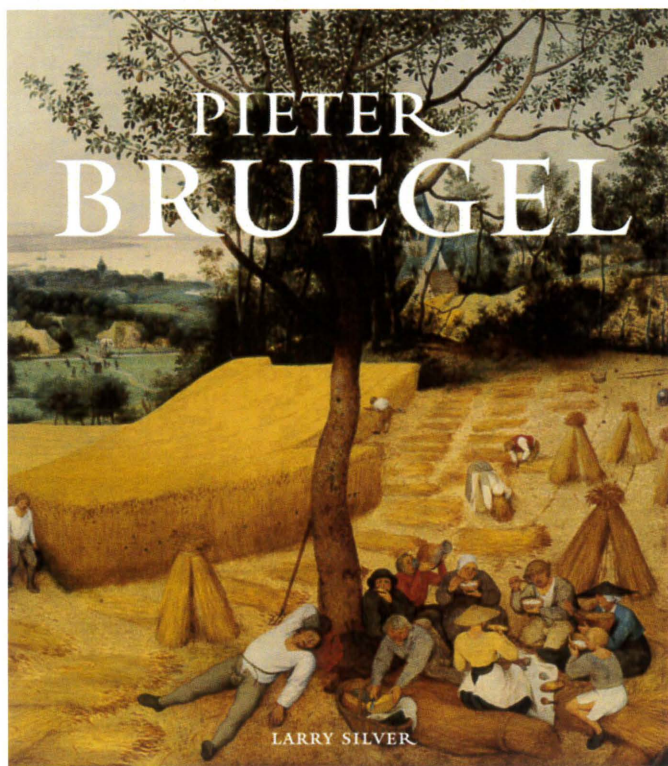
LARRY SILVER

The past year has been something of an "annus mirabilis" for Larry Silver. Many projects that had been in preparation and then in press appeared at last, so the desk is now clear, especially of book projects.

The most exciting fall 2011 event was the arrival in Philadelphia at the PMA of an exhibition, "Rembrandt and the Face of Jesus," which premiered at the Louvre and will go on to Detroit. Silver contributed a catalogue essay (co-authored with Shelley Perlove) and served as a consultant in the planning of the exhibition, but also had the chance to give local lectures on the exhibition and to chair a lively interfaith dialogue at the PMA around the issues raised by Rembrandt's more portrait-like representation of a human, perhaps even a Jewish-looking Jesus.

The largest, most formidable item to appear this year is a monograph on Pieter Bruegel, published in France by Citadelles & Mazenod and in the United States by Abbeville. This work complements an earlier publication by the same publishers (2006) on Bosch and attempts in both cases to present artists who preceded and succeeded the main subject of the book; thus when consulted together, both the contributions of these two great—and connected

—Netherlandish masters can be seen against a longer, unfolding history, which ends with the sons of Bruegel and a number of seventeenth-century Dutch artists who drew upon his legacy.



Another major publication, *Jewish Art: A Modern History*, co-authored with Samantha Baskind of Cleveland State (who gets top billing and who initiated the project), was produced by Reaktion and is distributed by University of Chicago Press. While offering some general considerations of the vexed definition of what a Jewish artist contributes, this survey (which is also intended for classroom use) examines painting, sculpture, and photography in Europe, America, and Israel from the last two centuries. For this book, research funds from the Farquhar Professorship as well as a supplementary grant from Penn's own University Research Foundation proved crucial in securing expanded color reproductions. Silver has remained more engaged with questions of modern Jewish art, so he also contributed (with Baskind) a critical state of the field for modern Jewish art history to the *Jewish Quarterly Review* (fall 2011), a pre-eminent journal in Jewish culture, published by Penn's own Katz Center for Advanced Judaic Studies. Another pair of essays on modern European Jewish art appeared in reference works on Jewish culture, one produced by Oxford, the other by Cambridge. Most of the remaining essays by Silver in the past year appeared in published conferences or in festschriften for retiring colleagues in Europe and Israel—which might be (like the measurement of age through the growth of friends' children) a signal from outside that age is creeping up. But active participation as a reader of manuscripts for presses and journals, participation on boards of journals (and Penn Press locally), and a new service commitment to head the faculty advisors of Penn's undergraduate research funds for University Scholars keep him busily committed to both the wider discipline and the local Penn community.

KAJA SILVERMAN

This past fall, Kaja Silverman received the Andrew W. Mellon Foundation Distinguished Achievement Award. She is looking forward to using the support granted in the form of a 1.5 million dollar award to develop programs, conferences, and research opportunities at Penn that will deepen and extend not only her own scholarship, but also opportunities for other scholars associated with the study of art at the university. Last spring Kaja taught a graduate seminar on photography in contemporary art as well as a survey on art since 1945. This spring she is teaching a graduate seminar entitled, "The Pencil of Nature," which considers the surprising ways in which photography's earliest practitioners and viewers understood the medium. This seminar builds on material Kaja is preparing for a forthcoming book on work by artists and writers who produce photographs "by other means," freed by the obsolescence of the medium to approach photography again as what it was in 1839. While on leave this past fall, Kaja has been diving into new material as well as finishing up a number of forthcoming manuscripts. She delivered the keynote address at the Tate Modern's symposium, "Panorama: New Perspectives on Gerhard Richter," this past October. She has also participated in numerous events and discussions at the Slought Foundation, including a conversation with Leo Bersani on his participation in a work produced for the Norwegian pavilion at the 2011 Venice Biennale by artist Bjarne Melgaard, and another with John Muse and Jeanne Finley on the topic of "proxy wars, proxy bodies." This January she joined artist and filmmaker Allan Sekula in conversation about his ongoing political commitments as an artist on the occasion of his recent film, *The Forgotten Space*. She also organized a major conference on the topic of abstraction in art, which was held in February 2012, in conjunction with the retrospective of Charline von Heyl's work at the Institute of Contemporary Art. The conference began with a conversation between Kaja and Charline that built on the exchange published in the catalog for the exhibition. Kaja also participated in a public conversation with Anne Middleton Wagner, in which they discussed her analysis of the striking tensions within the "art of U.S. empire" at the ICA in mid February. Though she was on leave during the fall of 2011, Kaja remained a constant presence, busy with the many projects and conversations that the generous support of the Sachs and the Mellon Foundation has made possible.



Kaja Silverman delivers her introduction at the "Abstract Painting and Beyond" Conference, February 2012.

GRADUATE STUDENT TRAVEL & RESEARCH

LACEY BARADEL

In August 2011, Lacey Baradel completed her Wyeth Foundation Predoctoral Fellowship at the Smithsonian American Art Museum. The fellowship at SAAM proved very productive, and she is happy to report that she completed a draft of her first dissertation chapter in September. In the course of researching this chapter (on the painter Eastman Johnson), she traveled to view original artworks by the artist housed in the St. Louis County Historical Society in Duluth, MN, and the Flower Memorial Library in Watertown, NY. In October, Lacey returned to Penn's campus for her dissertation colloquium, entitled "Geographic Mobility and Problems of Place in U.S. Visual Culture, ca. 1860–1915." Most recently, she visited Plimoth Plantation, in Plymouth, MA, where she presented a paper at the New England American Studies Association's annual conference. Because of the many resources available in Washington, D.C., Lacey has decided to reside there again this year, and she looks forward to another year of progress on the dissertation!



Lacey Baradel visits Plimoth Plantation in Plymouth, MA, where she presented a conference paper in November 2011.

NACHIKET CHANCHANI

The past few months have been both productive and exciting for Nachiket Chanchani. In July, he returned to Philadelphia after spending a year in India and Nepal where he conducted fieldwork for his dissertation project "Fordings and Frontiers: Architecture and Identity in the Central Himalayas, ca. 600–1100 CE." While in India, Nachiket gave three talks at the Centre for Historical Studies at Jawaharlal Nehru University in New Delhi. He also gave three public lectures: at Jnanapravaha in Mumbai, at the Iyengar Yoga Institute in Pune, and at the headquarters of WWF-India in New Delhi. In September, Nachiket read a paper at the 15th Biennial Symposium of the American Council of Southern Asian Art in Minneapolis. At this conference, he also chaired a panel on the transmission of architectural knowledge co-organized with Dr. Tamara Sears (Gr'04). Nachiket is now preparing to spend two

months in England as a Jawaharlal Nehru Trust fellow. He will be based in London, and plans to conduct further research for his in-depth study on the Freer Vasanta Vilasa scroll and its place in the cultural landscape of pre-Mughal western India.



Nachiket Chanchani at an early medieval temple complex in Narthamallai, southern India.

PETER CLERICUZIO

For the 2011–12 academic year, Peter Clericuzio has been appointed as a Lecturer in the Department of Art History at the University of Tennessee in Knoxville, where he is teaching both the major survey courses of art history, from prehistory to the Renaissance and the Renaissance to the present. He successfully defended his dissertation, "Nancy as a Center of Art Nouveau Architecture, 1895–1914," on September 29, 2011, and is presenting the research from his thesis at various conferences. One such piece is "The Magasins Réunis, Art Nouveau, and Regionalism, 1890–1914," which he will deliver at the 65th Annual Meeting of the Society of Architectural Historians in Detroit in April 2012. He has also been seeking feedback at symposia on other projects stemming from his work at Penn. In June 2011, he gave a paper, "Edward Hopper's Architecture, Antimodernism, and Nostalgia," at the Thirteenth Annual Space Between Society Conference at McGill University in Montréal, where he also chaired a separate panel; this trip was generously funded by a President's Award grant from GAPSA. At a conference at Penn State University in March 2011, he delivered another paper, "The Shifting Meanings of the Japanese Tower at Laeken," about changing attitudes towards the Japanese-inspired tower commissioned in 1901 by Belgian King Leopold II for the Royal Park at Laeken in Brussels.

PETER COBB

Peter Cobb (AAMW) spent the summer of 2011 surrounded by ancient ceramics as part of his research about the Iron Age in Anatolia. At the Penn Museum's Gordion project, he continued studying a series of important archaeological contexts from the Middle Phrygian period, the political height of the Phrygian kingdom and the time of legendary figures such as King Midas. As the capital of the kingdom, the material culture from this city helps us understand how people were living during the early first millen-

nium BCE. Peter documented the variety of forms and decoration styles of fine black-polished ceramics from the “South Cellar,” an important stone-lined pit that was filled in around 700 BCE. He also continued his work on the digital model of the inside of the wooden burial chamber within Tumulus MM, the largest burial mound at the site. He completed the collection of measurements that will allow him to rectify photographs of the walls, ceilings, and floors. Peter was awarded a Heritage Fellowship by the American Schools of Oriental Research to support his travel to Turkey.



Peter working on the ceramics from a Middle Phrygian context at Gordion.

ALIX DAVIS

Alix Davis is currently finishing her dissertation with the generous support of the Henry Luce Foundation/ACLS Dissertation Fellowship in American Art. Her project is entitled “Portraying the Artist-as-Celebrity in American Fashion and Lifestyle Magazines, 1923–1951.” In October, Alix presented a paper on Alexander Liberman’s photographic portraits of artists and their contrasting presentation of artistic celebrity from their initial publication in *Vogue* magazine to their release in his later art book, *The Artist in His Studio*, at the American Studies Association’s Annual Meeting in Baltimore, MD.

RUTH ERICKSON

Ruth Erickson, a fifth-year PhD student, is back in the United States writing her dissertation after spending the 2010–11 academic year conducting research in Paris. Her dissertation is titled “Assembling Social Forms: Sociological Art Practices in Post-1968-France,” and looks at the concurrent development of visual sociology and anthropology, social art history, and socially engaged art. In September 2011, she joined the graduate advisory board of the Society of Contemporary Art Historians and hopes to initiate more communication between graduate students in different programs. In November 2011, she presented on the Collective of Sociological Art at the Southeastern College Art Conference in Savannah, GA, and in February 2012, she spoke on the interview as an artistic and research method at the 100th Annual College Art Association Conference in Los Angeles, CA. She enjoyed sharing

her work with the Department of the History of Art at Penn during her colloquium in February 2012. In May and June 2012, she will return to Paris for a follow-up research trip with the support of a School of Arts and Sciences Dissertation Research Fellowship, and hopefully return in time for her wedding in September 2012.



Ruth Erickson with artist Fred Forest.

LARISA GROLLEMOND

Larisa Grollemond spent her summer in both Philadelphia and Baltimore. In Philadelphia, Larisa dedicated her time to strengthening her German language skills through a reading course at Penn. While in Baltimore, she interned in the Manuscripts and Rare Books Department of the Walters Art Museum. There she assisted in the cataloging of several English manuscripts ranging in date from the twelfth to fifteenth centuries and in subject matter from psalters to handbooks of princely conduct. Larisa’s cataloging work contributed to the Walters Art Museum’s manuscript digitization project, which aims to make the entire collection of medieval manuscripts available online as complete digital surrogates. When she wasn’t working out the finer points of a collation formula or otherwise pouring over parchment in person, Larisa spent her time working on a research project related to the subject of her MA thesis: the program of images in the Office of the Dead in the Anne of France Hours, a fifteenth century French Book of Hours.

STEPHANIE HAGAN

Stephanie spent six weeks in Berlin and Munich this summer working on her German and visiting museum collections of both ancient and post-antique art. Highlights too numerous to list include eating spaetzle, being bowled over by the Pergamon altar, visiting the Berlin wall, working in the Staatsbibliothek, and seeing a Roman sculpture of the mythological figure Marsyas. This last was particularly exciting because Stephanie gave her first paper, “Mapping Meanings onto Marsyas: Cezanne’s Encounter with a Roman Sculpture,” at a graduate student conference hosted jointly by Duke and University of North Carolina in the spring. Following her travels in Germany, Stephanie ventured to Istanbul, where she saw archaeological collections and visited major monuments of late antiquity. Mastering the bus system in Turkey

enabled her to visit several archaeological sites in western Turkey and the Troad. She ended the summer by spending part of a study season at Troy working on small finds from the site. This winter she presented a paper on two late antique terracotta figurines from Penn's collection at the 113th Annual Meeting of the Archaeological Institute of America in January 2012.



Quintana Heathman in Japan.

HEATHER HUGHES

With the generous support of a Latner Travel Fellowship, Heather Hughes spent four weeks in Europe this past summer, conducting preliminary dissertation research on the theme of dress in seventeenth-century printed media from England, France, and the Netherlands. After visiting the print rooms of the British Museum in London and the Bibliothèque nationale de France in Paris, she settled in the small university town of Leiden for the remaining three weeks. While in the Netherlands, she took an intensive Dutch language course and, in the process, met a number of other budding art historians from the United States. While the Universiteit Leiden has its own rich collection of early modern prints, maps, and travel accounts, she was able to make frequent day trips to other important print rooms and museums in Amsterdam, Haarlem, Rotterdam, and The Hague.



Heather Hughes in Leiden, the birthplace of Rembrandt.



Stephanie Hagan relaxes after museum hours in front of Schinkel's Altes Museum on the Museumsinsel in Berlin.

QUINTANA HEATHMAN

After returning from a two-year research trip to Japan in March 2011, Quintana Heathman spent most of the summer collaborating with her former coworkers at the Museum of Fine Arts, Boston on the initial research and selection of objects for an upcoming exhibition of surimono, privately published Japanese prints of the eighteenth and nineteenth centuries. In October 2011, she presented the paper, "Changing Landscapes: Meisho-e in Late Edo Woodblock Prints," at the 40th Annual Mid-Atlantic Region Association for Asian Studies Conference at Princeton University. As a new Penn PhD student, participation in this panel, chaired by Erin Kelley and including Emily Neumeier, provided an excellent introduction to the outstanding scholarship and collegiality of the Penn History of Art community.

CHARLOTTE ICKES

With the support of the Goldman Rabinowitz Travel Grant, Charlotte Ickes spent much of her summer in London conducting preliminary dissertation research on the artist Isaac Julien. In addition to meeting with Julien and visiting the institutional archives of the Sir John Soane Museum and the Wilberforce House Museum, she traveled to Munich's Brandhorst Museum to view Julien's most recent installation, "Ten Thousand Waves." While abroad, Charlotte also spent many hours with the rare book collections of the British Library and the Bodleian Library, continuing her master's paper research on the *Baziliologia: A Booke of Kings*, published in 1618.

MARINA ISGRO

Marina Isgro spent her summer as a curatorial intern at the Guggenheim Museum in New York, supported by a Hilla Rebay Graduate Summer Intern stipend. Assisting Vivien Greene, Curator of 19th- and Early-20th-Century Art, she worked primarily on the exhibition "Italian Futurism, 1909–1944," set to open at the Guggenheim in 2014. Her projects included researching Futurist artists' books in New York collections and mapping Futurism's regional manifestations. This year, she is excited to be a student lecturer at the ICA, where she recently led a public conversation on the work of Charline von Heyl.

ALEXANDER KAUFFMAN

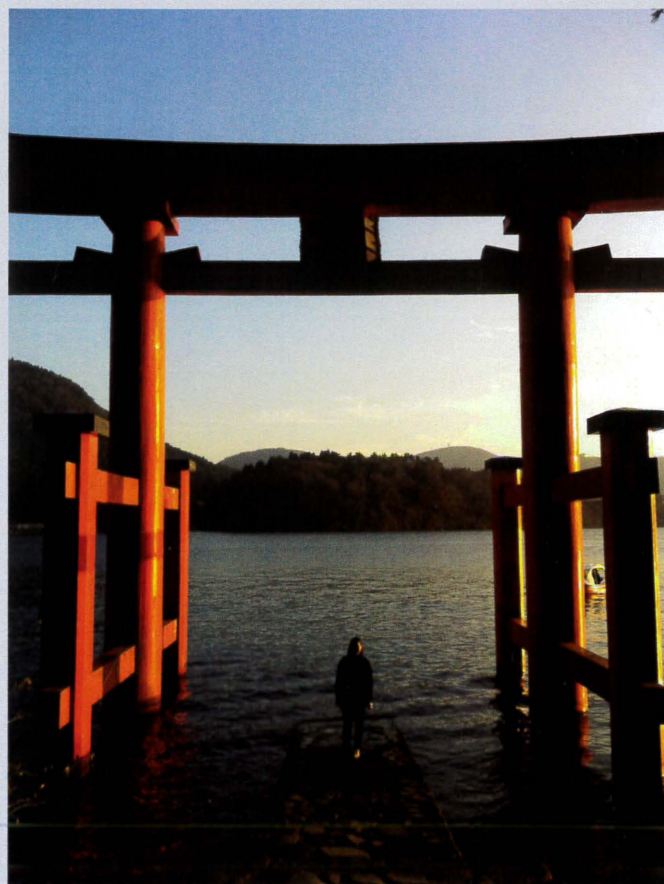
Alexander Kauffman is enjoying new teaching experiences in his second year in the doctoral program. In fall 2011, he had several opportunities to lead discussions at the Philadelphia Museum of Art as a TA for Professor Poggi's "20th-Century Art: 1900–1945" course and as a lecturer in the museum's Spotlight Talk program, where he presented on works by Piero Manzoni, Robert Motherwell, and Mircea Cantor. In October, he was invited to deliver a paper, "Philadelphia's Modern Museum: Exhibiting Avant-Garde Art at Mid-Century," at the Arthur Ross Gallery for a public program in conjunction with the exhibition "An American Odyssey: The Warner Collection of American Art." Alex spent summer 2010 as a curatorial intern in the Department of Modern and Contemporary Art at the Philadelphia Museum of Art. He wrote wall text and did collection research in preparation for upcoming conservation and exhibition projects. Outside the internship, he worked on improving his reading and translating of French and German, and continued research on projects begun in his 2010–11 seminars.

ERIN KELLEY

In February 2011, Erin Kelley was named a Dean's Scholar in the Graduate School of Arts and Sciences in recognition of her academic achievement and the intellectual promise of her research on modern Japanese art and cinema. In March, Erin gave a guest lecture titled, "Silent Cinema as Experimentation, Improvisation, and Cineaste Sensation: Kinugasa Teinosuke's A Page of Mad-

ness" in the Visual and Environmental Studies Department at Harvard University. This October, Erin organized and chaired the panel, "Representing Japan, from Pre-modern to Contemporary Contexts" for the 40th Annual Mid-Atlantic Association for Asian Studies Conference at Princeton University. Her article, "Envisioning the 'New Woman': Seitô (Bluestocking) Magazine and Feminist Aesthetics in Modern Japan" was recently published in the November issue of *Modern Art Asia*. With the support of the SAS Dissertation Completion Fellowship and the Andrew W. Mellon Graduate Research Fellowship in the Humanities, Erin is currently completing her dissertation, "Confronting Modernity: White Birch Magazine and the Japanese Avant-garde." She is also participating in this year's Penn Humanities Forum on "Adaptations" and presented a paper to the forum in early December. In the spring, Erin will present a paper on her dissertation research at the 100th Annual College Art Association Conference in Los Angeles in February 2012, and at the Association for Asian Studies Conference in Toronto.

JEANNIE KENMOTSU



Jeannie Kenmotsu standing under the torii at Hakone Shrine, on the shores of Lake Ashi.

In May, Jeannie Kenmotsu passed her PhD qualifying exams and advanced to ABD status. In the same month, she earned the Teaching Certificate offered by Penn's Center for Teaching and Learning and completed her MA degree with a qualifying paper entitled "Sites and Sights of Pleasure in the Eastern Capital: Poetry, Place, and Patronage in Suzuki Harunobu's *Zashiki bakkei* and *Furyu zashiki bakkei*." In August, a version of Kenmotsu's paper

was awarded the 2011 Chino Kaori Memorial Essay Prize “for outstanding graduate student scholarship in Japanese art history” by the Japan Art History Forum (JAHF). Kenmotsu was nominated by the Art History faculty in spring 2011 for a School of Arts and Sciences Teaching Award. She was also nominated for Best Graduate Student Paper at the October 2010 Mid-Atlantic Region Association for Asian Studies (MAR/AAS) Annual Conference. In April she traveled to Princeton to participate in a workshop on Japanese calendrical and hemerological calculations in the Edo period, funded by Princeton’s Institute for International and Regional Studies. Supported generously by a Blakemore Freeman Fellowship for Advanced Asian Language Study, Kenmotsu is spending the academic year 2011–12 in Japan, where she is studying at the Inter-University Center for Japanese Language Studies in Yokohama. Next year she plans to remain in Tokyo to begin full-time fieldwork for her dissertation on eighteenth-century *ukiyo-e*.

LIZ LASTRA

With the help of a McCoubrey/Campbell Fellowship, Liz spent the past summer in France and Spain, studying French and exploring dissertation interests. She began the summer with a four-week stay in Toulouse, France, where she lived with a host family and took French classes at the Langue Onze Ecole de Langues. After the course, Liz embarked on a five-week pilgrimage across northern Spain. The pilgrimage, “el Camino de Santiago de Compostela,” is a medieval route that culminates in Galicia at the cathedral of Santiago de Compostela, where the relics of Saint James are held. Following in the footsteps of centuries of pilgrims, and investigating Romanesque churches along the way, Liz walked from St. Jean Pied de Port in France to Compostela in Spain, embracing the apostle before heading home.



Liz Lastra in Spain.

SHANNON MARTINO



Shannon Martino and family.

In May of 2010 Shannon Martino gave a paper in Turkey at the British Institute of Archaeology in Ankara entitled “Çadır Höyük and Its Regional Significance.” This paper presentation as well as summer research that year at the Oriental Institute in Chicago was supported by a Latner Fellowship. Shannon presented another paper at the 2010 Annual Meeting of the American Schools of Oriental Research (ASOR) entitled “Defining the Eneolithic to Early Bronze Age Transition in Northwestern Anatolia through an Analysis of Clay Figurines from Turkey and Bulgaria.” In May of 2011 Shannon presented a paper at the annual conference of the Theoretical Archaeology Group (TAG-USA) entitled “The Untangling of Politics in the Archaeology of the Southwest Black Sea,” which dealt primarily with the historical problems of communication between Turkish and Bulgarian scholars. During the first summer session of 2011 Shannon taught “European Art and Civilization Before 1400,” and this fall received her Center for Teaching and Learning Teaching Certificate. She is now caring for her newborn, Declan Joseph Martino, born July 31st, and finishing her dissertation entitled “The Intersection of Culture and Agency as Seen Through the Shared Figurine Genre of the Prehistoric Southwest Black Sea.”

EMILY NEUMEIER

This summer, the History of Art Department awarded Emily Neumeier a McCoubrey/Campbell Fellowship to travel to Turkey. In Istanbul, she assisted Professors Robert Ousterhout and Renata Holod with the final preparations for an exhibition at the Pera Museum in Istanbul, “Osman Hamdi Bey and the Americans: Archaeology, Diplomacy, Art,” which opened in October 2011. Emily has also co-written an essay with Heather Hughes on Osman Hamdi Bey’s rediscovered painting “At the Mosque Door” that appears in the catalogue for this exhibition of the same name, co-edited by Robert Ousterhout and Renata Holod (Istanbul: Pera Museum, 2011). For the remainder of her summer, Emily conducted a study tour in southeast Turkey for her dissertation on eighteenth-century elite architecture in the Ottoman provinces.

In the fall of 2011, Emily traveled to conferences in Princeton, San Francisco, and Doha, Qatar. She has also been lecturing at the Philadelphia Museum of Art as part of the Spotlight Talks program, in which selected graduate students conduct research on and facilitate one-hour gallery discussions around a particular object in the museum's permanent collection. Emily's second publication, a review of Wendy Shaw's new book *Ottoman Painting*, appeared on the website of the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey in October 2011 (www.amcainternational.org).



Emily in front of the Museum of Islamic Art, Doha, Qatar, October 2011.

JULIA PERRATORE

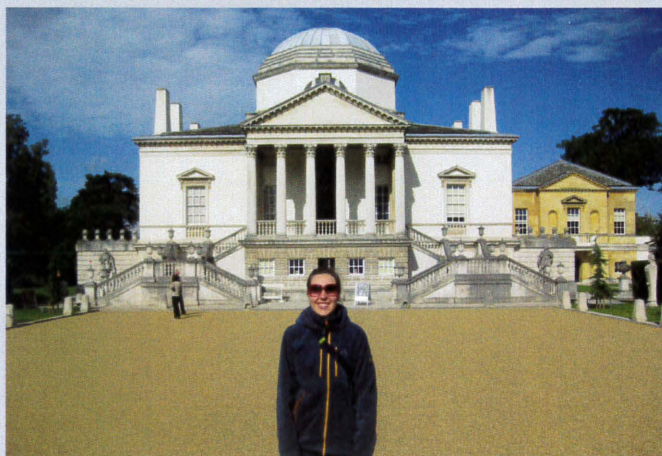
Julia Perratore spent the past academic year in Spain with a Fulbright Research Grant, where she continued her dissertation research on the Romanesque church of Santa María de Uncastillo. While abroad, she presented papers on Uncastillo at the Consejo Superior de Investigaciones Científicas in Madrid and the Université de Toulouse II le Mirail. Currently supported by a fellowship from the Louis J. Kolb Foundation, Julia is back in Philadelphia, where she has recently delivered lectures on medieval architecture at the Philadelphia Museum of Art and continues to write her dissertation.

MIRANDA ROUTH

In the 2010–11 academic year, research for Miranda Routh's dissertation project greatly advanced, and she developed as a teacher and teaching mentor. She spent the year in Philadelphia delving into literature on eighteenth- and nineteenth-century British architecture, and auditing courses in European history and intellectual history. She remained an active member of the Penn and Philadelphia communities as a graduate fellow at the Center for Teaching and Learning, a TA-Trainer for Penn's 2010–11 Arts & Sciences TA-Training, and a Spotlight Talk lecturer at the Philadelphia Museum of Art.

In the fall of 2010, Miranda hung up her teaching shoes to focus solely on her own research and writing. She was in London undertaking archival research for her dissertation project, which traces the idea of the Renaissance in British architecture in the long nineteenth century. A Junior Fellowship from the Paul Mellon

Centre for the Study of British Art and Architecture and a Kress Foundation Travel Fellowship supported her work in the United Kingdom. She conducted research primarily at the Royal Institute for British Architects Drawings and Archives Collections, the Paul Mellon Centre Library, and the Royal Academy of Arts Research Library and Collections. Two to three days a week, she ventured "into the field" to gain expertise in the rich history of Britain and its extraordinary gardens and architecture, ancient and modern.



Miranda Routh at Lord Burlington and William Kent's Chiswick House (1726–1729).

JAMIE SANECKI

In April 2011, Jamie Sanecki participated in the annual graduate symposium hosted by the Philadelphia Museum of Art, where she presented a paper titled, "Reading the Sculpted Lintel of S. Cassiano a Settimo." Over the summer, with support from the Goldman Rabinowitz Fund, as well as a Salvatori Grant from the Center for Italian Studies, she traveled to Italy and conducted research for her dissertation proposal at several Romanesque sites in Tuscany, Umbria, and Abruzzo. Upon returning to Philadelphia in the fall, she gave a talk at the Center for Italian Studies, titled "Art and the Commune: Initial Thoughts on Sculpture and Architecture in Lucca, 1100–1300."



Jamie Sanecki in front of the 11th-century "Ponte della Maddalena" in Borgo a Mozzano, Tuscany.

ANNA SITZ

Anna Sitz, a second-year student in AAMW, spent the summer of 2011 pursuing several of her interests related to the medieval Mediterranean. She was honored to receive the A.G. Leventis Foundation Grant to study Byzantine Greek literature at the Gennadius Library Medieval Greek Summer Session at the American School in Athens. This program greatly enhanced her understanding of Byzantine written culture. A travel grant from AAMW allowed Anna to travel to Turkey for on-site research in Cappadocia, an experience that contributed significantly to her paper at the Byzantine Studies Conference, "Megas Phobos: The Role of Reverential Fear in a *Majestas Domini* Composition." She then spent the remainder of the summer as a member of the Sofiana archaeological project on Sicily. At this Roman- to medieval-period site, Anna participated in field surveys and geophysics research.



Cappadocia, Turkey.

CAROLYN TRENCH

Carolyn Trench has begun research for her dissertation, "Performativity's Moment: Vogue, Queer Video Production, and Theoretical Discourse." The project focuses on four case studies, including the work of Sadie Benning, Marlon Riggs, and Rashaad Newsome. Carolyn has been working at the Schomburg Center for Research in Black Culture, which has a remarkable collection of material related to black gay and lesbian subcultures. Among her finds, the collection of programs from balls, or vogue and drag competitions, has been particularly exciting. Outside of her dissertation work, Carolyn has had the opportunity to return to her undergraduate interest in West African art, conducting research at the Presbyterian Historical Society (PHS) for Professor Simon Dell in the Depart-

ment of World Art Studies and Museology at the University of East Anglia. Professor Dell's project made use of the PHS missionary records to document the history of art and religious objects from Cameroon in the collection of the Peabody Museum at Harvard. More recently, Carolyn has been invited to share a paper, "Pablo Picasso's *Two Nudes* and Leo Steinberg's 'The Philosophical Brothel': The Meaning of 'Woman Alone,'" at the Gender, Sexuality and Women's Studies Graduate Student Colloquium.

THEODORE VAN LOAN

Theodore Van Loan is embarking on his first year of dissertation research. In fall 2011 he prepared for fieldwork that in the spring semester took him to Amman, Jordan. With the support of the American Center of Oriental Research, he will conduct surveys of early Islamic sites of relevance to his dissertation, which is entitled "Bargaining with Likenesses: Image-makers and Image-beholders in Early Islam." His research will take him across the eastern Mediterranean and beyond, exploring both in situ archaeological remains and museum collections. He anticipates additional travel to Lebanon, Kuwait City, Doha, and Berlin.

Theodore also prepared two pieces for publication in the fall. The first was a review of a conference entitled "The Umayyads: History, Art and Culture in the First Century of Islam," held at the University of Edinburgh this past summer. The review appeared on caereviews.org. Secondly he prepared a contribution for *The Cambridge History of Religious Architecture of the World*, edited by Richard Etlin (Cambridge: Cambridge University Press, forthcoming), provisionally entitled "Dome of the Rock and Haram al-Sharif."



Theodore Van Loan in Athens, Greece.

EMILY WARNER

Supported by a Salvatori Grant from the Center for Italian Studies, third-year Emily Warner traveled to Milan and Venice in June to conduct research on Italian gestural abstraction. This research was invaluable in framing her nascent dissertation project, which examines the exchanges between Italian and American abstract painters in the early Cold War period. A version of her Master's Thesis, "Action Painting as Art Criticism: Rereading Harold Rosenberg on Art," was published in the fall 2011 issue of *Art Criticism*.

2011 DEGREES AWARDED



History of Art undergraduates Pablo Barrera and Sol Jung.

HISTORY OF ART UNDERGRADUATES

SPRING 2011: Grace Ambrose, William Amling, Cassandra Armstrong, Pablo Barrera, Jessica Bell, Georgina Butler, Shaoman Jasmin Chen, Brenda Choi, Sol Jung, Kevin Krebs, Kyle Lutkewitte, Michelle Perlin, Linnea Rading, Lauren-Ann Selame, Rachel Shepard

VISUAL STUDIES UNDERGRADUATES

SPRING 2011: Anna Adler, Brett Cloak-Gentile, McKenna Crilley, Fernanda Dobal, Ryna Frankel, Rebecca Golembeski, Nova Harris, Megan Kauffman, Winsome Kirton, Margaret Kross, Dorothy Melander-Dayton, Tatiana Peisach, Jamie Shim, Annie Stancliffe, Amy Zurek

CINEMA STUDIES UNDERGRADUATES

SPRING 2011: Steven Allen, Andrew Bauer, Sabrina Benun, Kate Bilsky, Valery Bratinov, Chloe Castellon, Saraleah Cogan, Marcy Forgang, Michael Gold, Jamie Hagan, Daniel Higgins, Jeremiah Joseph, Steve Kwizera, Steven Leach, Mary (Molly) Mitchell, Tatiana Peisach, Briana Pressey, Michael Ratner, Allison Rhodes, Alexandra Roman, Tyler Stanley, A. Logan Steinhardt, Sarah Stoecker, Christopher Sutter, Alexander Toumayan, Jaja (Ridgeway) Wilson

HISTORY OF ART GRADUATES

SPRING 2011: Ellery Foutch (PhD), Jeehyun Lee (PhD), Mandavi Mehta (PhD), Charlotte Ickes (MA), Jean Kenmotsu (MA), Elizabeth Newman (MA)

SUMMER 2011: Alexandra Greist (PhD), Sophia D'Addio (MA)

FALL 2011: Peter Clericuzio (PhD), Yael Rice (PhD)



2010–2011 History of Art graduates.

AAMW GRADUATES

FALL 2010: Susan Helft (PhD), Peri Ann Johnson (PhD), Beth Ann Judas (PhD), Margaret Andrews (MA)

SPRING 2011: Justin Leidwanger (PhD), Emily B. Modrall (PhD)

SUMMER 2011: Gabriel Pizzorno (PhD)

FALL 2011: Linda Meiberg (PhD), Stephan Zink (PhD)



AAMW graduate Emily B. Modrall with her family.

CINEMA STUDIES GRADUATE CERTIFICATES

SPRING 2011: Claudia Consolati (ITAL), Ruth Erickson (ARTH), James Fiumara (ENGL), Matthew Handelman (GRMN), Erin Kelley (ARTH), François Massonnatt (FREN), Michele Rossi (ITAL), Greg Steirer (ENGL), Madeline Wilcox (EALC)

HONORS AND AWARDS

FACULTY AWARDS

The Essay Film: From Montaigne, After Marker, by **TIMOTHY CORRIGAN**, Professor of Cinema Studies, English, and History of Art, has won the Society for Cinema and Media 2012 Kovács Book Award. Published by Oxford University Press, the book provides a global perspective of the essay-film genre and includes discussions of popular nonfiction films like *Grizzly Man*, *The Fog of War*, *Fahrenheit 9/11*, and *The Gleaners and I*. The selection committee hailed *The Essay Film* as “well-written, articulate and intellectually engaging,” saying “the book moves fluidly back and forth between an in-depth discussion of the essay film and its subtypes and detailed and insightful close readings of specific films.... He astutely remarks that what these films do is ask the film viewer to become a thinker, which is also, in fact, what his book does. This is a defining study of a vital and creative genre, a study that future books on the subject will have to cite.”

ANDRÉ DOMBROWSKI was named a member of the Institute for Advanced Study (School of Historical Studies) in Princeton for the academic year 2012–13. The residential membership will offer him the opportunity to concentrate on his next book project—tentatively entitled “Painting Time: Impressionism and the Modern Temporal Order”—which considers the relationship between Impressionism and nineteenth-century technologies of time-keeping.



André Dombrowski presents a paper entitled “Manet, Abstraction, Democracy” at the “Abstract Painting and Beyond” Conference, February 2012.

ANN KUTTNER received a Salvatori Research Award from the Center for Italian Studies and funding from the new SAS Summer Research Grant Fund for summer research in Rome for two projects: documentation and analysis of under-published and degraded reliefs on the Arch of Constantine, and research on Late Antique recycled Roman Imperial portraits. The SAS grant also assisted an invited presentation at the Triennial Festival of Classics at Cambridge University.

ROBERT A. MAXWELL was appointed Visiting Professor (Directeur d'études invité) at the École des hautes études en sciences sociales, Paris, for the spring semester 2011. The appointment allowed him to meet and exchange with scholars and advanced students while he presented a series of seminars. The seminar topics related to his current research on both the pictorial imaging of history in the eleventh and twelfth centuries and the space and temporality of dreams in Romanesque art.

MICHAEL W. MEISTER was invited by the American Institute of Pakistan Studies to participate in an international conference in Islamabad, Pakistan, January 2011, and awarded an AIPS Research/Lecture Fellowship for this summer.

ROBERT OUSTERHOUT received the 2011 Art + Design Distinguished Alumni Award from his alma mater, the University of Illinois at Urbana-Champaign, in recognition for his long (and continuing) career in teaching and publishing.



Professor Robert Ousterhout.

KAJA SILVERMAN is the recipient of the Andrew W. Mellon Foundation Distinguished Achievement Award in recognition of her exemplary contributions to humanistic scholarship. The Mellon awards are granted to support the decisive contributions the humanities make to the nation's intellectual life by honoring scholars who have made significant contributions to humanistic inquiry. The award of 1.5 million dollars will support her scholarly pursuits as an art historian and visual theorist as well as related arts programming that will increase opportunities for scholarship and teaching at Penn over the next six years.

DEPARTMENTAL TRAVEL GRANTS

CAMPBELL-McCOUBREY FELLOWSHIP

Liz Lastra, Emily Neumeier

LATNER FELLOWSHIP

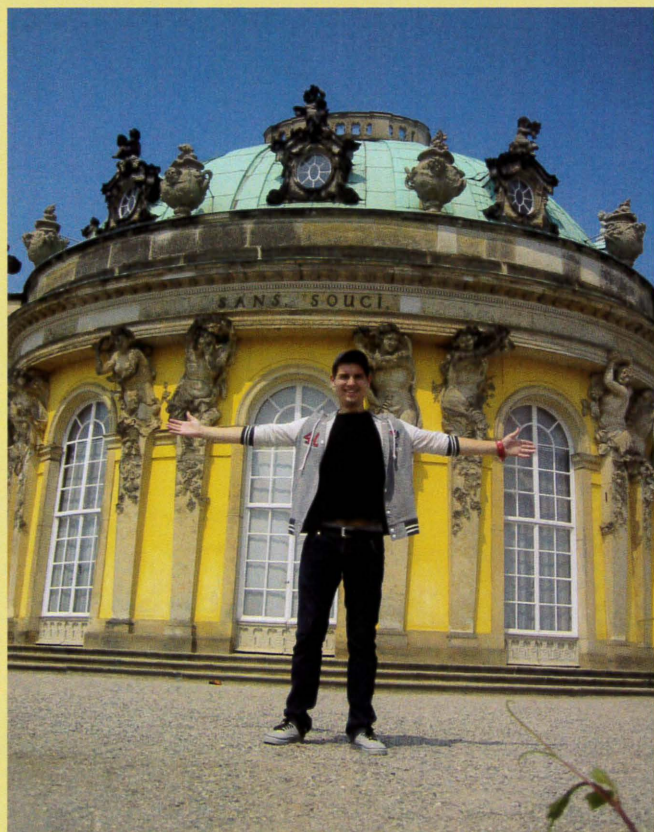
Heather Hughes, Alexander Kauffman

GOLDMAN RABINOWITZ FELLOWSHIP

Charlotte Ickes, Jamie Sanecki

THUNE FELLOWSHIP

Thadeus Dowad, Michael Falcetano, Hasbrouck Miller



Thadeus Dowad at Sanssouci Palace in Potsdam, Germany.

CINEMA STUDIES FLESCH AWARDS

BEST CINEMA STUDIES HONORS THESIS

Michael Gold

BEST CINEMA STUDIES ESSAY

Eliana Ritts, Jousha Roberts

BEST SCREEN PLAY

Tyler J. Stanley

BEST CINEMA STUDIES STUDENT ACTIVITY

Tamar Lisbona, Mary (Molly) Mitchell, Adrian Pelliccia

VISUAL STUDIES CHARLES WILLSON PEALE THESIS PRIZE



Visual Studies Thesis Prize winner, Margaret Kross, with her parents (left) and advisor, Richard Wesley (right).

Margaret Kross, "Destabilizations of Dwelling and Becoming Fluid: Mapping the Divergent Spaces of Robert Smithson and Gordon Matta-Clark"

Dorothy Melander-Dayton, "Freakshows: Blurring the Lines Between Reality, Fantasy, and the Assumed Persona"

Annie Stancliffe: "Convergent Parallels: Intersections of Live Action Film and Animation"

DAVID M. ROBB THESIS PRIZE

Pablo Barrera, "Yangjindang and Wonjijongs: The Syncretism of Chinese Thought and Korean Culture as seen in Hanok Architecture and Design"

Sol Jung, "Situating Korean Ceramics in the Discourse of Mingqi: Understanding the Curatorial Concerns Surrounding the 50th Anniversary at the Japan Folk Museum"

ARTH / AAMW GRADUATE AWARDS

HERITAGE FELLOWSHIP BY THE AMERICAN SCHOOLS OF ORIENTAL RESEARCH

Peter Cobb

HENRY LUCE FOUNDATION/ACLS DISSERTATION FELLOWSHIP IN AMERICAN ART

Alix Davis

HILLA REBAY GRADUATE SUMMER INTERNSHIP AT THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

Marina Isgro

SAS DISSERTATION RESEARCH FELLOWSHIP

Meg Andrews, Emerson Avery, Ruth Erickson, Kirk Nickel, Jordan Pickett, Ekin Pinar

SAS DISSERTATION COMPLETION FELLOWSHIP

Erin Kelley

PENN HUMANITIES FORUM ANDREW W. MELLON
GRADUATE RESEARCH FELLOWSHIP IN THE HUMANITIES

Erin Kelley

JAHF CHINO KAORI MEMORIAL ESSAY PRIZE

Jeannie Kenmotsu

BLAKEMORE FREEMAN FELLOWSHIP FOR ADVANCED
ASIAN LANGUAGE STUDY

Jeannie Kenmotsu

CHARLES K. WILLIAMS FELLOWSHIP IN ART HISTORY

Larissa Grollemond

PAUL MELLON CENTRE FOR THE STUDY OF BRITISH ART
AND ARCHITECTURE JUNIOR FELLOWSHIP

Miranda Routh

KRESS FOUNDATION TRAVEL FELLOWSHIP

Miranda Routh

SALVATORI GRANT FROM THE CENTER FOR ITALIAN
STUDIES

Daira Nocera, Jamie Sanecki, Emily Warner

A.G. LEVENTIS FOUNDATION GRANT

Anna Sitz

AAMW TRAVEL GRANT

Anna Sitz

AMERICAN CENTER OF ORIENTAL RESEARCH FELLOWSHIP

Theodore Van Loan

ORDER OF THE MEROVINGIAN DYNASTY SCHOLARSHIP

Emerson Avery, Justin Leidwanger

INSTITUTE OF AEGEAN PREHISTORY CORPUS OF AEGEAN
FRESCOS FELLOWSHIP

Nurith Goshen

NEHRU TRUST FELLOWSHIP

Nachiket Chanchani

FULBRIGHT FELLOWSHIP TO GERMANY

Nathaniel Manditch-Protas

PENN GRADUATE AND PROFESSIONAL STUDENT ASSEMBLY
RESEARCH AWARD

Masha Kowell

ZIGROSSER FELLOWSHIP AT THE PHILADELPHIA
MUSEUM OF ART

Ekin Pinar

SWANN FOUNDATION FELLOWSHIP

Masha Kowell

KOLB JUNIOR FELLOWSHIP

Meg Andrews, Peter Cobb, Jordan Pickett

ROME PRIZE

Meg Andrews

SAS DEAN'S SCHOLAR AWARD

Heather Hughes

FONTAINE FELLOWSHIP

Heather Hughes

DEAN'S AWARD FOR DISTINGUISHED TEACHING BY
GRADUATE STUDENTS

Isabel Suchanek

TAARII DONNY GEORGE YOUKHANA DISSERTATION PRIZE

Karen Sonik

PHILADELPHIA MUSEUM OF ART SUMMER FELLOWSHIP

Alexander Kauffman, Susannah Maurer

MELLON DISSERTATION COMPLETION FELLOWSHIP

Andrew Moisey

SACHS PROGRAMMING ASSISTANTSHIP

Erica Levin

ARTH / VLST UNDERGRADUATE AWARDS

WILLIAM LEVI TRAVEL FELLOWSHIP

Lane Rubin

VITTORINI PRIZE FROM THE CENTER FOR ITALIAN STUDIES

Lane Rubin

UNIVERSITY FOR FOREIGNERS OF SIENA TRAVEL GRANT

Lane Rubin

FULBRIGHT FELLOWSHIP TO SOUTH KOREA

Pablo Barrera

SELTZER FAMILY DIGITAL MEDIA AWARD

Megan Lewis Velong

MARY L. AND MATTHEW S. SANTIROCCO COLLEGE
ALUMNI SOCIETY UNDERGRADUATE RESEARCH GRANT

Ian Bussard, Bethany Morgan

HOESLEY DIGITAL LITERACY FELLOWSHIP

Virginia Senf

FOREIGN LANGUAGE ACQUISITION SCHOLARSHIP

Michael Falcetano

THE HOWARD AND SHARON RICH SCHOLARSHIP

Michael Falcetano

CURF PINCUS-MAGAZINER FAMILY UNDERGRADUATE
RESEARCH AND TRAVEL FUND GRANT

Thadeus Dowad, Tyler Ebeling

PHI BETA KAPPA

Jessica Bell, Samantha Bloom, Sol Jung, and Michelle Perlin

BURRISON ART GALLERY INTERNSHIP

Thadeus Dowad

FALL 2011

SEPTEMBER

- 16 Lothar Haselberger, “The Horologium of Augustus – Was There One?”
- 23 Michael Leja, “The Consolidated Image circa 1850”

OCTOBER

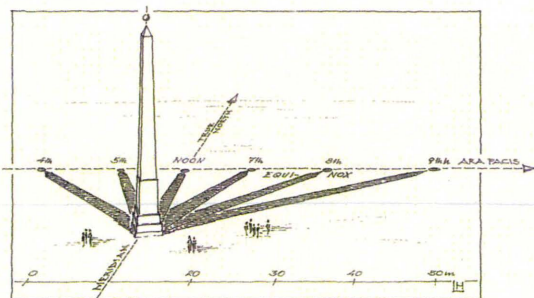
- 14 Lacey Baradel, PhD Candidate, “Geographic Mobility and Problems of Place in U.S. Visual Culture, ca. 1860–1915”
- 28 Natchiket Chanchani, PhD Candidate, “Fordings and Frontiers: Architecture and Identity in the Central Himalayas, ca. 600–1100 CE”

NOVEMBER

- 4 Michael Meister, “Taking Imaginative Leaps”
- 18 Kirk Nickel, PhD Candidate, “Moretto da Brescia: Plausible Histories on the Lombard Plain”

DECEMBER

- 2 Christine Poggi, “Mirroring the Law: Michelangelo Pistoletto, Santiago Sierra, Tehching Hsieh and Chantal Akerman”
- 9 Renata Holod, “Imported and Native Remedies for a Wounded Prince: Grave Goods from the Chungul Kurgan in the Northern Black Sea Steppe of the Thirteenth Century”



Shadows cast by the Horologium obelisk in the course of an equinoctial day, when the shadow tips formed a straight line that pointed towards the Augustan Ara Pacis, which is part of the current debate (drawing L. Haselberger).

SPRING 2012

JANUARY

- 20 Ekin Pinar, PhD Candidate, “The Machinic Artist and Decentered Subjectivity, 1963–79”
- 27 Christopher Nygren, Mellon Postdoctoral Fellow, “On Obdurate Paintings”

FEBRUARY

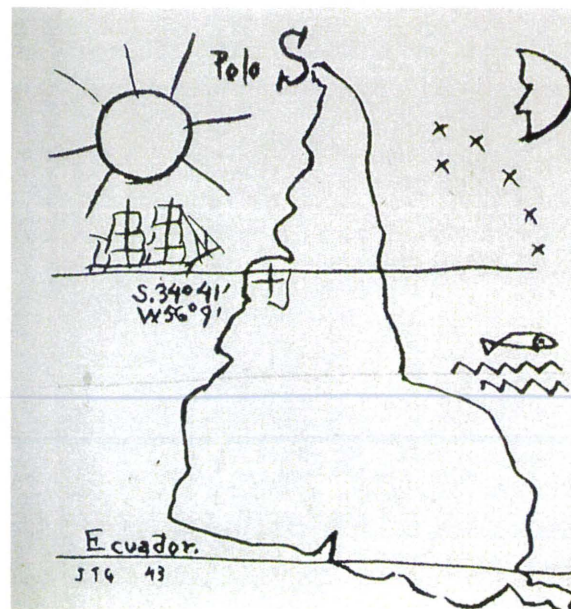
- 3 Ruth Erickson, PhD Candidate, “Assembling Social Forms: Sociological Art Practice in Post-1968 France”
- 10 Abstract Painting and Beyond Conference

MARCH

- 30 Miranda Routh, PhD Candidate, “The Idea of the Renaissance in British Architecture, 1750–1890”

APRIL

- 6 Andrew Moisey, Mellon Fellow, “Canaletto and the Empirical Picture”
- 13 Polo S: Reorienting Early American Art Symposium at the McNeil Center for Early American Studies
- 20 Robert Maxwell and Jack Hinton, Assistant Curator of Decorative Arts, Philadelphia Museum of Art, “Planning the 4th Annual Anne d’Harnoncourt Symposium (2012): Brief Remarks”



Joaquin Torres Garcia, *America Invertida*, 1943, drawing, Museo Torres García, Montevideo, Uruguay.

2011 SPONSORED EVENTS

SPRING 2011

JANUARY

- 21 Edward S. Cooke, Jr., Professor of American Decorative Arts, History of Art, Yale University, "Exemplar in Wood: Wharton Esherick and the Emergence of the Studio Furniture Maker"
- 24 Diane J. Reilly, Associate Professor, University of Indiana-Bloomington, "Art, Reform and Pedagogy in Cistercian and Carthusian Manuscripts"

FEBRUARY

- 2 Deborah Willis, Professor of Photography and Imaging, Tisch School of the Arts, NYU, "Posing Beauty in African American Culture"
- 14 Caroline Arcsott, Professor of Nineteenth-Century British Art, Courtauld Institute of Art, "William Morris's *Woodpecker Tapestry*: Evolution and Utopia"

MARCH

- 19 A Celebration of the Life of Malcolm Clendenin @ University of Pennsylvania's Architectural Archives
- 20 Visual Studies Bus Trip to DIA Beacon, Beacon, NY

APRIL

- 10 Bus Trip to Frank Lloyd Wright's Beth Shalom in Elkin's Park, PA with Professor David Brownlee
- 15 Global Cities: Sustainability, Penn and Philadelphia Conference
- 19 George Quasha, "Principle Art: The Poetics of Thinking" @ The Max Kade German Culture and Media Center
- 22 Visual Studies Senior Exhibition Opening @ Fox Gallery

MAY

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



Professor Gary Hatfield lectures on the visual theory of Decartes.

FALL 2011

SEPTEMBER

- 24 Numismatics Workshop, Stephan Heidemann, Associate Curator, Penn Museum
- 30 2011 Anne d'Harnoncourt Symposium: Exhibiting India's Art in the 21st Century @ Philadelphia Museum of Art

OCTOBER

- 5 Alexander Kauffman, History of Art PhD Candidate, "Philadelphia's 'Modern Museum': Exhibiting Avant-Garde Art at Mid-Century" @ Arthur Ross Gallery
- 13 Sachs Animate Art! Series: Robert Pruitt @ ICA
- 20 Sachs Animate Art! Series: Jennifer Levonian @ ICA
- 21 Third Annual Jack Warner Symposium on American Art @ Irvine Auditorium
- 25 Brian Baade, Painting Conservator/Researcher, University of Delaware, "Materials and Techniques of Old Master Paintings"

NOVEMBER

- 3 Hollis Clayson, Professor of Art History and Bergen Evans Professor in the Humanities, Northwestern University, "Sex and Electricity: Edvard Munch at the Window"
- 22 An Evening with Deborah Phillips @ International House
- 10 Sachs Animate Art! Series: Koto Ezawa @ ICA
- 29 Gary Hatfield, Professor of Philosophy, "The Embodied Eyes: On Seeing Distance Directly"
- 30 Muzahim Hussein, Iraq's State Board of Antiquities and Heritage, "Queen's Tomb at Nimrud" @ Penn Museum



Thadeus Dowad (center) with painting conservators at Undergraduate Advisory Board event.

CINEMA STUDIES



Professor Timothy Corrigan in action.

2011 was a busy year for Cinema Studies. We continue to offer a wide range of courses on global cinema, television, and new media; run the “Penn in Cannes” program; host a variety of talented filmmakers, screenwriters, and producers (Peter Greenaway and Julian Schnabel will be coming in the spring of 2012); and benefit from the wonderful opportunities offered by our visiting professors. This year we were able to provide courses by Professors Mia Mask (Vassar) and Ivone Margulies (Hunter), and in the spring we look forward to further courses by Professors Scott Bukatman (Stanford) and Alexander Galloway (NYU).

Timothy Corrigan had two books appear, *The Essay Film: From Montaigne, After Marker and American Cinema of the 2000s*, an edited collection that features an introductory essay by Corrigan on the decade and an essay by Karen Beckman on the year 2005. Corrigan also had the enviable job of directing Penn’s program in London, advising fifteen Penn students studying at King’s College London and leading them through the splendors of that always astonishing city. London came alive especially for Cinema Studies students as the BFI London Film Festival opened with a round-the-clock offering of new work by Chantal Akerman (*Almayer’s Folly*), Nanni Moretti (*We Have a Pope*), Aleksandr Sokurov (*Faust*), Yorgos Lanthimos (*Alps*), Nick Broomfield (*Sarah Palin—You Betcha!*), and a spectrum of new filmmakers from Asia, Africa, and South America. In one report from the field, Corrigan noted, “Our eyes never close in London.”

Peter Decherney’s book *Hollywood’s Copyright Wars: From Edison to the Internet* came out with Columbia University Press this winter. Drawing on his research regarding the influence of copyright on the film industry, Decherney filed an amicus brief in the Supreme Court case of *Golan v. Holder*. The case challenges a 1994 law that took non-U.S. works out of the public domain and restored their copyrights. Works affected by the law included Picasso’s *Guernica*, Fritz Lang’s film *Metropolis*, symphonies by Shostakovich, and potentially millions of additional works. Decherney’s brief showed

how Hollywood has benefited from the public domain throughout its history, and he argued that new artists need the same access to a strong cultural commons. He distilled his brief into an op-ed piece that ran in the New York Times (<http://nyti.ms/ofRrZf>) on the day the Court heard oral arguments in the case. A decision was expected before the Court session ended in January.

VISUAL STUDIES

Visual Studies is an interdisciplinary undergraduate program focusing on the theory, practice, science, and culture of vision. One of its premises is that the history of images offers a productive avenue into the study of vision, which is why the program is housed within the Department of the History of Art. The program’s faculty, however, are specialists in psychology, philosophy, and art, as well as art history. The depth of the program’s multidisciplinary nature is demonstrated by its flagship introductory course, “Eye, Mind, and Image,” which is the only course at Penn that can satisfy the College’s General Education requirements in either Humanities/Social Sciences or Natural Sciences/Math. The Visual Studies Program was introduced in 2003 and continues to grow. The number of senior majors increased from nine in 2010 to fifteen in 2011. Enrollment in the introductory course was capped at ninety-six for spring 2011 and has been raised to 120 for spring 2012.

Each Visual Studies major completes a senior project under the guidance of two faculty advisers who represent different disciplines. In May 2011, three seniors were awarded Charles Willson Peale prizes for their projects: Dorothy Melander-Dayton, Margaret Kross, and Annie Stancliffe. This year’s senior projects are well underway and were presented to advisers and guests on December 5–6. The topics address art/science thresholds (natural history illustrations, water conservation design, artistic translations of scientific principles, metamers), new media issues (digital manipulation of photographs, interactive digital conceptual art, remaking books), perception and psychology (color phenomenology, design and persuasion in advertising, emotion and embodiment in art), and sociological developments (new symbols of identity, coffee-house communities, education through art, assigning value to art). One senior, Megan Lewis Velong, won a Seltzer Family Digital Media Award for her thesis project, which gives her the use of \$1000 worth of digital technology for the year. Senior Bethany Morgan won a \$400 support grant for her project from Penn’s Committee on Undergraduate Research and Fellowships. Senior projects from prior years are documented on the Visual Studies Program website.

During the fall term the Undergraduate Advisory Board organized a trip to the New Museum in New York to see an exhibition of work by Carsten Höller, whose art transforms perceptual experience in dramatic and spectacular ways. Professor Gary Hatfield, Seybert Professor of Philosophy at Penn and former Director of the Visual Studies Program, presented a colloquium in November entitled “The Embodied Eyes: On Seeing Distance Directly,” which focused on the visual theory of Descartes. On February 16th, a new member of the Visual Studies faculty, Professor Orkan Telhan of the Fine Arts Department and a specialist in emerging design practices presented his work in the second of the program’s annual colloquia. Join us for the exhibition of completed senior thesis projects at the Fox Art Gallery in late April and May.



Visual Studies Senior Megan Lewis Velong experiencing the world upside down at Carston Höller's "Experience" exhibition at the New Museum.

ART AND ARCHAEOLOGY OF THE MEDITERRANEAN WORLD

Professor Kimberly Bowes has brought new enthusiasm and energy to the Graduate Group in the Art and Archaeology of the Mediterranean World as she assumed the role of Chair last summer. She replaces Robert Ousterhout, who completed his term at the helm. We welcomed three new students in 2011 and saw five dissertations defended in the course of the year. Justin Leidwanger completed his study "Maritime Archaeology as Economic History: Long-Term Trends of Roman Commerce in the Northeast Mediterranean" (adviser C. Brian Rose), before accepting a postdoctoral fellowship at the Institute for the Study of the Ancient World (NYU). Gabriel Pizzorno defended "Material Variability and Cultural Change: A Study of the Transition from Bronze Age to Iron Age in Northwestern Iran as Seen from Dinkha Tepe" (adviser Holly Pittman), and now holds a postdoctoral appointment at the Penn Museum. Stephan Zink completed "Octavian's Sanctuary of Apollo on the Palatine: Architecture, Site, and the Development of a Sacred Topography" (adviser Lothar Haselberger), and has accepted an appointment at the Eidgenössische Technische Hochschule in Zurich. Emily Modrall defended her dissertation on "Indigenous Identities in Punic Western Sicily" (adviser Jeremy McInerney); and Linda Meiberg defended hers on "Figural Motifs on Philistine Pottery and their Connections to the Aegean World, Cyprus, and Coastal Anatolia" (adviser Philip Betancourt). Our congratulations to them all.

Our students continue to impress us. In addition to organizing a very successful Friday lunchtime colloquium and taking charge of recruitment weekend, they also participate in conferences and win awards. Anna Sitz spoke at the 2011 Byzantine Studies Conference in Chicago; Kate Morgan, Steve Rennette, and Nurith Goshen delivered papers at the 2011 Meetings of the American School of Oriental Research, while Meg Andrews, Emerson Avery, Miriam Clinton, Beth Ann Judas, Colleen Kron, Justin Leidwanger, Linda Meiberg, Daira Nocera, and Amanda Reiterman spoke at the 2012 Annual Meeting of the Archaeological Institute of America. From the last event, Meg came away with the award for the best paper by a graduate student; Amanda was runner-up for the best poster. Among our many award-winners, Meg Andrews, Jordan Pickett, and Peter Cobb were named Kolb Junior Fellows in 2011. Meg

Andrews was also awarded a Rome Prize to the American Academy in Rome for 2011–12. Meg Andrews, Jordan Pickett, and Emerson Avery also received Penn Dissertation Research Fund awards, while Nurith Goshen received an Institute of Aegean Prehistory Corpus of Aegean Frescos Fellowship. Justin Leidwanger and Emerson Avery received scholarships from the Order of the Merovingian Dynasty.

CENTER FOR ANCIENT STUDIES

The Center for Ancient Studies at the University of Pennsylvania continues to bring together students and faculty, as well as members of the greater Philadelphia community, who share a passion for the ancient world, through the promotion and support of events pertaining to pre-modern societies. Under the direction of Professor Robert Ousterhout and graduate assistant Arthur Jones, CAS has sponsored or co-sponsored a variety of events across campus, ranging from individual lectures and workshops to symposia and international conferences.

This year CAS has supported lectures in Classics, AAMW, NELC, the Library, Medieval Studies, and History of Art. It co-sponsored the exhibit "Vaults of Heaven" (Oct. 2011–Feb. 2012) and the lecture series "Travel the World in a Day: Jerusalem" (Nov. 2011) at the Penn Museum, as well as the symposium "Ethnicity in the World of the Ancient Mediterranean," organized by the Classical Studies Department. In June it will again join forces with Classical Studies to co-sponsor the Penn-Leiden Colloquium on Ancient Values.

The annual graduate student conference, "Crowned Victor: Competition and Games in the Ancient World," will take place on March 2–3, 2012. It coincides with the "Year of Games" at Penn. This conference aims to explore the theme of competition in the ancient world and its associations with society at large, be it in the form of games or sports, interactions between members of a community, rivalries between communities, or the way culture and literature channeled competition.

The annual CAS symposium this year, organized by Professors Lothar Haselberger, Renata Holod, and Robert Ousterhout, "Masons at Work," will take place March 30–April 1, 2012. The symposium brings together specialists in various fields to examine building practices in the pre-modern world with an emphasis on structure and construction in ancient Greek, Roman, Byzantine, medieval, and Islamic architecture. Thirty-seven scholars from fifteen different countries will be participating.

Planning is now under way for a symposium on "Apocalypses," in coordination with the Penn Museum exhibit, "Maya 2012: Lords of Time," which opens on May 5, 2012. The symposium is scheduled for October 2012—that is, unless the Maya calendar has been interpreted correctly, and the world actually ends before then.

For more information on these and other events, visit the CAS website at: www.sas.upenn.edu/ancient.

BETH CITRON

Beth Citron (PhD 2009) is an Assistant Curator at the Rubin Museum of Art in New York, where she has organized a three-part series of thematic exhibitions on “Modernist Art from India.” The first part, on figuration, opened in November 2011, and the second and third parts, on abstraction and landscape, open in May and November 2012, respectively. (<http://rmanyc.org/the-bodyunbound>) Through these three themes, the series charts major movements and achievements by important artists in the decades surrounding India’s Independence from the British and Partition from Pakistan in 1947. Beth is also organizing an exhibition on work by Homai Vyarawalla, India’s first female photojournalist, who captured many important moments from India’s first decades after Independence, to open in July 2012. Last spring (2011), Beth taught a course on “Contemporary South Asian Art” in the Art History Department at NYU.

CATHLEEN FLECK

Cathleen Fleck (CAS 1990) joined the art history faculty of Saint Louis University in August 2010. She has recently been elected to serve as Vice President of the Italian Art Society from 2011–2013. Her involvement in the society stems from research and publications on the Angevin Court in Naples and on women as patrons and consumers of art in late medieval Italy. Cathleen is the author of a recent book, *The Clement Bible at the Medieval Courts of Naples and Avignon: A Story of Papal Power, Royal Prestige, and Patronage* (Ashgate, 2010), and is turning to a new project examining late medieval representations in Christian and Islamic art of key buildings in Jerusalem. Previously she acted as Assistant Dean in the College of Arts and Sciences at Washington University in St. Louis and as Assistant Curator of Manuscripts at the Walters Art Museum in Baltimore.

DARIELLE MASON

Darielle Mason (PhD 1995), the Stella Kramrisch Curator of Indian and Himalayan Art at the Philadelphia Museum of Art, won the 2010 Alfred H. Barr, Jr. Award for museum scholarship from the College Art Association for her edited publication *Kantha: The Embroidered Quilts of Bengal from the Jill and Sheldon Bonovitz Collection and the Stella Kramrisch Collection of the Philadelphia Museum of Art* (2009). The publication was accompanied by an exhibition showing selections from the two collections, on view at the PMA from December 2009–July 2010. She also delivered “Stitching Lives and the Lives of Stitches: Presenting Bengali Kanthas” at the 2010 Association for Asian Studies, and published the article “Ripples of Life: Bengal’s Embroidered Quilts” in *Hali: The International Magazine of Antique Carpet and Textile Art* (Spring 2010).

This fall, Darielle co-organized with Professor Michael Meister the Third Annual Anne d’Harnoncourt Symposium. She also published “Dwellers on the Threshold: Seven Works by Rabindranath

Tagore in the Stella Kramrisch Collection” in *Something Old, Something New: 150th Birth Anniversary Tribute to Rabindranath Tagore* (2011); lectured at Yale University, the Asian Art Museum of San Francisco, and the Philadelphia Embroiderer’s Guild; and presented a paper at the 2011 CAA Annual Conference.

THOMAS MORTON

Thomas J. Morton (PhD 2003) was selected for the Getty Foundation seminar, “Art of Rome’s Provinces,” and will travel to the UK and Greece with the seminar. In 2011 he presented a series of conference papers, including an invited paper at the William MacDonald Memorial Conference at the American Academy in Rome. In January of 2011 Thomas was elected Vice President for Societies of the Archaeological Institute of America, and he now oversees 108 local AIA societies. Two years ago, through the AIA, he created Apples + Archaeology, an educational outreach project for the metro Phoenix area, and approximately 2,000 schoolchildren have participated in the project’s programs. During 2011 he was nominated for two outstanding teaching awards (one national and one state level), and the American Institute of Architects–Arizona Chapter selected him as Educator of the Year.



Thomas with some of his students at the American Institute of Architects Awards Ceremony in October 2011.

D. FAIRCHILD RUGGLES

D. Fairchild Ruggles (PhD 1991) was the recipient of a short-term Senior Fellowship from CASVA in May and June of 2011, working on a project pertaining to the Alhambra that had earlier been presented at Renata Holod’s celebration symposium. Recent publications include *Islamic Art and Visual Culture: An Anthology of Sources* (Wiley-Blackwell, 2011), and an interview for the filmed documentary *Islamic Art: Mirror of the Invisible World* (Unity Productions, 2011). By the time this newsletter appears, her next edited volume will be in print: *On Location: Heritage Cities and Sites* (Springer). She has recently given papers at Bryn Mawr College, Dumbarton Oaks, the University of Tennessee at Knoxville, the International Medieval Congress at Leeds (UK), and the University of Cyprus, and will soon be presenting at the Dar al-Athar al-Islamiyyah in Kuwait. In addition to serving as program chair of the Joint PhD in Architecture and Landscape Architecture at University of Chicago at Urbana-Champaign, she was recently appointed Associate Department Head.

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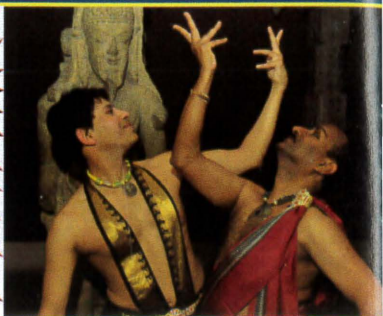
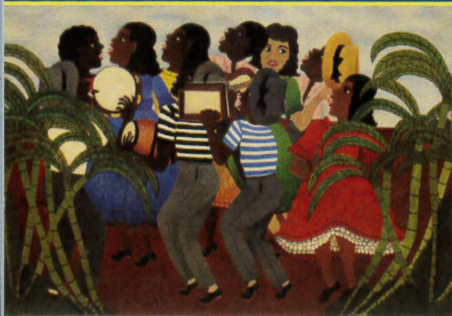
S. H. Raza; *Nude*, 1955; 19 1/2 x 24 1/2 in.; Mr. and Mrs. Rajiv J. Chaudhri Collection, from the Rubin Museum of Art's "Modernist Art from India" exhibition, curated by Beth Citron.

back cover, left to right: 1) Heitor dos Prazeres, *Roda de Samba (Samba Circle)*, 1957, oil on canvas. The John Axelrod Collection, Museum of Fine Arts, Boston • 2) History of Art graduate students: Liz Lastra, Quintana Heathman, and Rosa DeArmas • 3) Charline von Heyl, *P.*, 2008, acrylic, charcoal and crayon on linen, 82 X 74 inches • 4) Dancers Sridhar Shanmugam and Dr. Sanjay Doddamani at the Third Annual Anne d'Harnoncourt Symposium, "Exhibiting India's Art in the 21st-Century," Philadelphia Museum of Art, September 2011.

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