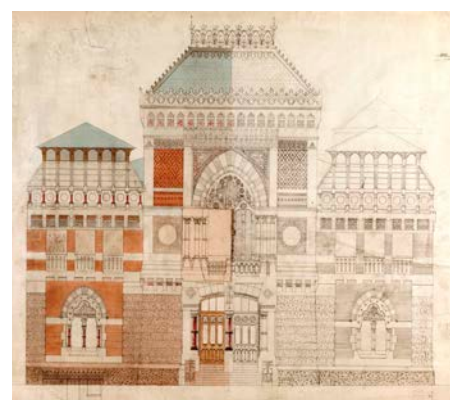
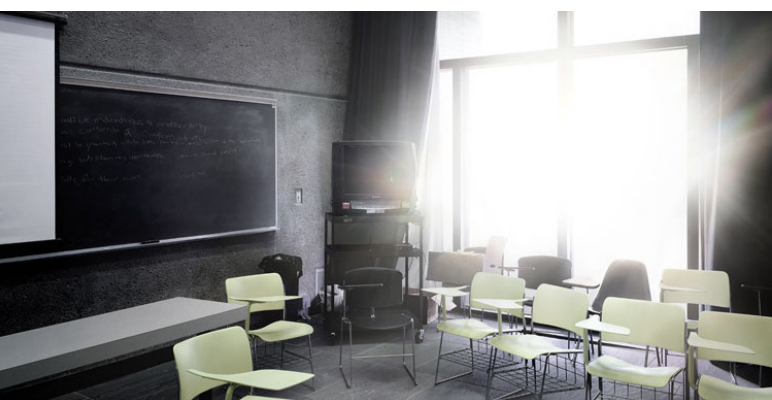




# SPRING 2021 NEWSLETTER

HISTORY OF ART DEPARTMENT | UNIVERSITY OF PENNSYLVANIA





# **SPRING 2021 NEWSLETTER**

HISTORY OF ART DEPARTMENT | UNIVERSITY OF PENNSYLVANIA

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Artwork and imagery for the front and back cover of the History of Art Department's Spring 2021 Newsletter was solicited by faculty, students, emeriti, and staff, and is reflective of each individual's feelings, thoughts, and interpretations about the year 2020. Image captions are listed from top left to bottom right, from front cover to back cover.

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Sunset photo from lockdown walk in the hills behind Settignano, Florence, Italy | Submitted by Sarah Guérin

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With bodies under siege, contesting ancient and contemporary assault, we struggle to see faces. Julio-Claudian bronze dynastic portrait fragments, Walters Art Museum (23.190), from Rome, first c. CE; photo, museum, Creative Commons license | Submitted by Ann Kuttner

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Like many others during the pandemic, I've been watching the birds: in the sea and land around Seattle, in the news from Central Park and elsewhere, and in Kerry James Marshall's recent paintings inspired by John James Audobon's *The Birds of America*. This page from the Impey Album shows a myna, or starling native to South Asia, with moths, caterpillar, and cocoon suspended in time on an Indian Jujube tree, moving between birth and death, rendered by Shaikh Zain al-Din as living portrait and still life. An apt metaphor for our present with its endless lockdown and strange rhythms, and a reminder of connection and disconnection with the non-human world. Shaikh Zain al-Din, *Brahminy Starling with Two Antheraea Moths, Caterpillar, and Cocoon on an Indian Jujube Tree*, 1777, opaque colors and ink on paper, Impey Album, Calcutta, India. Minneapolis Institute of Art | Submitted by Sonal Khullar

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This close-up of an ice bubble formation captured on the surface of an Alaskan pond by photographer Ryota Kajita is, for me, evocative of the isolation and inward-looking that we have all been practicing over the past months, seemingly floating outside the time/space continuum. In its abstraction, this piece collapses the micro- and macro-scales of the universe, reminding us that, in fact, everything is connected. When things lose a sense of scale and edges, new meaning and insights can emerge. Ryota Kajita, *Frozen Bubbles #3, Ice Formations*, black and white photograph, 2018 | Submitted by Anastasia Amrhein

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While convalescing in her DC home, Alma Thomas developed her signature painting technique by looking out her living room window at the patterns that the leaves of a holly tree made in the front yard. Similarly, during the spring semester I worked in my apartment at a table in front of two large windows that open out onto the backyard filled with trees. As I draft my dissertation proposal this year and spend more time with Thomas's paintings, a collaboration between her and a holly tree, I am reminded of how we relate to our surroundings in daily life. Alma Thomas, *Iris, Tulips, Jonquils, and Crocuses*, 1969, acrylic on canvas, 60 x 50 in., National Museum of Women in the Arts | Submitted by Tyler Shine

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No image is more appropriate to our current distress than Albrecht Dürer's *Four Horsemen of the Apocalypse*. Not only does it include famine (economic distress), war, and (what could be more appropriate?) plague, alongside Death on a pale horse, but it points to the degree to which bad leaders can gallop into disaster and overcome all restraints of state, church, or decency. Albrecht Dürer, *The Four Horsemen, from The Apocalypse*, 1498, woodcut, Metropolitan Museum of Art | Submitted by Larry Silver

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While Wojnarowicz utilized this image of a herd of buffaloes driven off a cliff as a sort of political allegory in the midst of the AIDS crisis, this image feels relevant today. 2020 has been a hard year for all of us, and maybe we can relate to the unfortunate fate of these buffalo. David Wojnarowicz, *Untitled (Falling Buffalos)*, 1988-89. Note: This image was also the cover art for *Art Aids America* by Jonathan David Katz and Rock Hushka | Submitted by John Willis

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The work of Bisa Butler is extremely important right now, as she aims to celebrate contemporary black identities. In this quilted composite portrait, Butler uses bright colors and patterns and integrates the African American tradition of quilting to show the rich history behind her vibrant and individual subjects. The work is strictly about black identities, which is fitting for our present-day fight for racial justice, and Butler is currently experiencing a well-deserved spike in interest in her work. Bisa Butler, *Southside Sunday Morning*, cotton and silk, 2018 | Submitted by Reese Berman

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One of the busiest piazzas in the world... | Submitted by David Young Kim



"Art Visualizing History," from *The Washington Post*, June 17, 2020, Photograph by John McDonnell of a projection of George Floyd on the Robert E. Lee statue in Richmond on June 10th, 2020 | Submitted by Lothar Haselberger

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This deserted classroom of Nancy Davenport's *Campus* series for me captures the blow that Covid-19 has struck to our traditional ways of gathering for the educational enterprise. This emptying out, this pause, has coincided with serious critiques of the forms that education has taken, giving rise to deep reflection about what we are trying to do and how we do it. In the rays of sunlight, I find a glimmer of the classroom as a space yet to be imagined, always in the making. Nancy Davenport, *Campus Series (Detail)*, Image courtesy of Nancy Davenport | Submitted by Karen Redrobe

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Towards the end of the nineteenth century, Odilon Redon produced a series of charcoal drawings of a helmeted woman. The covering over her mouth renders her mute—a haunting, and all too familiar vision, now, of what it looks like to have the site of verbal expression suppressed. Silenced with this muzzle and yet also protected with spikes, Redon's woman is both vulnerable and dangerous. Odilon Redon, *Armor*, 1891, charcoal and conté crayon, Metropolitan Museum of Art | Submitted by Shira Brisman

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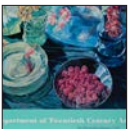
The new home of the Pennsylvania Academy of the Fine Arts, designed by the youthful Frank Furness, opened in 1876. Its innovation, its modernism, was an eclectic synthesis of modern engineering and French Renaissance, English Gothic, and Greek classical forms. Furness believed that the greatest art embraced the diversity out of which it was born and that the task of the artist was to create a new unity that respected the individuality of its constituent parts | Submitted by David Brownlee

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If it doesn't challenge you, it won't change you. Can't stop - won't stop. | Submitted by Darlene Jackson

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Janet Fish's *Raspberries and Goldfish* (1981), a still life, revels in the multiple dimensions and vibrancy of simple things lit by a window—a glass plate, a flower, a curtain, a fish. Seeing details all around me afresh as Fish does in her paintings has defined my way of looking at the world under the new pace and routine environments of quarantine. This particular painting, reproduced on a vintage poster that my parents bought many years ago, is with me everyday by my desk and connects me to family while we are apart. Janet Fish, *Rasperries and Goldfish*, 1981, oil on canvas, Metropolitan Museum of Art | Submitted by Jill Vaum

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When the world's problems begin to seem intractable or impossibly complicated, I focus on the tremendous progress that our society could make just by making changes that ought to be obvious. Valuing Black lives and trusting in science would be a fine start. Barbara Kruger gives another straightforward suggestion: Don't be a jerk. Barbara Kruger, *Untitled (Don't be a jerk)*, 1994, screen print on vinyl, 98 3/8 x 153 in. | Submitted by Jeffrey Katzin

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Jaune Quick-to-See Smith, *Indian Country Today*, 1996, acrylic and collage on canvas, purchased with funds provided by James R. and Barbara R. Palme, Palmer Museum of Art of The Pennsylvania State University | Submitted by Madeleine Nelson (AAMW)

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"Seeing Our Own Reflection in the Birth of the Self-Portrait," *New York Times* article by Jason Farago, September 25, 2020. Albrecht Dürer, *Self-Portrait with Fur-Trimmed Robe*, Alte Pinakothek, Munich | Submitted by Michael Meister

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Ara Pacis Augustae, or Altar of Peace of Augustus, Rome, inaugurated in 9 BCE, as seen from the exterior of the museum built for it by Richard Meier | Submitted by Mantha Zarmakoupi



I created this small and delicate work of art, along with fifteen others, in the first few weeks of quarantine, living temporarily with my partner and away from all of my art supplies. I used limited found materials and worked intuitively, and these creations are more about the restricted media and less about the content of the imagery. Each piece was an attempt to find the beauty within the meager, within the scarce, within the fear, and creating these meditative works kept me sane during March and April of 2020. *Quarantine 6*, mixed media and *Sports Illustrated* imagery on found cardboard, 3 in. x 3 in. | Submitted by Libby Saylor

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Mary Prince (1788-1833) was an abolitionist and writer born into enslavement in Bermuda. Her book *The Autobiography of Mary Prince* is the first autobiography of a Black woman published in Britain. Together with her testimony before the British Parliament, the book helped lead to the abolition of slavery across the British empire. Mary Prince and her legacy are an important symbol of the current moment as Black people across the diaspora continue to fight for freedom. As her story and work continue to gain the notoriety she deserves, Prince is a reminder that the words of the oppressed can bring about groundbreaking change. Dejon Simmons, *Mary Prince*, 2020, altered image | Submitted by Stephanie Gibson

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Utagawa Hiroshige, *Asakusa Ricefields and Torinomachi Festival (Asakusa tanbo Torinomachi mōde)*, from the series *One Hundred Famous Views of Edo (Meisho Edo hyakkei)*, 1857; published by Uoya Eikichi. Color woodblock print, Ōban tate-e 14 3/4 x 10 3/16 in. (37.4 x 25.9 cm). Mary A. Ainsworth Bequest, 1950.1445, Allen Memorial Art Museum | Submitted by Julie Nelson Davis

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Victims of the pandemic "Black Death" in fourteenth century Europe, as depicted in the Toggenburg Bible of 1411 | Submitted by Brian Rose

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*Effects of Bad Government in the City*, from a series of fresco panels by Ambrogio Lorenzetti, 1339, Sala dei Nove ("Salon of Nine"), Palazzo Pubblico, Siena, Italy | Submitted by Michael Leja

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Much of Lois Dodd's practice is defined by a deep attention to the commonplace, to the well-worn contours of everyday things, the tenuous line between isolation and seclusion. Her paintings deal often with passageways, namely windows or doorways, that offer meditations on being "inside looking out," a newly charged experience in times of quarantine. Entitled *The Painted Room*, this work captures something of the disorientation provoked by the lockdown's prolonged interiority. Lois Dodd, *The Painted Room*, 1982, oil on canvas, collection of the Farnsworth Museum, Rockland, Maine | Submitted by Ramey Mize

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Bronze plaque in the Louvre museum ca. eighth century BCE. The image is of the demon Lamashtu and a scene of conjuring to protect against the disease that she brings | Submitted by Holly Pittman

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The United States Postal Service issued a new series of stamps on May 21 honoring four of the leaders of the cultural efflorescence best known as the Harlem Renaissance. A groundbreaking historian and activist, Arturo Alfonso Schomburg (1874-1938) gathered the world's largest collection of books, prints, and objects related to Black life and culture in the Americas, which forms the core of what is today the Schomburg Center for Research in Black Culture at the New York Public Library. Although Schomburg achieved recognition, Afro-Latinos are often overlooked in the histories of Black and Latinx peoples in the United States. The stamp - commissioned and designed by two white men - epitomizes the longstanding and increasingly urgent task for people of color to be the authors of our own stories. Gary Kelley, Arturo Alfonso Schomburg, *Voices of the Harlem Renaissance* series, USPS, Summer 2020 | Submitted by Hilary Whitham Sánchez

# LETTER FROM THE CHAIR

Dear Alumni and Friends,

None of us are sorry to watch 2020 fade into the rear-view mirror. No year in living memory has presented such challenges and caused so much anxiety and distress for our students and faculty. The record will show that in March, during spring break, the coronavirus pandemic forced Penn's campus to close and all classes to move immediately to online presentation. The Jaffe Building remained closed and courses entirely online for the rest of the year. In early June the murder of George Floyd by police in Minneapolis provoked outrage and Black Lives Matter protests across the nation, including Philadelphia. Reckoning with structural racism became an urgent necessity in the department and the university just as in the country at large. In September, the financial costs of the continuing campus closure brought serious budget cuts to all university departments and programs, History of Art included. The normal challenges of teaching and learning were multiplied, magnified, and complicated by these factors and ripple effects, including homeschooling young children, tending to one's own health and that of family and friends, lack of access to books and libraries, restrictions on travel, physical isolation, and an abundance of horrific breaking news.

As horribilis as this annus was, it was also remarkably mirabilis. Prior to this year the department faculty largely had resisted converting courses to online delivery, partly out of a desire to preserve options for close study of material artifacts and media, partly out of worry about its implications for the future of university education. When the pandemic left no choice, everyone—students, staff, and faculty—took the leap into remote teaching and learning with astonishing brilliance, ingenuity, and commitment. Some of their innovations involving Canvas, Zoom, Panopto, and Perusall will continue to shape our teaching even after we have returned to campus classrooms and museums. Our department colloquia also moved to online format, with Professors Brisman, Dombrowski, and Zarmakoupi managing the transition. That alumni all over the world were enabled to participate in this cherished departmental institution was no small benefit.

During June and July, the faculty—with extensive input from students—collaboratively formulated an ambitious anti-racism action plan. This document formalized the department's commitment to diversity, equity, inclusion, and access in all of its activities, and it pledged to further develop initiatives in pursuit of anti-bias in all its forms. Part of the plan was a list of some twenty actions we felt the university should take—a list that was presented to the deans. We were first among the humanities departments at Penn to develop such a plan, and chairs of other departments requested copies as an aid to framing their own versions. The anti-racism initiatives announced by the School of Arts and Sciences in December showed the influence of History of Art's activism. Important changes in the department and the university have already begun to take shape.

One of the most visible changes in the department is the result of efforts ongoing for years—the arrival of several new faculty. The Spring 2020 departures of our distinguished and beloved colleagues, David Brownlee and Kaja Silverman, were offset by the appointments of four stellar new additions:

- Huey Copeland, BFC Presidential Associate Professor (currently Andrew W. Mellon Professor at CASVA)
- Jonathan Katz, Associate Professor of Practice and Interim Director of Gender, Sexuality, and Women's Studies (GSWS)
- Sonal Khullar, W. Norman Brown Associate Professor of South Asian Studies
- Chenshu Zhou, Assistant Professor of Cinema and Media Studies

See the department website (and the faculty reports in this newsletter) for more information about these exceptional scholars.

One of the changes of the past year that was nearly invisible to many was the relocation of departmental administration out of Jaffe and into the home offices of our extraordinary department administrators, Darlene Jackson



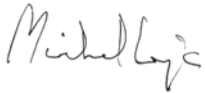
and Libby Saylor. They worked with our peerless technology guru, Nick Marziani, to set up home bases that allowed them to keep the department running smoothly from afar. Additionally, Libby managed permissions for faculty and students to enter Jaffe during the lockdown, and Darlene made regular trips to the nearly vacant building to keep mail delivery operating and to oversee faculty office renovations.

All things considered, the department weathered the turbulence and the dangers of the past year surprisingly well. The pictures on the front and back covers of this newsletter document the struggles and the survival strategies of some of the members of our community. We owe the concept and the design for this beautiful collage to our artist-administrator, Libby Saylor. The pictures and captions contributed by faculty and students provide a touching, personal record of our community's thoughts and experiences in a momentous year.

In 2017 we launched the History of Art Mentors Fund to support the research, training, and mentoring of the next generation of art historians. We encourage you to give a gift in honor of a professor or professors who have supported you by going online to <https://www.sas.upenn.edu/arhistory/gift>, and we thank you in advance for your generosity.

Each year, we end this letter by listing those who have helped to sustain the activities of the History of Art community. A special thank you goes to our invaluable donors, listed on the following page.

Warm wishes for a healthy, peaceful, and hopeful 2021,



Michael Leja  
James and Nan Wagner Farquhar Professor of History of Art

## INTRODUCING



Huey Copeland (left)  
Chenshu Zhou (right)



Sonal Khullar (left)  
Jonathan Katz (right)

# THANK YOU TO OUR DONORS

## 2020 CONTRIBUTIONS

- Mr. and Mrs. Mario Covo  
*In honor of Leah Goldman Rabinowitz's birthday*
- Richard N. Hyman, GFA'61  
*In memory of Professor Frederick Hartt and in honor of Professor Larry A. Silver*
- The Institute for Aegean Prehistory
- Steven D. Latner, C'73, parent
- Constance C. McPhee, G'88, GR'95 and Henry R. McPhee III, WG'85
- Steven Alan Melnick, C'91  
*In honor of Dr. Leo Steinberg*
- Clifton C. Olds, GR'66
- Leah Goldman Rabinowitz, CW'68, and Allan C. Rabinowitz
- Todd E. Siff, C'89
- Richard M. Thune, C'69, and Lindsey R. Thune, parents
- William R. Valerio, G'87, WG'04
- Charles K. Williams II, GR'78, HON'97
- Robin Brentwood Williams, G'90, GR'93

## HISTORY OF ART MENTORS FUND

Your gift honoring the History of Art Department's outstanding professors will support the research, training, and mentoring of the next generation of art historians.

To make a contribution online or by mail, visit:

<https://arth.sas.upenn.edu/gift>

Image: From top to bottom, left to right, Faculty Emeriti Christine Poggi, Robert Ousterhout, David Brownlee, Michael Meister, Kaja Silverman, Renata Holod, Larry Silver, Cecil Lee Striker, Lothar Haselberger, Elizabeth Johns, Malcolm Campbell, Jonh McCoubrey, Frederick Hartt



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## SPRING 2021 HISTORY OF ART NEWSLETTER

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# SPRING 20 COURSE HIGHLIGHTS

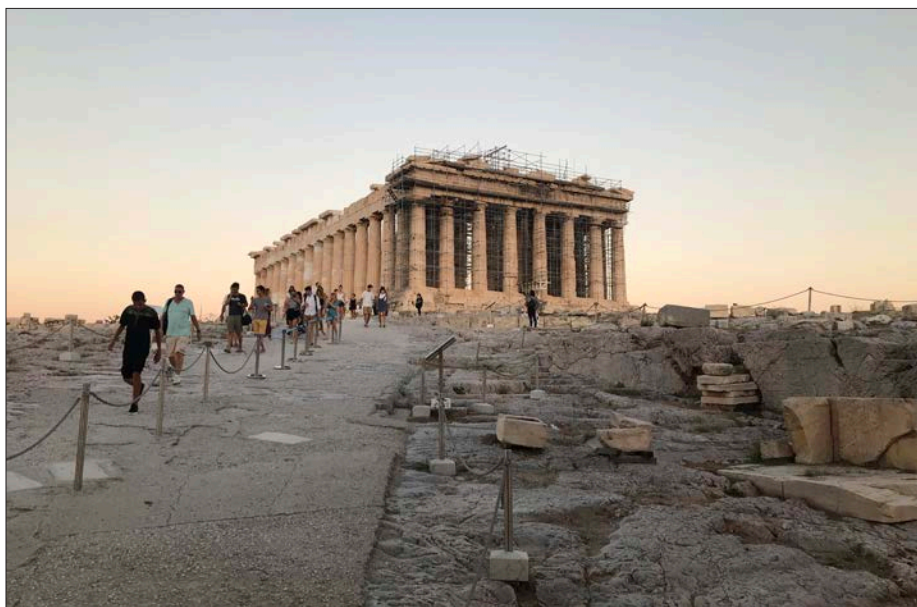
SPRING 2020

## THE PARTHENON: THE MANY LIVES OF A MONUMENT

Mantha Zarmakoupi | Penn Global Seminar

In Spring 2020, Prof. Zarmakoupi taught a Penn Global Seminar entitled "The Parthenon: The Many Lives of a Monument." The seminar was designed so as to combine a semester-long study of the monument with a short-period visit to Athens over Spring Break (March 6-15, 2020) in order to deepen students' understanding of concepts discussed in the classroom. The seminar addressed the Parthenon's design in the fifth century BCE, its many lives in the Roman, Byzantine, and Ottoman periods, its aftermath as a ruin, its restoration as a monument, as well as its meaning as a national and cultural symbol in the modern period. By addressing the history of the building as a ruin and the important work of its restoration as a monument after the nineteenth century, the course tackled the aesthetics of "purity" intertwined in the planning of interventions on ancient ruins, and elucidated the ways in which such interventions are entwined with national and supranational debates about cultural identity in the discourses of modernity. The visit to Athens was cancelled due to measures taken to prevent the spread of Covid-19, but Prof.

Zarmakoupi and the students enthusiastically continued their meetings virtually in the second half of the spring semester. Students presented their planned on-site presentations of individual architectural monuments, archaeological sites, and art objects in the new virtual environment of the classroom and the class was transported to Athens through images, videos, and 3D reconstructions. Image: View of the Parthenon from the west, © Mantha Zarmakoupi.



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SPRING 2020

## TRESS COLLECTION: JAPANESE ILLUSTRATED BOOKS

Julie Nelson Davis | Curatorial Seminar

In 2019-20 Julie Nelson Davis taught two curatorial seminars for an upcoming exhibit of the Arthur Tress Collection of Japanese Illustrated Books for the Goldstein Gallery in the Kislak Center of the Van Pelt Library. Over the course of the academic year, students worked as curatorial teams in the two seminars, making close studies of selected books, designing a website, and proposing case designs on historical, aesthetic, and other themes for the exhibit planned for Spring 2021. Davis conceived of both seminars to take up issues around the artist's eye, the craftsman's hand, and the collector's practice to engage the history





of the Japanese book, the history of the collection, and Arthur Tress as a world-renowned photographer. Working with Kislak curator John Pollack, Davis designed both seminars as object-based, with classes meeting in the Kislak Center. Each session opened with seminar tables filled with books relating to each week's theme. Students selected books from these groupings, then pursued "adopt-a-book" assignments, writing up catalogue entries for the project website and

catalogue. In order to understand the materiality of the book more fully, students learned about paper, had hands-on sessions printing from woodblocks and binding books, as well as made close studies with library conservators.

Both seminars gave short presentations about their adopted books with Arthur Tress, learning more from Tress about his own experience with the books. The fall semester course concluded with team projects proposing layouts for thematic cases in dialogue with Tress's photographs. In March, when all teaching suddenly transitioned to the online format, the seminar shifted from an entirely object-based to an entirely virtual experience. With plans to do final, in-person layouts for cases made impossible, the spring seminar rallied to work on deeper studies of single objects, on themes, or on layout proposals.

Throughout, the teams engaged the relationship between Tress's photography and the collection, and in the spring Jonathan Katz spoke with the class about Tress as a photographer, reflecting too on his inclusion on Tress photographs for numerous exhibitions. Recently, some Penn alumni have gifted the Library with a representative grouping of Tress's photographs, numbering some 2,500 examples spanning the whole of his career. Selections of these will also be included in the exhibition.

While the exhibit has also been postponed, with a date yet uncertain, Davis, Pollack, Tress, and the students continue to confer on the catalogue, labels, and programming. Davis, Tress, and several students also gave a talk for the Penn Alumni Association on the project, available online (<https://tinyurl.com/y4fw3nbx>). More information is available on the seminar website (<https://web.sas.upenn.edu/tressjapanese/>). Image: In the conservation lab.

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SPRING 2020

## **METHODS OF OBJECT STUDY: UNDERSTANDING WORKS OF ART ON PAPER**

Nancy Ash, The C. K. Williams, II, Senior Conservator of Works of Art on Paper; and Thomas Primeau, Paper Conservator | Philadelphia Museum of Art

"Methods of Object Study: Understanding Works of Art on Paper" was an immersive Spring 2020 seminar designed to introduce Penn students to understanding the material aspects of drawings, prints, and collages. The instructors, Philadelphia Museum of Art Paper Conservators Nancy Ash and Thomas Primeau, held the class in the Museum's Paper Conservation Laboratory. The seminar stressed the importance of developing



the visual literacy essential for connoisseurship of works of art on paper. They challenged students to consider why an artist would choose a particular paper and how the inherent qualities of a material affect the visual impact of a piece. Students learned about the subtle characteristics of papers and media, essential methods and tools for examination, and appropriate terminology for describing materials. By mid-semester, students had used their new close observational skills to study hundreds of works from the collection and had discussed physical characteristics of papers,

dry drawing materials, watercolors, inks, and their implications for the completed artwork—its appearance, purpose, historical context, condition, and conservation.

Plans changed abruptly with the onset of the Covid-19 pandemic, turning a course on direct object study into one of “virtual object study.” Fortunately, before spring break each student had selected two works from the Museum’s collection for their final projects. With a few days’ notice the instructors scrambled to assemble an array of high-resolution images and photomicrograph details of the chosen works. The “virtual” sessions consisted of slide lectures and class discussions on prints, collage, artist’s books, and technical analysis. Despite some connectivity issues for students in remote locations—Los Angeles, Mumbai, Lahore—all were highly engaged. The students rose to the challenge with their online presentations and final papers, in which they discussed research on their chosen works within the context of each artist’s creative practices. Image: Using a microscope-mounted camera, PMA Paper Conservator Nancy Ash shows details of an Arthur Dove encaustic painting on paper.

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## FALL 20 COURSE HIGHLIGHTS

FALL 2020

### THE PRINTED IMAGE

Shira Brisman | First Year Seminar



In Fall 2020, Prof. Shira Brisman taught a first-year seminar entitled “The Printed Image.” From California to Panama, Penn students gathered weekly in a virtual classroom from their homes. The approach of the course was to blend the history of technology with social history. Together, students learned about the tools and techniques of printmaking. They drew upon digitized collections across the world that enable close-up examination to test their skills at determining how a work was made. Topics included the use of print as devotional stimulus, encyclopedic catalogue, ethnographic documentation, science fiction, professional promotion, and political propaganda. Each printmaker from an early moment in the history of the medium—Dürer, Baldung, Segers, Rembrandt, Goya, Warhol—was paired with a contemporary artist also working in the reproducible medium.

Discussions frequently fell to the question of the role that prints play in constructing communities, reifying prejudices, or sowing social dissent. For one assignment, students were asked to study the calling cards of Adrian Piper, an artist who first in 1986 used offset lithography to issue notifications to people who had made racist remarks. Seminar participants then designed their own calling cards based on social interventions they wish they could initiate but often don't feel they have the courage to make in the moment. Some students' cards addressed aspects of their own identities and the prejudices that they often face; others spoke to the difficulty of confronting non-mask-wearers in public or trying to convince an apathetic or disillusioned citizen to vote. One student wished to address the frequent situation of having conversation impeded by the presence of another's smartphone.

For their final project, students collaborated on making an emblem book, "Surviving College in a Pandemic." Each contributed a motto, image, and explanation. These were aimed at offering advice and support to fellow students about how to persevere and connect with one another in a time of disease and distance. Image: Yoni Perla (BA'24) Calling Card, "As you are using your phone right now, you cannot hear me. You may be unaware that you are not listening, but I know. If you must handle something important, please tell me, and I'll be on my merry way. But if you wish to actually have a conversation, I ask that you put your phone in your pocket."

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FALL 2020

## SPIEGEL-WILKS SEMINAR: ELIJAH PIERCE'S AMERICA

Aaron Levy | Curatorial Seminar at the Barnes Foundation

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The Fall 2020 Spiegel-Wilks Seminar engaged the Barnes Foundation exhibition "Elijah Pierce's America" (September 27, 2020-January 10, 2021) as well as a series of larger questions concerning the role and responsibility of museums in the contemporary struggle against anti-Black racism and subjugation in all its forms. Each week, seminar participants interacted with curators, archivists, educators, and other staff at the museum, including Executive Director and President Thom Collins, who co-taught the course. The class was also joined by Deputy Director Martha Lucy; Chief Curator Nancy Ireson; and Deputy Director for Audience Engagement & Chief Experience Officer Val Gay, among many others.



Elijah Pierce (1892-1984) was a self-taught woodcarver whose handcrafted works reacted to life in twentieth-century America. One of the first generations of African Americans born into freedom, his remarkable narratives depict religious parables, autobiographical scenes, episodes from American politics, and figures from popular culture. This seminar approached both Pierce's work and Alfred Barnes's commitment to Black Modernism as a frame for understanding the cultural politics of the present moment, and the role that art can play in the larger struggle for justice in society. Image: Kojo Kamau, *Your Life*, 1974, gelatin silver print, Mary Ran Gallery.



FALL 2020

## READING AGAINST RACISM

Karen Redrobe | Graduate Seminar

Prof. Karen Redrobe imagined "ARTH 792: Reading Against Racism," as a way to catalyze deliberate, collective, creative, and long-term anti-racist, anti-imperialist intellectual work in the pedagogical realm across humanities fields. She wanted to foster space and time for public and private reflection on the question of how to create more just and inclusive academic modes. The course design process was participatory. Students, faculty, and staff members from inside and outside the department made suggestions over the spring and summer, and Prof. Redrobe then worked with PhD student Dixon Li (CIMS) and Dr. Jamiella Brooks of the Center for Teaching and Learning, who each also led some discussions, to generate a syllabus that critically engaged a range of topics including: racism and psychic life; trans-aesthetics; the operations of whiteness; institutional diversity initiatives; the importance of Black Studies and Black Feminism; silence; and transformational pedagogy. Prof. Redrobe hoped that the course would be both intellectually stimulating and professionally practical, and would generate ideas for implementation in the classroom. She learned an immense amount during the Fall 2020 semester and thanks everyone who contributed to the course. Special thanks to the Penn Provost's Office for a Campaign for Community Grant that allowed students in the class to buy books that helped them prepare their syllabi and deepen their understanding of what anti-racist scholarship might be in their particular subfields.



History of Art PhD student Ryan Eisenman had two primary goals in developing his syllabus. The first was to introduce students to a diverse range of scholars and approaches to the "European Middle Ages." He incorporated authors who may typically be encountered in classes on Byzantine or Islamic art, or who work outside of art history (primarily literary scholars). The second was to disrupt a sense of progress that lurks in the shorthand of periodization and a strictly chronological approach. Eisenman organized the syllabus

thematically; art of the Valois and Burgundian courts, for example, occurs in all four themes, allowing students to encounter that art across the semester and to recognize resonances with objects from different temporalities/geographies. He further attempted to limit his use of "medieval" in the syllabus, even removing it from the title of the course ("Introduction to European Visual Culture, 450-1450 CE"). These goals also opened up other possibilities: choosing themes which consider issues relevant to the twenty-first century, like identity categories and globalization, and reflecting on different methodologies throughout the course.

History of Art graduate student James Miller studies art of the United States and, in Fall 2020, served as a teaching assistant for the survey course of the same subject. Miller's syllabus seeks to spotlight the construction of history in a variation of an American art survey. A motivating issue for the proposed syllabus is considering how students might gain an understanding of important traditional narratives of US art while simultaneously being trained to interrogate how these narratives are shaped and what they mean. Recitation discussions with students have been invaluable to Miller's thinking. Miller notes that some of the most salient moments have been discussions that ask questions reaching beyond a single lecture and examining bigger disciplinary narratives. Readings for the seminar have challenged Miller to bring out the construction of history alongside its presentation. Miller hopes this approach will re-enforce a sense of agency in students in relation to what history gets promoted, and what needs revision." Image: From Ryan Eisenman's syllabus, "Introduction to European Visual Culture, 450-1450 CE."



# JILL AND JOHN AVERY LECTURE IN THE HISTORY OF ART

NOVEMBER 5, 2020

## "THE COMPRESSED IMAGE AND THE MODERN HISTORY OF GREEK ART"

Milette Gaifman | Professor of Classics & History of Art, Yale University

The Jill and John Avery Lecture in the History of Art was originally scheduled for Spring 2020 (cancelled due to measures taken for the spread of Covid-19). Instead, the department had the pleasure and honour of hosting Prof. Gaifman virtually on November 5th, 2020. Prof. Gaifman is a professor of Classics and Art History at Yale University and the Coeditor-in-Chief of the *The Art Bulletin*, a position she shares with Lillian Lan-ying Tseng of New York University. Prof. Gaifman's scholarship has transformed the field of ancient Greek art and archaeology by her novel approach to old topics in the field—such as figural representation and reproduction, as well as ritual. Her first monograph entitled *Aniconism in Greek Antiquity* (Oxford University Press, 2012) interrogated the limits of Greek figurative representation. Her recent book on the *Art of Libation in Classical Athens* (Yale University Press, 2018) addresses the corporeal and performative dimensions of Greek art. Prof. Gaifman's Avery talk examined how classifications and



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taxonomies shape our understanding of Greek art and architecture in the modern era. Her talk focused on the Choregic Monument of Lysikrates in Athens (335/336 BCE) to shed light on the ways in which publications such as James Stuart and Nicholas Revett's *Antiquities of Athens* (1762) and Eduard Gerhard's *Antike Bildwerke* (1827-44) compressed our understanding of monuments by privileging specific views and vantage points that established ideas and perceptions of Greek art and architecture. Her analysis of the Choregic Monument of Lysikrates disentangled the taxonomy of these established ideas to clarify its viewership, meaning, and function as a Dionysiac monument. Image: Dionysos cup by Exekias, Athenian, 6th c. BCE, interior view (Munich, Antikensammlungen KM3179).

# INCUBATION SERIES

"WAYS AWAY" | JANUARY 17, 2020 | FJORD GALLERY



This exhibition brought together five artists whose varying works contemplated the feelings of separation brought about by distance or time, and the familial bonds that persist, fade, or transform as a result. These works meditated on mental health legacies, cultural and generational divides, distant memories felt deeply in the present, and the transmutation of objects both mundane and divine. Drawing on a diverse range of media and practices, these artists pointed to what is perceived as far away—a memory, a mother, a tradition, or a home—and gave them new form. This exhibition featured the work of artists Elisabeth Durham, Jane Fentress, Xinyi Hu, Kyuri Jeon, and Sonnie Wooden. This exhibition was curated by Meg Hankel and Tyler Shine. Image: Elisabeth Durham, *A Presence of Absence*, 2019, inkjet print on linen.

"REAR WINDOW" | FEBRUARY 15, 2020 | PILOT+PROJECTS



7 Drawing from both contemporary and historical understandings of observation, the artists in "Rear Window" deployed still and moving images, new media technology, and sculpture to blur the boundaries between self and other, subject and object, and voyeurism and surveillance. From the particular vantage points of Austin Fisher, David Johnson, Jessi Ali Lin, Rebecca Naegle, and Emmanuela Soria Ruiz emerged new ways of understanding the formation of subcultures within music fanbases, new modes of animating matter, trenchant critiques of the sexualized gaze, and strategies for resisting the ever-persistent scrutiny of surveillance capitalism. This exhibition was curated by Lauren Downing and Tausif Noor. Image: David Johnson, *Chase Bank, Ficus Benjamin, 2:15 AM* (2019), inkjet print, plexiglass.

"AFTER EFFECT" | MARCH 6, 2020 | AUTOMAT



The artists in this show concerned themselves with what happens when materials, structures, and knowledge linger beyond their life expectancies and complicate their original meanings. Four works by Evan Curtis Charles Hall, Joseph Painter, Valentina Soto Illanes, and Julian Zeidler explored what is built to last in the face of the inevitable devolution of objects, myths, and information over time. By foregrounding the generative powers of duration and decay, their works in photography, video, sculpture, and painting asked us to extend our encounters with the visible past the horizon of legible form and into the space where content breaks down and begins the process of re-formation. This exhibition was curated by Ginny Duncan and Jalen Chang. Image: Valentina Soto Illanes, *Unfired Drawing*, unfired clay, paper, 2019.

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*The Incubation Series is made possible by the generous support of The Sachs Program for Arts Innovation, the Department of Art History, School of Arts and Sciences, and the Department of Fine Arts, Weitzman School of Design at the University of Pennsylvania.*

# VIRTUAL COLLOQUIA



The department's last in-person colloquium of 2020 was Ivan Drpić's "Mosaics, Metals, Mining, and Money: Paintings for the Serbian Royalty, Thirteenth to Early Fourteenth Centuries" that took place in the Howard and Sharon Rich Seminar Room in the Elliot and Roslyn Jaffe History of Art Building on February 28, 2020. As stay-at-home orders due to the Covid-19 pandemic reached the University of Pennsylvania around mid-March, our committed students and faculty took this unforeseen turn of events as an opportunity to

continue showcasing innovative scholarship virtually. On April 10, 2020, the department hosted the first Virtual Colloquium via Zoom, with three more to follow. Switching to virtual presentations entailed the loss of meeting in person, but the Jaffe community also found many surprising new formats to share ideas about art and history via Zoom. Below are the first four Virtual Colloquia hosted by the History of Art Department at Penn. Please feel free to revisit them online.

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APRIL 10, 2020

## **"COPING WITH CONTAGION (IN THE ARTS)"**

Round table, moderated by Shira Brisman

APRIL 17, 2020

## **ANDRÉ DOMBROWSKI, "THE TRASH AT MANET'S FEET"**

Lecture, followed by Q&A

APRIL 24, 2020

## **"THE ARTS AT HOME"**

Round table, moderated by André Dombrowski

MAY 1, 2020

## **SHIRA BRISMAN, "HOW TO AVOID A DEAD END: CHRISTOPH JAMNITZER'S BID"**

Lecture, followed by Q&A



# FACULTY UPDATES

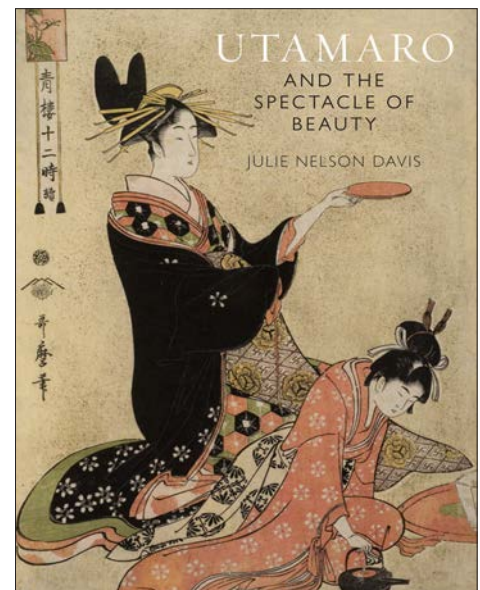


## SHIRA BRISMAN

For Shira Brisman, the summer of 2020 brought the publication of two articles that advance the research on her current book project, “The Goldsmith’s Debt.” One appeared in the *Zeitschrift für Kunstgeschichte*, the other in *Grey Room*. She delivered invited lectures at Princeton, the University of Wisconsin-Madison, and Johns Hopkins University. With Caroline Fowler, she co-organized “Paper Ecologies in the Early Modern World,” a two-day conference hosted by the Huntington that gathered together scholars from multiple continents and disciplines. Though the pandemic prohibited the gathering to take place in the gardens of San Marino, the move to the virtual format allowed over three hundred audience members to attend. In Fall 2020, Brisman enjoyed teaching two seminars, co-organizing the department’s Friday afternoon colloquia, and participating in a dynamic weekly discussion surrounding the topic of “choice” as a faculty fellow at the Wolf Humanities Center.

## JULIE NELSON DAVIS

9 begins by thanking colleagues, students, staff, alumni, and others—all of you reading this—for your resilience and strength during this challenging year. Teaching online has offered the chance to rethink how and what she teaches as well as to engage with students in entirely new ways. Being Graduate Chair has likewise offered new opportunities to collaborate with colleagues and our remarkable cohort of graduate students. In early summer Davis stepped down from serving for six years as President of the Japan Art History Forum; in July she began her new role as editor-in-chief for *caa.reviews*, succeeding Penn alumna Juliet Bellow (PhD’05), and following in the footsteps of Larry Silver. Davis gave online lectures for the Freer and Sackler Galleries, Rare Book School, Penn Alumni, and was a panelist discussing forgery for the Rare Book School (available on the RBS Youtube channel). The second edition of *Utamaro and the Spectacle of Beauty* came out in January 2021 and her new book, *Picturing the Floating World: Ukiyo-e in Context*, is due in print in mid-2021; both received support from competitive grants. Davis is writing up an essay on Katsushika Ōi and working on two new book projects, both under advance contract, one on imitation and forgery and the second on Japanese illustrated books. Image: Cover of *Utamaro and the Spectacle of Beauty*, second edition.



## ANDRÉ DOMBROWSKI

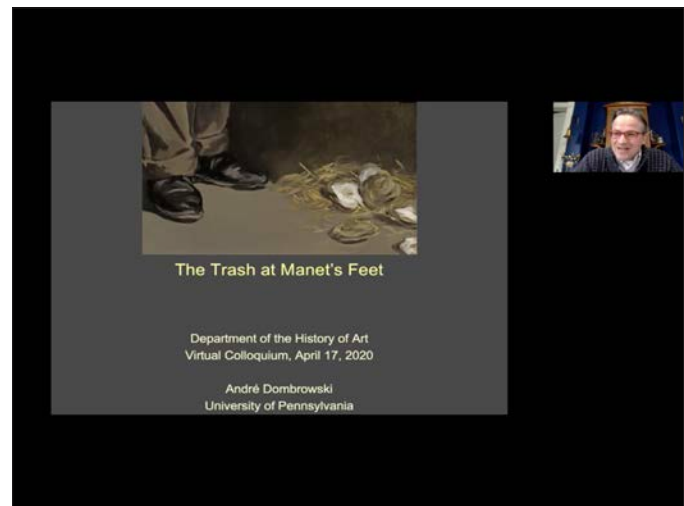
In Summer 2020, André Dombrowski was named the Frances Shapiro-Weitzenhoffer Associate Professor of 19th-Century European Art, and since September he is the Paul Mellon Senior Fellow at CASVA at the National Gallery of Art in Washington, DC. While on leave in 2020-21, he has been finishing his current book



## ANDRÉ DOMBROWSKI (cont.)

project about the intersections between the impressionist instant and the period's technologies of time-keeping. An essay from the book, on Impressionism and the standardization of time, appeared in *The Art Bulletin* in June 2020.

Another essay, on Frank Duveneck, was published in the exhibition catalog *Frank Duveneck: American Master* for the Cincinnati Art Museum. Two large-scale edited volumes are now in production, to appear in 2021: one, the catalogue raisonné of the works by Paul Cézanne at the Barnes Foundation in Philadelphia, and the other, the *Wiley-Blackwell Companion to Impressionism*. This year, Dombrowski was slated to speak in Potsdam, Rouen, Evanston, and Washington, DC, but events were postponed due to the Covid-19 pandemic. Instead, he presented virtual talks at Williams College in October, and spoke to the department in April about "The Trash at Manet's Feet."



## IVAN DRPIĆ

Upon returning from his sabbatical in Germany, Ivan Drpić had the pleasure to teach with Robert Ousterhout a seminar on the church of the former Chora monastery (Kariye Camii) in Istanbul. The highlight of this course was a Mellon-funded trip to the venerable metropolis on the Bosphorus, where Drpić,



Ousterhout, and their graduate students hunted for Byzantine monuments, sampled Ottoman cuisine, and enjoyed long strolls in a city strangely emptied of tourists, on the cusp of a pandemic. Back in Philadelphia, under lockdown, Drpić strove to remain sane, teach online to the best of his abilities, and draft articles based on his field research on the use of gold in medieval Serbian wall painting. His essay, "Short Texts on Small Objects: The Poetics of the Byzantine Enkolpion," appeared in the volume *Inscribing Texts in Byzantium: Continuities and Transformations* (Routledge, 2020). Image: The Chora seminar on the terrace of the Süleymaniye Mosque in Istanbul.

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## SARAH GUÉRIN

The exceptional circumstances of early 2020 radically changed plans that Sarah Guérin had for her semester on research leave in Tuscany. The strict lockdown in Italy meant that archival work and examining objects in museums was rendered impossible. Trips planned to Spain, France, and Belgium cancelled. Engagements to speak in New York, Lausanne, and London abandoned. The opening of the third venue of the "Caravans of Gold" exhibition at the National Museum of African Art in Washington postponed, as well as an exhibition on the long history of human interaction with ivory at the Humboldt Foundation im Berliner Schloss rescheduled.

## SARAH GUÉRIN (cont.)

As the weather turned warmer, however, Italy was able to loosen restrictions. Guérin seized the silver lining and began preparing for two Italian-based projects by visiting reopening churches and sites: an undergraduate seminar for Spring 2021 on "Art in the Time of Dante" to mark the celebrated poet's 700th anniversary, and a catalogue essay for a joint exhibition at the National Gallery of London and the Metropolitan Museum of Art on the far reaches of Sienese art in the fourteenth century. Most memorable was a visit to Ascoli Piceno to examine a late thirteenth-century reliquary that was a gift from French King Philippe le Bel, where Dottor Stefano Papetti, director of the city's museums, whisked Prof. Guérin around town on bicycle, opening churches locked since the devastating earthquakes of 2016.



By Fall 2020, academics had accustomed themselves to an online existence, and Prof. Guérin gave virtual talks at the Kunsthistorisches Institut in Florence, at the Silsila Center for Material Histories at NYU, and at the Courtauld Institute of Art. Prof. Guérin looks forward to a more-normal 2021.

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## SONAL KHULLAR

began her appointment as W. Norman Brown Associate Professor of South Asian Studies on July 1, 2020. She is on leave this year and completing a book manuscript, *The Art of Dislocation: Conflict and Collaboration in Contemporary Art from South Asia*, under advance contract with the University of California Press. Her research on this project took her back to Kondagaon, Chhattisgarh, historically part of Bastar state, where she saw fine examples of art in concrete, brick, fiber, wood, clay, and metal. The powerful, if diminutive, horse and riders in the photograph below are crafted with the dhokra technique of metal-casting, traditional to central and eastern India, in which artists wrap wax thread on a solid clay form.



Khullar is editing a volume, *From Kitabkhana [Library] to Karkhana [Workshop]: The Arts of the Book in South Asia*, under advance contract with the University of Washington Press, and will organize a workshop on this project in 2021-22 with the support of the Wolf Humanities Center and Penn Libraries. On behalf of CAA's International Committee, she chaired a session, "Languages of Art History," at the 2020 annual conference in Chicago and plans to teach a seminar on this topic. She was invited to present her research at the Johns Hopkins University, the Rhode Island School of Design, the University of Toronto, and the annual conference of the Association of Art Museum

Curators. She looks forward to joining the History of Art community in Philadelphia next year. Image: Horse and riders, 20th century, copper-alloy resin-thread technique (dhokra). Kondagaon, Chhattisgarh, India. Collection of Shanti Nag.

# FACULTY UPDATES

## DAVID YOUNG KIM

During the 2019-20 academic year, David Young Kim was on sabbatical leave as a Robert Lehman Fellow at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies. The pandemic struck in Italy in late February and he spent most of the spring semester in lockdown in a former convent in Fiesole, just a few minutes' walk from where Boccaccio's Decameron was set.

As idyllic as it sounds (and looks),

writing and researching during that time was challenging to say the least. Still, he managed to complete one project: he wrote, produced, and co-directed an experimental film essay entitled *The Desert in the Lagoon* (US & Italy, 2020, 4K, color, sound, approx 21:04) which offers a reading of the landscape backgrounds in Giovanni Bellini's *Saint Francis in the Desert*, 1480. Shooting locations include New York, Florence, Pitigliano, and Venice. Screenings of the film were held at I Tatti and the Biblioteca Hertziana in Rome, with future events to be held in London and Basel in 2021. The trailer and further information can be found at: [www.desertinthelagoon.com](http://www.desertinthelagoon.com). Image: Still from *The Desert in the Lagoon*.



## ANN KUTTNER

spent her 2020 spring break and summer at home, not in Rome, alas; but she hopes to get there in 2021 to advance several manuscript projects. She worked intensively on new seminars last spring and fall, and spoke for two department special round tables.

## JONATHAN D. KATZ

began his appointment as an Associate Professor of Practice in 2020, following two previous years teaching as visiting faculty. Jointly appointed with Gender, Sexuality, and Women's Studies (GSWS), where he also serves as Interim Director, Katz, a specialist in queer studies in art history, completed five articles this year, and is editing two volumes, *The Routledge Companion to Queer Art History* and *About Face: Stonewall, Revolt and New Queer Art*, following the eponymous exhibition he curated in Chicago. His exhibition on the photographer Amos Badertscher opened in Berlin, and he was curatorial adviser on "Masculinities," a large photography exhibition at the Barbican Museum in London and the Martin Gropius Bau in Berlin. He keynoted several European conferences, for institutions such as the International Summer School at Heinrich-Heine-University in Düsseldorf and the Ludwig Museum in Cologne. In support of his forthcoming exhibition and book *The First Homosexuals*, on the representation of sexual difference immediately after the word homosexual was coined, Katz chairs an international scholarly research project of sixteen scholars around the world. He also had two planned exhibitions cancelled due to Covid-19.



# FACULTY UPDATES

## MICHAEL LEJA

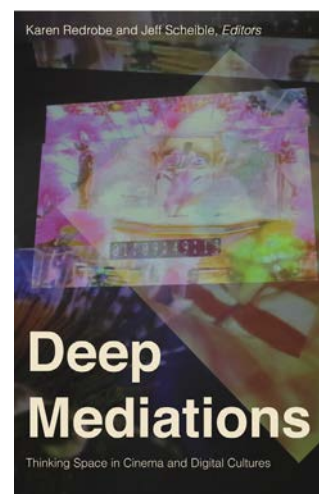
had a banner year for administrative work in 2020. He is consulting with publishers about editing down his collected e-mail messages for the year into a six-volume “premium” set. A textbook he co-authored—*Art of the United States 1750 – 2000: Primary Sources*—was published in March by the University of Chicago Press (print edition) and Yale University Press (digital edition). French, German, and Japanese translations are due in the coming year, with other languages to follow. Two essays were prepared for publication: “The Inhumanity of the Mass Subject” will appear in *Humans*, an edited anthology due for publication in 2022; and “Neoliberalism and Transnational Cultural Exchange” will be included in a special issue of *Winterthur Portfolio*, edited by Vimalin Rujivacharakul and Ritchie Garrison. In pre-pandemic times he presented a paper on “Charles Sanders Peirce’s Odd Jobs” at the College Art Association annual meeting in Chicago.

## HOLLY PITTMAN

The beginning of 2020 was full of promise for Holly Pittman. January and February were full of research trips to France and England and plans were being made in earnest to return for a second field season at Lagash where she is the Project Director and Permit Holder. Three sources of funding were secured through NEH, University Research Foundation, and the Metropolitan Museum of Art that would have allowed for a well-equipped season. But by the first of March, close to the planned departure, the pandemic brought all of those plans to a screeching halt. So, Pittman pivoted to the many unfinished papers, conference volumes, festschrifts, and edited volumes. The spring and summer saw the submission of four papers, and the continuation of a major publication of the glyptic evidence from earlier Iranian projects. Online teaching in the fall semester was a new experience for Pittman. Team teaching a graduate seminar with Ann Kuttner was superb. Pittman attended the virtual ASOR conference offering a paper on the results of the latest season at Lagash and she contributed to an international webinar on Urbanization in Early Bronze Age Iran. Pittman looks forward to restarting her field work in the fall of 2021.

## KAREN REDROBE

In 2020 Karen Redrobe and Dr. Jeff Scheible (King’s College, London) submitted the complete manuscript of their co-edited book, *Deep Mediations: Thinking Space in Cinema and Media Cultures* (March 2021): <https://www.upress.umn.edu/book-division/books/deep-mediations>. Covid-19 prevented the Spring 2020 seminar on “African Film and Media Pedagogy,” co-taught by Prof. Dagmawi Woubshet and Redrobe, from traveling to Addis Ababa, but the class was able to meet in person with African film specialist Prof. Boukary Sawadogo, and virtually with filmmakers Salem Mekuria and Yared Zeleke. This collaboration also resulted in an online program of Ethiopian film screenings followed by Q&As with filmmakers at Scribe Video Center: <https://www.scribe.org/events/ethiopian-visions-film-series>. In Fall 2020, Redrobe taught a new seminar entitled “Reading Against Racism” (designed in collaboration with ARTH graduate students and Dixon Li, who co-taught some sessions), wrote an essay on Claude Chabrol’s *La Cérémonie*, and continued to direct the Wolf Humanities Center, whose theme this year is “Choice.” Please join the Wolf Center’s free online programs for Spring 2021: <https://issuu.com/wolfhumanities/docs/brochure-choice-sept10v3?fr=sMmM2NjE5NTMyNzg>. Image: Book Cover Image, Nam June Paik, Installation shot of *Sistine Chapel* (1993, recreated 2019), courtesy of Jonathan Huffman and Ken Hakuta. With thanks to Marina Isgro.





## BRIAN ROSE

This was a summer unlike any other at the archaeological site of Gordion, in central Turkey, which is directed by C. Brian Rose. For several months, between March and May, the Gordion Excavation Project was uncertain whether it would even be possible to conduct fieldwork this year due to the Covid-19 pandemic, although, in the end, both the Ministry of Culture and Tourism and Penn granted permission for a two-week season in August.



One of the most important activities during the short field season involved completing the nomination file for Gordion to be inscribed on the UNESCO World Heritage List. A film production company, Windfall Films, arrived at Gordion in the middle of the season to produce a documentary entitled *Gordion Unearthed: The City of King Midas*, to be aired on the Science Channel. The team also produced a new site guidebook, while research on a wide variety of artifacts continued, including lamps, Hellenistic

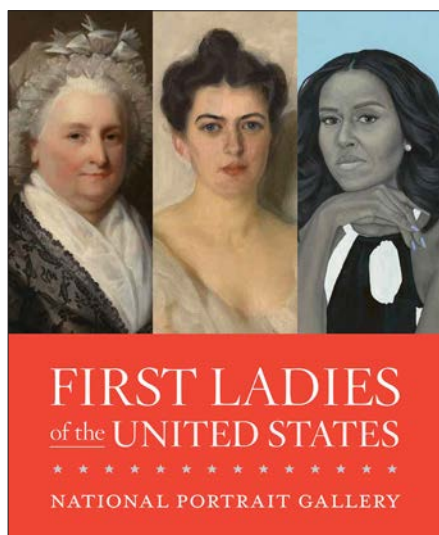
graves, textile production, and the monumental burial mounds, or tumuli, that surround the site. The next two years will witness the publication of four new Gordion monographs: bone and ivory objects (Phoebe Sheftel), Lydian pottery (Gül Gürtekin Demir), cremation tumuli (Elspeth Dusingberre and Ellen Kohler), and glass (Janet Jones). Image: The Gordion 2020 team, including the house staff and representatives from the Museum of Anatolian Civilizations in Ankara. Standing, from left to right: Ceren Utğu, Sueda Utğu, Can Utğu, Gareth Darbyshire, Halil Demirdelen, Tuğba Gencer, Günsel Güngör, Mustafa Metin, and Ahmet Remzi Erdoğan (Museum of Anatolian Civilizations, Ankara). Kneeling, from left to right, Zekeriya Utğu, Kutay Utğu, and Brian Rose. Photo by Ahmet Remzi Erdoğan.

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## GWENDOLYN DUBOIS SHAW

Between July 2019 and December 2020, Prof. Shaw took a leave of absence from Penn to serve as the Senior Historian and Director of Research, Publications, and Scholarly Programs at the Smithsonian's National Portrait Gallery. For the last six months, she also served as the museum's acting Chief Curator. While there, she curated two exhibitions, "[Her Story: A Century of Women Writers](#)" (September 11, 2020 – January 18, 2021) and "[Every Eye is Upon Me: First Ladies of the United States](#)" (November 13, 2020 –

May 13, 2021); and wrote an "evergreen" book, [First Ladies of the United States](#) (Smithsonian Books, 2020). As director of scholarly programs at NPG, Shaw organized two public lecture series and a symposium on Zoom that together drew over 2,000 attendees from nearly twenty different countries: [The Greenberg Steinhauser Forum in American Portraiture](#) focused on contemporary performance art; the [Tommie L. Pegues and Donald R. Capoccia Conversation Series](#) concentrated on LGBTQ+ representation and art making; while the [Edgar P. Richardson Symposium](#) centered on the theme of "Women, Power, and Portraiture." Both extremely gratified and thoroughly exhausted by all of this work, and the profound impact of Covid-19 on living between Philadelphia and Washington, DC, Shaw chose to return to her teaching and research at Penn in January 2021. Image: Book cover of [First Ladies of the United States](#) (Smithsonian Books, 2020).



# FACULTY UPDATES

## MANTHA ZARMAKOUPI

spent Spring 2020 in Ankara, Turkey, as the sudden travel ban found her over Spring Break in that part of the world. Her forced stay in Turkey enabled her to develop a new fieldwork project in collaboration with Prof. Musa Kadioğlu (Ankara University) that focuses on Hellenistic-Roman temple architecture and Hermogenes' temple of Dionysos at Teos in Turkey (beginning in Summer 2021). Her fieldwork projects were halted due to measures taken for the spread of Covid-19 and Zarmakoupi devoted her summer to her publication projects. She finished a draft of her monograph *Roman Landscape: Eco-critical Approaches to Early Imperial Italy* (under contract with Getty Publications) and the editing of the volume *Looking at the City: Architectural and Archaeological Perspectives* (under contract with MELETHMATA Series, National Hellenic Research Foundation), and started working on the coedited volume (with Prof. Simon Richards) *Doxiadis and the Delos Symposia (1963-75): History and Legacy* (under consideration for publication with UPenn, Urban Studies Series). She also continued working on the curation of the Arsenale station "Among Diverse Beings" for the Venice Architecture Biennale 2020 (now scheduled for 2021) with David Gissen (New School) and Jennifer Stager (Johns Hopkins University). Image: Zarmakoupi at Richard Long's *Athens Slate Line* on the South Slope of the Acropolis in preparation for the Arsenale station "Among Diverse Beings" for the Venice Architecture Biennale.



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# STAFF UPDATES

## DARLENE JACKSON

does not allow pandemics or shut-downs to slow her down. She has taken on the role of an LPS BAAS undergraduate student at the University of Pennsylvania. She was aware of the LPS Program at Penn for many years, and now that classes are offered online, she is taking advantage of this opportunity. After attending the staff informational session, she was more excited than she thought she would be about the Bachelor of Applied Arts and Sciences program, and became certain of her path forward. She recently

received her Associates Degree in Business from Community College of Philadelphia and really enjoyed that experience, but now she is ready to continue on with her higher education. She was thrilled when she received her acceptance to the BAAS Undergraduate Degree Program and has been attending virtual classes throughout 2020. Jackson's University of Pennsylvania education has begun! She has completed three courses thus far, and looks forward to her upcoming courses in 2021. Becoming a student has been exciting, but becoming a grandmother for the third time has been priceless. Image: Darlene Jackson with Maurice Wayne Jackson, III (aka Tré).



# STAFF UPDATES

## NICK MARZIANI

made the most of an unusual year. Over the summer, he more than doubled his weekly running volume and completed a solitary but respectable half-marathon. He took more time to thoughtfully practice guitar and piano, increasing his repertoire significantly for the first time in years. From July to November, he and his partner had the honor of competing in “the most competitive housing market in history.” They didn’t win anything, but they learned a lot. Most importantly, Marziani reestablished connections with family and friends that had gone somewhat unattended in the confusion of normal life, and he gained the perspective to never let them go unattended again.

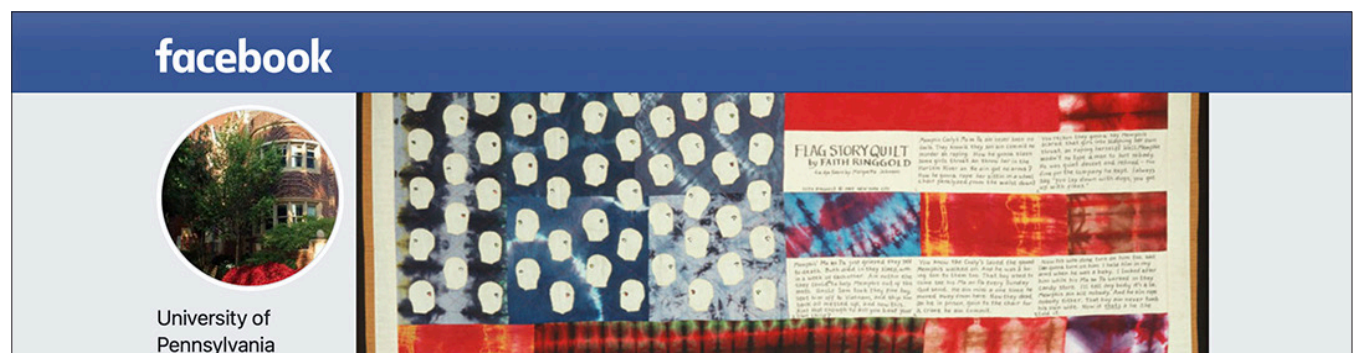
## LIBBY SAYLOR

continued to create and exhibit her artwork throughout the year 2020, and found the isolation due to the Covid-19 pandemic to be conducive to her inspiration and prolific flow. In March 2020, she created a series of miniature mixed media works on cardboard using found materials from her partner's apartment while self-quarantining together during the initial outbreak period. In April 2020, she was honored and excited to share this work with her History of Art colleagues, having been invited to participate in the Virtual Colloquium roundtable discussion entitled “The Arts at Home,” moderated by André Dombrowski. She also exhibited this work in two online exhibitions: “Global Pandemic: Works Created in the Reign of COVID-19,” Cold Coffee Gallery, and “Art in Isolation,” Envision Arts Online Exhibition. In April as well, she moved from King of Prussia, PA to Wayne, PA and is now cohabiting with her partner. Working from home throughout 2020

has been more pleasant than expected, and despite her inevitable weight gain resulting from excessive baking and increased sugar intake, she has been enjoying the more relaxed day-to-day schedule, taking nature walks when she can, and keeping in virtual touch with her loved ones and ARTH colleagues. Above all else, she is grateful to have remained safe and healthy during this unprecedented year of so many domestic and world tragedies, and to have had the most caring partner, family members, friends, and Penn colleagues to support her through the various sorrows, challenges, and heart-swelling moments of 2020. Image: *Quarantine 4*, mixed media on cardboard, March 2020, 3 in x 3 in.



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# VISITING SCHOLARS

## OLGA CHRZANOWSKA

Lodz University of Technology, Poland

August 21, 2019-August 20, 2020

Advisors: David Brownlee and Michael Leja



Olga Chrzanowska (M.Arch., Lodz UT) was a Visiting Research Scholar from Poland in the History of Art Department in the 2019-20 academic year. Awarded a Fulbright Junior Research Award she studied complex interconnections between modern art, architecture, and urban planning history in Europe and the US with mentorship from Profs. David Brownlee and Michael Leja. She was also invited as a guest member to Humanities+Urbanism+Design Initiative Colloquia.

Her research focused on social aspects of architecture and urban planning, particularly how designers in the 1950s formulated their theoretical concepts. Art and architectural criticism and issues in the architectural profession in the twentieth century were at the core of her doctoral dissertation. The Fulbright grant supported her development as a researcher and helped deepen her understanding of American modern art and architectural culture and their history. Image: Chrzanowska, Fulbright Junior Research Award 2019-20.

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## SHU LI

Chengdu University, China

August 1, 2019-July 31, 2020

Advisor: Karen Redrobe



Shu Li, Associate Professor in the School of Film, Television, and Animation at the China-ASEAN Art College of Chengdu University, did fantastic work at Penn as part of her year of visiting scholar overseas study. In addition to doing her research work on transnational Indian women filmmakers, she translated scholarly work in Cinema and Media studies written in English, attending both the History of Art and Cinema and Media Studies Colloquia, film screenings, VR workshops, museum exhibitions, and art performances at Penn, as well as events organized by Penn's Wolf Humanities Center. She also attended numerous academic conferences, including one on environmental media studies, and participated in the cultural life of the city of Philadelphia, including attending the BlackStar Film Festival only hours

after she arrived in the country. She had a scholarly paper accepted at the Popular Culture Association's Annual Conference for a panel on Animation's Art Therapy Function, and was an inspiring and energetic figure in the academic community. She successfully completed the Advanced Level of English Speaking and received the Certificate at the Engineering's English Club in Spring 2020. Image: Li and Redrobe at BlackStar Film Festival, August 2019.



# FACULTY EMERITI UPDATES

## RENATA HOLOD

is floating on air after receiving the Middle East Studies Association Mentoring Award, albeit digitally, with former students "attending" from Hong Kong to Hawaii to Paris. Her projects are moving forward: *Recovering Rayy*, the publication of E. Schmidt's excavations from the 1930s; Chungul Kurgan, a rich nomad leader's burial in the Black Sea steppe; "Instances of the Sacred in a Pre-Modern Landscape: Sites, Loci and Practices on the Island of Jerba" for *Encompassing the Sacred in Islamic Art and Architecture*, Proceedings of the Ernst Herzfeld Society; the study of a Qur'an copy, made in twelfth century CE Hamadan, then amended and updated twice, in the fourteenth century, then in nineteenth-century Egypt; and "Safavid Velvets: Figured Silks and Trade" article with Martina Ferrari for the annual *Mugarnas* which studies velvets made in seventeenth-century Iran, then traded by the Armenian network up to the Baltic Sea. Image: Penn Museum (NEP 6), obverse and reverse details of velvet fragment from Safavid Iran, seventeenth century CE.



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## BOB OUSTERHOUT

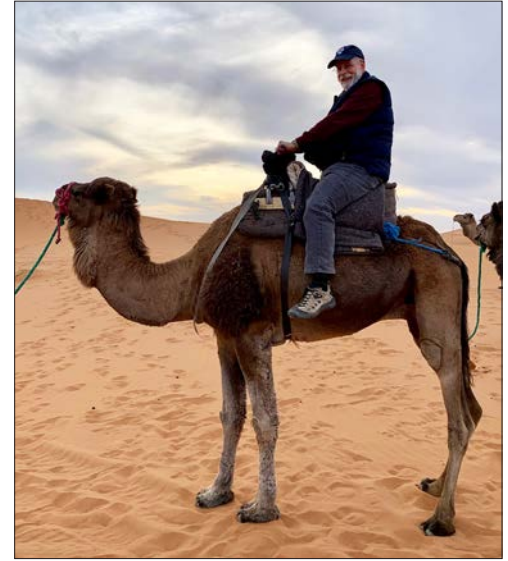
During the spring semester of 2020, Bob Ousterhout emerged from retirement to co-teach a seminar with Ivan Drpić on the "Chora Monastery and the Late Byzantine World." The highlight of the seminar was a unique spring break trip to Istanbul (immediately before the Covid-19 outbreak), where all doors were opened for the seminar to visit excavations, restoration and conservation projects, and museums normally closed. They also climbed a variety of scaffoldings to see mosaics and frescoes close at hand. Since then, Ousterhout has been holed up in West Philadelphia but has managed to see through publication of two edited volumes and several articles. With the unfortunate recent conversion of Istanbul's Byzantine monuments into mosques, he has been sought out regularly as a commentator online and in print. He is hoping to be able to resume his Cappadocia Field School (taught through Koç University) in the summer of 2021. Image: Ousterhout (second from left) and Drpić (second from right) with seminar students and conservators on the scaffolding in the Chora.



# FACULTY EMERITI UPDATES

## LARRY SILVER

had a pretty good year going before the pandemic hit. His last travel venture was a Penn Alumni Travel trip in February 2020 to Morocco, where he gave lectures on Islam, regional history (including Southern Spain), and Islamic architecture and art of the region. Academically, he has been working on a book on Folly in Flemish Art, which will accompany an exhibition, sponsored by the Phoebus Foundation in Antwerp, to be held in Kassel, Germany, sometime in 2021 (plague permitting). During the year, his essay on "Ideas and Methods" about Jan van Eyck scholarship appeared in the important catalogue of the Van Eyck exhibition in Ghent, Belgium, which unfortunately was canceled by the virus (just before he was scheduled to fly over to see it!). Forthcoming in 2021 will be a contribution on Albrecht Dürer and Jan Gossaert in the major exhibition about Dürer's travels, especially to the Low Countries, to be held in both London and Aachen. Additionally, he has become a regular reviewer of books and exhibitions for *The Burlington Magazine*, along with other journals. So he still keeps his hand in during retirement but misses the contact with colleagues on campus while in extended quarantine.



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# GRADUATE STUDENT UPDATES

## ROBYN BARROW

passed her major field exams in May 2020 and is now an ABD PhD candidate. She continues to perfect her Swedish language skills as she advances her dissertation project, which explores cultural and material encounters in the medieval Nordic world. In April, she was chosen as a Kolb Society Junior Fellow. She was awarded two conference prizes in the spring, and has a forthcoming article in *The Medieval Globe* entitled "Consider the Walrus: Gunhild's Cross and the Nordic Trade Sphere."

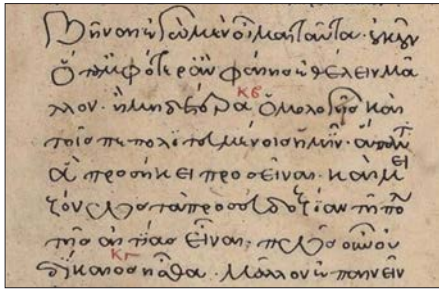


## LEE ANN CUSTER

concluded her fellowship at the Smithsonian American Art Museum in August and delivered a paper on Aaron Douglas and the urban space of 1920s-30s New York. In Summer 2020 she participated in the Terra Foundation for American Art's virtual residency, workshopping writing with peers and visiting scholars. She is now completing her dissertation from her home office in Washington, DC, learning to garden, and taking Spanish lessons via Zoom. Image: Custer with fellow cohort mates in front of Sam Francis's *Blue Balls* (1960) at the Smithsonian American Art Museum.



# GRADUATE STUDENT UPDATES



## ELISA GALARDI

In Spring 2020, Elisa Galardi advanced to PhD candidacy after completing her MA thesis on Byzantine church decoration. Over the summer, she attended the first digital iteration of the Byzantine Greek Summer School hosted by Dumbarton Oaks. This wonderful experience allowed her to explore Byzantine literature and book culture in greater depth, and improve her paleography skills. Image: Detail from Vat. gr. 1899, f. 148r, Vatican Library, Rome. This is one

of the only Byzantine manuscripts copied by a woman, Theodora Rhaoulaena (c. 1240-1300), niece of the Emperor Michael VIII Palaeologos.



## RYAN EISENMAN

completed his MA in Spring 2020 under the supervision of Sarah Guérin. His MA Paper, "The Bishops and the Lions," was awarded the 2020 Graduate Student Essay Prize by the International Center for Medieval Art. In Summer 2020, he completed his minor field in Queer Theory with Jonathan Katz. Eisenman is currently preparing a prospectus for a dissertation exploring how twelfth- and thirteenth-century power structures generated the conditions for the development of the Limoges enamel industry. Image: Eisenman at Topkapı

Palace during Ivan Drpić's and Bob Ousterhout's Spring 2020 seminar, "The Chora Monastery and the World of Late Byzantium."

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## KENDRA GRIMMETT

continued writing her dissertation, "Grappling with Hercules: Masculinity and the Male Body in Rubens's Time," and published an article, "Stumbling along the Virtuous Path with Rubens's *Drunken Hercules*," in the *Jaarboek De Zeventiende Eeuw*. She presented at the College Art Association conference in the session "Re-Assessing the Northern European Male Nude." In September, Grimmatt began a 2020-21 Andrew W. Mellon Graduate Fellowship at the Philadelphia Museum of Art.



## JEFFREY KATZIN

Amid dissertation writing on abstract photography, Jeffrey Katzin extended his term as Curatorial Fellow at the Akron Art Museum. There he co-curated an exhibition of community mail art and will soon curate shows on Op art and art from the 1980s. He was also guest curator for "Doah Lee: Hate Alphabet" at Philadelphia's FJORD Gallery and contributed the catalogue essay for Pace Gallery's exhibition "Noland: Flares." Image:

Katzin chats with visitors at the opening of "Noland: Flares" at Pace Gallery on March 5, 2020—just in time to gather and look at paintings before lockdowns and quarantines!

# GRADUATE STUDENT UPDATES

## RAMEY MIZE

in her fifth year of the PhD program, is serving as the 2020-21 Douglass Foundation Fellow in American Art at the Metropolitan Museum of Art, where she is assisting with the upcoming exhibition, "Winslow Homer: Crosscurrents." In February 2020, Mize traveled across Cuba with the support of the Latner grant for research on her third dissertation chapter, which explores the visual culture of the Spanish-American-Cuban



War. This past summer, she participated in two formative programs over Zoom: the Center for Curatorial Leadership's Mellon Seminar in Curatorial Practice and the 2020 Lakhótiyapi Summer Institute. The latter, a two-week intensive Lakhóta language course, supports research for her second chapter on Lakhóta art and testimony of the Battle of the Little Bighorn. Image: With the support of the Latner Travel Grant, Mize traveled from Santiago de Cuba to Havana for dissertation research. Here she is at Castillo de San Pedro de la Roca, or Morro Castle, a UNESCO World Heritage site that also bore witness to the naval Battle of Santiago (1898).



## NICK PURGETT

is a second-year PhD student in the History of Art Department. In Spring 2020 he participated in the seminar "The Chora Monastery and the World of Late Byzantium" taught by Profs. Ivan Drpic and Robert Ousterhout, traveling to Istanbul over spring break. Making the most of a summer at home, he took additional remote courses in Latin poetry and prose. Image: Purgett in Hagia Sophia during his seminar trip to Istanbul.

## SERENA QIU

In Spring 2020, Serena Qiu completed her Carl Zigrosser Fellowship at the Prints, Drawings and Photographs Department at the Philadelphia Museum of Art, where she was researching Russian Modernist works on paper in the Christian Brinton Collection. She relocated to Washington DC over the summer to begin her fellowship at the Smithsonian American Art Museum and the National Museum of Asian Art.



## JILL VAUM ROTHSCILD

completed a Luce/ACLS Dissertation Fellowship in American Art in residence at the National Portrait Gallery in Spring 2020 and is working to complete her dissertation, "Facing Freedom: Tracing African American Emancipation in Antebellum Portraiture." She presented research from this project at the American Historical Association, College Art Association, and SECAC annual conferences and has an article focused on Charles Willson Peale's portrait of Yarrow Mamout under review at *American Art*. Image: Rothschild (left) with her AHA co-panelists, Eva McGraw, James Brooks, Renée Ater, and Phillip Troutman.



# GRADUATE STUDENT UPDATES



## JANELLE SADARANANDA

continued her dissertation research on Archaic Boeotian pottery, converting her home office into a petrography lab during the Covid-19 shutdown. She worked for the Penn Museum as the Teaching Collection Research Assistant and as a cultural content provider for virtual programs. She was and is a member of the Center for the Analysis of Archaeological Materials' Pyrotechnology Research Group and is the Vice President of the Penn Museum Graduate Advisory Council for the 2020-21 academic year.

## TYLER SHINE

a third-year PhD student, is developing a dissertation project that considers African diasporic artists and ecology in the twentieth century. In Spring 2020, Shine completed his MA Paper, "Picture More Than Pictures: The Abstract Photographs of Roy DeCarava and Dawoud Bey," which received the Cinema and Media Studies Best Graduate Essay Award. He will present a portion of the paper at the Middle Atlantic Symposium in the Spring 2021 semester. Currently, Shine is a Graduate Lecturer at the Institute of Contemporary Art for the 2020-21 academic year and co-editing a book with Hilary Whitham Sánchez to celebrate the fifth year of the Incubation Series.

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## MIRIAM ASHKIN STANTON

While continuing dissertation research and writing, Miriam Ashkin Stanton finished her term as 2019-20 Sachs Fellow. She also submitted an article drawn from her first chapter, which will be published in a forthcoming volume entitled *Strained Bodies: Physical Tension in Art and Science*. Stanton was awarded a 2020-21 Mellon/ACLS Dissertation Completion Fellowship, which recognizes her project's relevance to the broader humanities and social sciences.



## ANNA-CLAIRE STINEBRING

a sixth-year PhD student, remains based in Amsterdam for dissertation research and writing. She is the 2020-21 Theodore Rousseau Fellow at the Metropolitan Museum of Art and a Visiting Researcher at the Rijksmuseum. In early 2020 Stinebring continued research travel abroad, notably to Munich. Since March, research closer to home in the Netherlands included continuing an interdisciplinary technical art history collaboration with Rijksmuseum Conservator Gwen Tauber. Image: Taking a break in the Westerpark, Amsterdam.

# GRADUATE STUDENT UPDATES



## HILARY WHITHAM SÁNCHEZ

completed her second and final year as a Leonard A. Lauder Fellow in Modern Art at The Metropolitan Museum of Art; her essays on Edith Halpert, Robert Goldwater, and Alain Locke—among others—will be published on The Met's Historic Index of Collectors and Dealers of Cubism. Whitham Sánchez completed the remaining two chapters of her dissertation, "Entitled Imaginings: Tristan Tzara, Dada, and the Idea of Africa," which she will defend in Spring 2021. She is co-organizing an artist book with Tyler

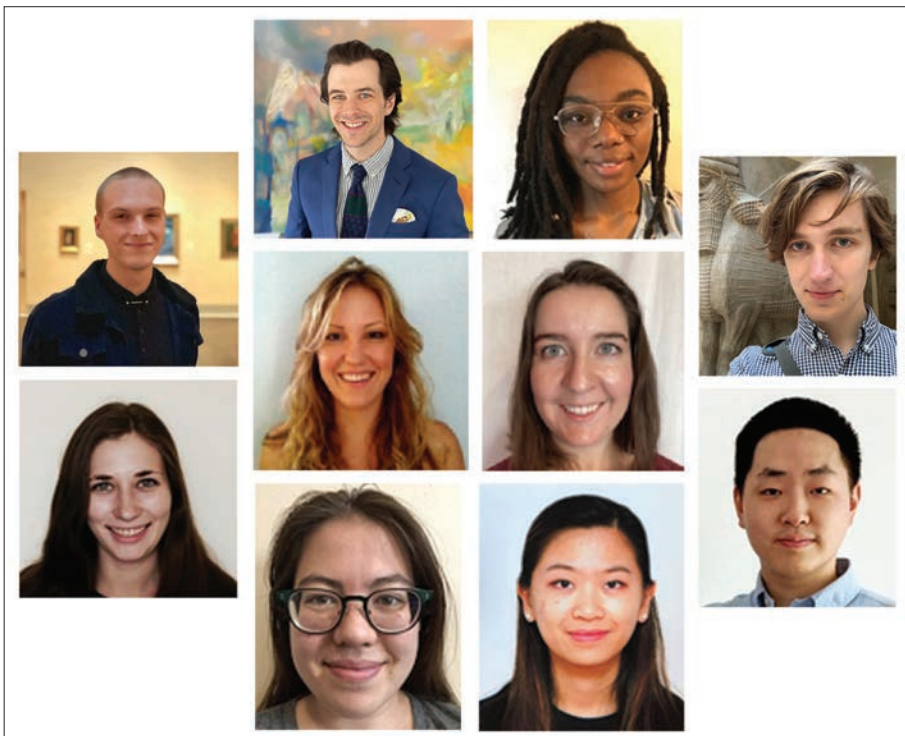
Shine commemorating the fifth anniversary of [The Incubation Series](#), which she founded in 2015 along with three other Penn students. Image: Whitham Sánchez photographing a postcard sent to the dada poet Tristan Tzara from his friend Max Ernst in the Bibliothèque Littéraire Jacques Doucet in Paris in February 2020. Located inside the Bibliothèque Sainte-Genève, the annex holds the majority of Tzara's archives.

## RACHEL WISE

spent the spring Covid-term finishing her dissertation away from campus, which she successfully defended in July 2020 via Zoom. She is delighted to have been awarded a Belgian American Educational Foundation postdoctoral fellowship, with residence at the Rubenianum in Antwerp.

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# MEET OUR FIRST-YEAR GRAD STUDENTS



Column one, top: Nathaniel Bench. Column two, top: Timothy Hampsire. Column three, top: Cianna Jackson. Column four, top: David Mulder. Column one, bottom: Maria Puzyreva. Column two, middle: Arielle Hardy (AAMW). Column three, middle: Madeleine Nelson (AAMW). Column four, bottom: Charles (Jay-ha) Ro (AAMW). Column two, bottom: Sabrina Ross (AAMW). Column three, bottom: Helen Wong (AAMW).

# GRAD STUDENT AWARDS & HONORS

**Akron Art Museum Curatorial Fellowship**, 2020–21 | Jeffrey Katzin

**Andrew W. Mellon Graduate Fellow**, Philadelphia Museum of Art, 2020-21 | Kendra Grimmiett, Anna Linehan

**Association for the Study and Preservation of Roman Mosaics Grant** | Emily French (AAMW)

**Aurora Borealis Prize**, Society for the Advancement of Scandinavian Studies Conference | Robyn Barrow

**Barnes In-Focus Lecturer**, Barnes Foundation | Ryan Eisenman, Hilary Whitham Sánchez

**Belgian American Educational Foundation Postdoctoral Fellow** | Rachel Wise

**Byzantine Studies Conference**, Graduate Student Prize | Elisa Galardi

**Cinema and Media Studies Best Graduate Essay Award**, School of Arts and Sciences | Tyler Shine

**Dick Wolf Awards in Cinema & Media Studies**, Best Graduate Essay, 2019-20 | Tyler Shine

**Dissertation Research Fellowship**, School of Arts and Sciences, University of Pennsylvania, 2020-21 |

Naoko Adachi, Reed Goodman (AAMW), Anna Linehan, Nicholas St. George Rogers, Anna-Claire Stinebring

**Doctoral Dissertation Research Improvement Award**, National Science Foundation | | Reed Goodman (AAMW)

**Douglass Foundation Fellow in American Art**, Metropolitan Museum of Art, 2020-21 | Ramey Mize

**Dreesmann Fellowship**, Rijksmuseum | Naoko Adachi

**FLAS (Foreign Language and Area Studies) Fellowship**, US Department of Education | Reed Goodman (AAMW)

**Institute of Contemporary Art Graduate Lecturer**, ICA, Philadelphia, 2020-21 | Tyler Shine

**International Center for Medieval Art (ICMA) Graduate Student Essay Prize** | Ryan Eisenman

**Kolb Society Junior Fellow**, 2020-24 | Robyn Barrow

**Latner Travel Grant** | Stephanie Gibson, Elliot Mackin, Nicholas St. George Rogers, Erin Wrightson

**Leonard A. Lauder Fellow in Modern Art**, The Metropolitan Museum of Art | Hilary Whitham Sánchez

**McCoubrey-Campbell Travel Grant** | Robyn Barrow, Zoe Coyle, Ryan Eisenman, Elisa Galardi, Abigail Rapoport

**Mellon/ACLS Dissertation Completion Fellowship**, 2020-21 | Miriam Ashkin Stanton

**Mellon Seminar in Curatorial Practice Participant**, The Center for Curatorial Leadership, 2020 | Ramey Mize

**National Environment Research Council (NERC) Grant** | Steve Renette (AAMW)

**Rijksmuseum Visiting Researcher**, 2020-21 | Anna-Claire Stinebring

**Rubenianum Research Institute for Flemish Art of the 16th and 17th Centuries Resident**, Antwerp,

Belgium | Rachel Wise

**Rust Family Foundation Archaeology Grant** | Steve Renette (AAMW)

**Smithsonian Institution Predoctoral Fellowship**, Smithsonian American Art Museum, 2020-21 | Serena Qiu

**Theodore Rousseau Fellowship**, Metropolitan Museum of Art, 2020-21 | Anna-Claire Stinebring

**The Society for the History of Scandinavia Graduate Student Prize** | Robyn Barrow

**Terra Foundation International Research Travel Grant** | Ramey Mize, Tamir Williams

**Terra Summer Residency Fellowship**, Terra Foundation for American Art | Lee Ann Custer

# PHD AND MA DEGREES

## DISSERTATIONS DEFENDED

**Juliana Rowen Barton**, "The Model Kitchen: Domesticating Modernism in the American Home, 1942-1966" (D. Brownlee)

**Lindsay Grant**, "Labor's Avant-Garde: Painting the Urban Working Class in France from the First International to the Anarcho-Syndicalist Decades" (A. Dombrowski)

**Olivia Hayden** (AAMW), "Networks of Knowledge: Metallurgical Technologies in Early Iron Age Cyprus and Crete" (T. Tartaron)

**Rachel Wise**, "Art in Revolt: Material and Meaning in the 80 Years' War" (S. Brisman)

## MASTERS PAPERS

**Ryan Eisenman**, "The Bishops and the Lions" (S. Guerin, R. Ousterhout)

**Elisa Galardi**, "Image and Light: Reconsidering the Byzantine Decorated Church" (I. Drpić)

**Alyssa Garcia**, "Hellenistic Art and Artifact: Economy and Trade" (A. Kuttner)

**Stephanie Gibson**, "Art and Representation of Nation: Winslow Homer's Watercolors of the Devil's Isles" (D. Brownlee)

**Tyler Shine**, "Pictures More Than Pictures: The Abstract Photographs of Roy DeCarava and Dawoud Bey" (K. Redrobe)

**Tianning (Tim) Zhang**, "Ike no Taiga's *Twelve Views of West Lake*" (J. Davis)



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# UNDERGRADUATE NEWS

## HOWARD AND SHARON RICH ENDOWED SCHOLARSHIP



Riley A. Wesolowski is currently a rising senior majoring in art history with a minor in urban studies. As an enthusiastic student of the art history discipline, she serves as a core member of the department's Undergraduate Advisory Board (UAB). The board aims to organize social and professional events for individuals who major and minor in art history. Since the fall of her sophomore year, she has had the pleasure of working for the curatorial department at the Institute of Contemporary Art in Philadelphia. Wesolowski works closely with its director and has had the opportunity to engage with contemporary art and artists, as well as gain valuable professional experience in the museum field. She is also a dedicated member of the Penn Museum's student board, which creates

programming and publications for the general arts community at Penn. Additionally, she has had the wonderful opportunity to get involved in the performing arts on campus as head painter and sound technician for Bloomers, a musical sketch comedy troupe. In 2021, Wesolowski will also be serving as Assistant Tech Director as they create online content. Image by Derek Rigby.

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## DAVID M. ROBB THESIS PRIZE

**William Kahn**, "Duchamp's Queen Sacrifice: Chess and *Étant donnés*, Reconciled" (A. Dombrowski)

**Delaney Keenan**, "Face & Fabric: The Influences on Spanish Painting from Seville to Madrid" (S. Brisman)

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## INTERNSHIPS

**Arthur Ross Gallery**, Digital Media Intern | Reese Berman

**Sidley Austin**, Shanghai Office, Summer Student Intern | Bob Chow

**Whitney Museum of American Art**, Communications Intern | Reese Berman

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## SENIOR THESES | 2019-20

**Luiza Repsold França**, "Bordando asas para os que não puderam voar (Embroidering wings for those who did not get to fly): The Nuances of Politically-Engaged Embroidery in Zuzu Angel's Protest Fashion" (M. Leja)

**Natasha Guy**, "Amending the Archive: Partial Histories of Photographers Laure Albin Guillot, Hélène Adant, and Louise Deglane" (K. Redrobe)

**William Kahn**, "Duchamp's Queen Sacrifice: Chess and *Étant donnés*, Reconciled" (A. Dombrowski)

**Delaney Keenan**, "Face & Fabric: The Influences on Spanish Painting from Seville to Madrid" (S. Brisman)

**Miranda Schwartz**, "The Power of a Picture: Amy Serrano, Michelle Obama, and Everyday Blackness" (A. Dombrowski)

## SENIOR THESES IN PROGRESS | 2020-21

**Reese Berman**, “Disjointed Bodies and Feminine Politics: The Collage Work of Hannah Hoch and Marisol Escobar” (S. Brisman)

**Eda Ozuner**, “Urban Space and Local Politics in the Istanbul Biennale” (J. Davis)

**Riley Wesolowski**, “Found Image and Object in the Work of Vija Celmins” (M. Leja)

**John Willis**, “Lucas Samaras (1960–1975): Eros and Death” (J. Katz)

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## UNDERGRADUATE ADVISORY BOARD MEMBERS

Reese Berman, Bronwyn Katz, Kayla Klein-Wolf, Julia Schlank, Riley Wesolowski, and John Willis

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## CAREERS IN THE ARTS PANEL

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The SPEC Art Collective in collaboration with the History of Art Undergraduate Advisory Board hosted a “Careers in the Arts Panel” in January 2020 to expose students to different perspectives, experiences, and career paths in the art world. The event held in the ICA auditorium featured five panelists with a variety of backgrounds: Emily Kaplan, Vice President & Specialist, Post-War and Contemporary Art, Christie’s; Joshua Lessard, Architect & Exhibition Designer, Penn Museum; Lucia Bay, Associate Conservator of Paintings, Philadelphia Museum of Art; Jackie



Tileston, Artist & Fine Arts Professor of Painting, University of Pennsylvania; and Sam Mapp, MFA graduate & PhD Candidate, University of Pennsylvania. The panelists answered questions about their educational experiences, how changes in technology impact their field, and what advice they would give graduating seniors. Image Top: Panelists standing with student organizers, from Left to Right: Natasha Guy, Emily Kaplan, Joshua Lessard, Lucia Bay, Jackie Tileston, Sam Mapp, Delaney Keenan. Image Bottom: Panelists seated on stage, from Left to Right: Emily Kaplan, Joshua Lessard, Lucia Bay, Jackie Tileston, Sam Mapp.

# UNDERGRADUATE NEWS

## CAREERS IN THE ART WORLD AND BEYOND

On November 17th, 2020, three representatives of the Undergraduate Advisory Board, Julia Schlank, Reese Berman, and Riley Wesolowski, organized with the help of Prof. Ivan Drpić, Undergraduate Chair, an online panel on “Careers in the Art World and Beyond.” The panel featured six alumni speakers: Annie Bennett (Pharmacy Business Consultant and Cardinal Health), Roland Betancourt (Professor of Art History at the University of California, Irvine), Rachel Goodman Wilf (Art Historical Researcher and Trustee, NYU Institute of Fine Arts), Brittany Greene (Freelance Writer and Director), Isaac Kaplan (Student at NYU School of Law), and Halle Wilf (Senior Analyst, Media Strategy, and Business Development at National Football League).



Representing a range of career paths, the speakers shared their experiences and insights concerning life beyond graduation in a wonderfully warm and generous spirit, which students in attendance greatly appreciated. The discussion addressed a variety of topics: How to draft a compelling CV and prepare for a job interview? How to navigate the world of galleries and museums? What does it take to be successful while working freelance? When is the right time to go to graduate school? What to consider when it comes to making career choices? And most importantly, how to be kind to oneself? The challenges posed by the ongoing pandemic of Covid-19 were, unsurprisingly, on everybody's mind, and the speakers offered advice on both how to deal with

this crisis and how to take advantage of it, for instance, by developing creative approaches to technology. Should anybody harbor doubts about majoring in art history, the speakers repeatedly stressed that their education at Penn had equipped them with a set of skills that proved enormously helpful in their professional life. The ability to write persuasively, read critically, look closely, and pay attention to details is a great asset, regardless of the career path one chooses. In short, be flexible, be humble, be brave, and yes, pursue your dreams. Image: From Left to Right and Top to Bottom: Roland Betancourt (BA'09), Halle Wilf (BA'17), Brittany Greene (BA'16), Annie Bennett (BA'16), Rachel Wilf (BA'08), Isaac Kaplan (BA'15).

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## 2021 SNEAK PEEK

CAREERS IN THE MUSEUM WORLD | January 25, 2021 | via Zoom

**Erica Battle** | The John Alchin and Hal Marryatt Associate Curator of Contemporary Art, Philadelphia Museum of Art

**Nicole Cook** | Program Manager for Graduate Academic Partnerships, Philadelphia Museum of Art

**Brooke Davis Anderson** | Edna S. Tuttleman Director of the Museum, Pennsylvania Academy of the Fine Arts (PAFA)

**Kaelin Jewell** | Research and Education, The Barnes Foundation

**Justinne Lake-Jedzinak** | Coordinator of Guide Training and the Mellon Undergraduate Curatorial Fellowship, Philadelphia Museum of Art

# GRADUATED MAJORS AND MINORS

## HISTORY OF ART GRADUATED MAJORS

JASON A. BARR, YUJIAO (CECILY) CHEN, LUIZA FRANCA, NATASHA H. GUY, WILLIAM B. KAHN, DELANEY N. KEENAN, YICHEN LI, LYNN MARIE MCCULLOUGH, MORGAN MOINIAN, KAELEIGH E. MORRILL, HALLE M. O'HERN, MIRANDA R. SCHWARTZ, JINGZI (ASHLING) SUI, SARAH TIDWELL, KATIE L. WASSERSTEIN

## HISTORY OF ART GRADUATED MINORS

SEBASTIAN M. BEAGHEN, SOPHIE J. BURKHOLDER, THOMAS DELAHOULIERE, STARA SERENITY DIAMOND, STEPHANIE DIAZ, BENJAMIN M. FINNSTROM, DARIA A. FRADKIN, MATTHEW L. FUCHS, HARRY A. GALIANO, SOLEIL MARIE HAWLEY, EMMA D. JABR, NOA K. JETT, EDWARD S. KIM, GIO KIM, BROOKE KRANCER, ZOE K. MACARTNEY, JULIETTE S. MILLER, ISABELLA A. PILOTTA GOIS, ANTONIO V. RINALDI, GALENA I. SARDAMOVA, RAQUEL N. STERMAN, PHOEBE PAUL STOKES, YUXIN (VIVAN) WEN, LAURA C. WHELAN, CHANGYUE YIN, HAIN YOON, NOEL ZHENG

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## 29 CINEMA AND MEDIA STUDIES MAJORS

AWENTIRIM (OWEN) ABAATU, ANAB AIDID, KATHARINE COCHERL, CYNTHIA COSMA, CATHERINE DE LUNA, ALEXANDRE FOY, JESSE GOODALE, KELLY HEINZERLING, KELLY HUANG, LAUREL JAFFE, LADY MIAH KANE, URWA KHALIQ, KATI KIM, KATE LINDENBURG, OLUDARE MARCELLE, BELLA MASTERSON, HARRISON MCGUIRE, MELISANDE MCLAUGHLIN, SARA MERICAN, SERENA MINITER, VLAD RADU, CORBIN RIECKS, DANIEL SALAS, MARCUS TAPPAN, QINGYANG (FREYA) ZHOU

## CINEMA AND MEDIA STUDIES MINORS

PATRICIA CABUSO, AMY CHEN, PHILIP CHEN, DAVID CURLEY, OLIVIA DIONG, CATALINA DRAGOI, PRISCILLA FELTEN, KACIA (KASEY) HUYNH, JOSHUA KLAPPER, ALEXA LIEBERMAN, REBECCA LIEBERMAN, MARTINA LIU, ARMAN MURPHY, LEE ONBARGI, MARY OSUNLANA, JOHNATHAN PHILLIPS, DANIEL RUBIN, WESLEY SPENCER, NATHANIEL STEVENS, ALISHAN VALIANI

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## VISUAL STUDIES GRADUATED MAJORS

PABLO BORRA-PALEY, NATASHA CHEUNG, KABELE COOK, BRAD HONG, AMY JUANG, JOY LEE, MEGAN LLOYD, JESSICA MOH, DEREK RODENBECK, KAITLIN TARTE, KATHERINE WALTMAN, ASHA WILTSHIRE, KAREN ZHANG



# PROGRAM NEWS

## ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD (AAMW)

It has been another successful year for the AAMW program. In May 2020, AAMW awarded a PhD to Olivia Hayden, who brilliantly defended her dissertation under difficult conditions in April. Several alumni secured new positions. Kathryn Morgan is now Assistant Professor of Classical Studies at Duke University and Steve Renette is the Killam Postdoctoral Research Fellow at the University of British Columbia. Several of our current students and recent alumni also realized special achievements in the field. Reed Goodman received an NSF doctoral dissertation improvement grant to investigate the dynamic fluvial landscape in Southern Mesopotamia and its implications for the origins of urbanism; Emily French received a grant from the Association for the Study and Preservation of Roman Mosaics to study and 3D model a mosaic in Spain; Steve Renette received both a Rust Family Foundation Archaeology Grant and a grant from the National Environment Research Council (NERC) in the UK.

AAMW graduate students also presented papers and posters at regional, national, and international conferences. Petra Creamer published an article in *World Archaeology*, "As Above So Down Below: Location and Memory within the Neo-Assyrian Mortuary Cult" (52:1) and has two more in press that will appear next year. In 2020-21 we welcomed five new graduate students, Charles Ro, Madeleine Nelson, Arielle Hardy, Helen Wong, and Sabrina Ross, and we look forward to the unique contributions they will bring to the AAMW community.

## CENTER FOR THE ANALYSIS OF ARCHAEOLOGICAL MATERIALS (CAAM)

The year 2020 was marked by challenges of working remotely. But before the pandemic started, CAAM's Pyrotechnology Research Group (CPRG) took a break from lab work for a field trip to the Moravian Pottery & Tile Works in Doylestown. In Spring 2020, Dr. Jason Herrmann offered a new graduate course on "Geophysical Prospection for Archaeology" which included fieldwork in Spain during Spring Break. In May, four students (ANTH, NELC) graduated with a Minor in Archaeological Science and Olivia Hayden (AAMW) received her PhD on metallurgical technologies in Early Iron Age Cyprus and Crete. While the Summer Intensive Course Series was cancelled, CAAM was able to partially re-open for time-sensitive research to essential staff and a handful of students by August 2020. Throughout the summer, CAAM teaching specialists focused on preparing digital versions of Fall 2020 courses, including "Food & Fire," our foundational course. Hands-on experiences have always played an important part in the course, and

this fall was no different. Prof. Katherine Moore re-structured the course for remote learning and sent material kits to her students to engage with weekly. The year was also marked by personnel changes: Congrats to Prof. Thomas Tartaron (CLST), who became CAAM's new Executive Director and to Teaching Specialist for Archaeometallurgy Moritz Jansen, who accepted a research position at the Mining Museum in Bochum, Germany. Image: Left: AAMW's Janelle Sadarananda, Olivia Hayden, and Mark Van Horn at Fonthill Castle in Doylestown; Right: CPRG members with Adam Zayas, Head Ceramist at the Moravian Pottery & Tile Works.



## CENTER FOR ANCIENT STUDIES (CAS)

The Center for Ancient Studies annual symposium, "The Future of Ethnoarchaeology," was scheduled to take place on April 2-3, 2020 but was canceled due to the Covid-19 pandemic. We are in the process of rescheduling this conference for Spring 2022. The annual graduate symposium was on the theme of "Movement, Mobility, and the Journey: Ancient Actions and Perspectives" and took place on February 28-29, 2020 organized by the CAS graduate assistant Petra Creamer together with a committee of four other graduate students. The conference began on Friday with a keynote lecture by Dr. Shinu Anna Abraham (St. Lawrence University) entitled "Materializing Motion Across Maritime Spaces: Indian Ocean Glass Beads in the First Millennia BCE/CE." A public reception preceded the lecture. Saturday featured four sessions, with a total of nineteen papers. In addition to papers presented by students of the University of Pennsylvania, students from nine other universities presented papers. The topics ranged from messengers to the Amarna court in fourteenth century BCE Egypt and the movements of craftsmen building theaters in Roman Gaul, to Chinese pilgrims to India in the seventh century CE and the Delaware River trails of the Lenapehoking people. At the end of each session, a Penn graduate student served as a respondent. Both days of the conference attracted good attendance from the Penn community, as well as the general public. In addition to co-sponsoring events organized by others, CAS continued the lunchtime seminar series begun in 2017-18 on the topic "The Use of Antiquity in Modern Times." The topic was chosen in order to appeal to people interested in both ancient cultures and modern history and was organized by the CAS director. There were three in the fall semester and two in the spring semester; the seminar scheduled for early April was canceled due to the Covid-19 pandemic. The speakers dealt with topics ranging from

mitigating the cultural cleansing, genocide, and warfare in Syria and Iraq to modern Jewish pilgrimages to the Arch of Titus in Rome. The seminars attracted fifteen to thirty participants each time and every presentation was followed by lively discussion. Image: AAMW PhD student Emily French delivers her talk entitled "Moving through a Microcosm: Journeys in the Mosaics of Piazza Armerina" during the annual CAS Graduate Symposium.



## CINEMA AND MEDIA STUDIES (CIMS)

The Cinema and Media Studies program offers more than forty undergraduate and graduate courses a semester from departments and schools across Penn. In addition to traditional coursework in film and media history, video production, screenwriting, and animation, the program offers many opportunities to study abroad, including programs at the Cannes Film Festival, the Tribeca Film Festival, and most recently in London, Kenya, Puerto Rico, and Ethiopia. The program also funds summer internships with Academy Award-winning filmmakers and companies at the forefront of media production and distribution. Recent guest speakers have included Netflix director favorite Bojack Horseman, creator Raphael Bob-Waksberg, and dozens of scholars. The program supports more than six annual conferences and film festivals, including its New Italian Cinema Events Film Festival, Bioethics Film Festival, Middle East Film Festival, and Wolf spring conference. In Spring 2021, the CIMS program welcomed a new faculty member, Chenshu Zhou, a History of Art Faculty member who is an expert in Chinese Cinema. This past spring and fall, CIMS moved courses and programming online, along with the rest of the university. The faculty and students have

## CINEMA AND MEDIA STUDIES (cont.)

embraced the challenge of teaching and learning online and found creative methods for teaching film analysis and filmmaking using online platforms. Colloquia and film screenings held online have attracted record numbers of participants, including alumni and colleagues from around the world.

## SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES (SIMS)

Even in the face of the unprecedented circumstances of 2020, the Schoenberg Institute for Manuscript Studies (SIMS) continued its work bringing people, technology, and manuscripts together. In many ways, the new virtual environment has enabled the fulfilment of the Institute's mandate in new and exciting ways. One of the Institute's last in-person events was the opening of the exhibition "Making the Renaissance Manuscript: Discoveries from Philadelphia Libraries at the Kislak Center for Special Collections, Rare Books



and Manuscripts" in February 2020, where curator Nicholas Herman, who is also Adjunct Assistant Professor in the History of Art Department, led a gallery tour and introductory talk attended by well over 100 people. The exhibition was planned to coincide with the Annual Meeting of the Renaissance Society of America in April 2020, which was canceled due to the pandemic, but a 330-page, fully-illustrated print catalogue is available for order from Oak Knoll Press. Shifting to an online presence, SIMS held a stimulating and widely attended virtual symposium in November, whose theme, "Manuscript Studies in the Digital Covid-19 Age," was designed to echo the unique circumstances of the moment. Simultaneously, the

SIMS team is continuing to develop new online teaching initiatives and digital research tools for students and scholars at Penn and around the world. Image: "Making the Renaissance Manuscript: Discoveries from Philadelphia Libraries, Goldstein Family Gallery, Kislak Center for Special Collections, Rare Books and Manuscripts," February 2020 (Photo: Emily White).

## VISUAL STUDIES (VLST)

The Visual Studies program persists during the Covid-19 pandemic. In Summer 2020, there were no independent research projects, but three students completed virtual internships with Visual Studies faculty: Veronica Fenton (BA'21) helped Gregory Vershbow (VLST) with a book publication project; Zovinar Khrimian (BA'21) worked with Zab Johnson (Wharton) on neural synchrony and art viewing; and Eli Ricanati (BA'22) researched scale in Renaissance fortifications drawings with Ian Verstegen (VLST). In May 2020, the sixteenth Visual Studies class graduated thirteen seniors. Nine students received honors in the major: Pablo Borra-Paley, Kabele Cook, Brad Hong, Amy Juang, Megan Lloyd, Kaitlyn Tarte, Katherine Waltman and Karen Zhang. Two students—Kabele Cook and Amy Juang—were awarded the Charles Willson Peale prize for an outstanding thesis. The annual exhibition was held virtually. In the class of 2021 there are fourteen students developing their year-long projects with a set of two advisors. Their projects will be exhibited again virtually. This year there is one student in Sector A (Philosophy and Science of Seeing), five in sector B (Art and Culture of Seeing), and eight in sector C (Art Practice and Technology).

*The Visual Studies Program suffered a great loss when Matt Freedman succumbed to his long battle with cancer in October 2020. He will be deeply missed.*



# ALUMNI UPDATES

**Madeline Adams** (BA'00) is still loving life in Music City. She continues to work for Homework Hotline, a Nashville based non-profit that provides free tutoring to all K-12 Tennessee students over the telephone and online—a service that has proven to be essential this year. One of the "ups" of 2020 occurred in July, when Adams was promoted to Executive Director after having served as Assistant Director since July 2018. Her experience with art history has assisted the students who have called in needing help with their history assignments! She has spent the bulk of her spare time in summer and fall of 2020 kayaking, hiking, and spending time with friends outside along with her four-legged scruffy mutt, Alfred. She remains tapped into the Penn community through the local alumni group.

**Amy S. Albert** (BA'81), after decades as a magazine writer and editor covering food and the built world, received an MA in Clinical Psychology, summa cum laude, from California Southern University. She is now a licensed psychotherapist in private practice in Los Angeles and is doing post-graduate training at the Colorado Center for Modern Psychoanalytic Studies.

**Matthew Baigell's** (PhD'65) latest book, *Jewish Identity in American Art: A Golden Age Since the 1970s* (Syracuse University Press) was published in the spring of 2020. It highlights the generation born between 1930 and 1960 and features individual chapters on the works of eleven key artists who explore religious themes. A chapter on Jewish-themed feminist art and another comparing the different religious attitudes of early twentieth-century and contemporary artists are also included.

**Samantha Baskind** (BA'92), Professor of Art History at Cleveland State University, was awarded a year-long National Endowment of the Humanities Fellowship to finish her seventh book, a monograph about the nineteenth-century Jewish American sculptor, Moses Jacob Ezekiel. This is her second NEH Fellowship; the first was for her book *Jewish Artists and the Bible in Twentieth-Century America* (2014). She also co-authored *Jewish Art: A Modern History* (2011) with Penn's very own Larry Silver, James & Nan Wagner Farquhar Professor Emeritus of History of Art. Baskind is also series editor of *Dimyonot: Jews and the Cultural Imagination*, published by Penn State University Press.

**Solomon Bass** (BA'16) continued his work with research, writing, and business administration as Senior Auctions Associate in Postwar & Contemporary Art at Artnet Worldwide Corporation in New York during 2020. Still bridging philosophy as well as social, cultural, and political themes with broad art historical topics in his writing, while mentoring junior teammates and interns on analysis and auctions skills, he was creatively driven by the energy of New York, and of his hometown Chicago, where he quarantined for four months with his mother Florence, her violin sadly far from the CSO this time. Despite the distance from his colleagues, he was able to help Artnet achieve its highest grossing auction ever. The highlight of his year, however, was partnering with the Postwar head of department to originate Artnet's very first "Queer Legacy" sale, highlighting the history and consciousness of LGBTQ+ art narratives, and benefitting the Marsha P. Johnson Institute, which protects and defends the human rights of the Black transgender community.

**B. Rachel Beckwith** (BA'92) was appointed Director of the Library at Hampshire College in Amherst, MA on July 1, 2020.

**Annie Bennett** (BA'16) moved back to Philadelphia after living in Los Angeles for three years. After five years in nonprofit fundraising, she now sells pharmaceutical distribution services for Cardinal Health.

**Elaine Fink Blumenthal** (PhD'67) is living in Atlanta, GA with her recently retired physician husband. Their eldest (two of six) granddaughters are currently attending Stanford University (senior, pre-med) and Rice University (sophomore). Blumenthal looks forward to seeing updates from other 1960-67 alums.

**Margaret Doyle** (BA'89) has taken on a new position at the National Gallery of Art, as Head of Curatorial Records and Files. Previously she was Deputy Head and Associate Curator in the Department of Exhibition Programs.

**Teri J. Edelstein** (BA'72, MA'77, PhD'79) authored the essay "The Underground's Alchemist of the Modern," in *E. McKnight Kauffer: The Artist in Advertising*, edited by Caitlin Condell and Emily M. Orr (New York: Rizzoli Electa, 2020); and the book *Neil Harris and Teri J. Edelstein, Chicago Apartments: A Century and Beyond of Lakefront Luxury* (Chicago: The University of Chicago Press, 2020).

**Sheila Ffolliott** (PhD'79) participated in a conference at the Prado in Madrid last January, held in conjunction with their exhibition on the sixteenth-century painters Sofonisba Anguissola and Lavinia Fontana. Her topic was "Reflections 50 years after Linda Nochlin's 'Why are there no great women artists?'" She serves as Vice Chair of the Medici Archive Project, a center in Florence with a focus on archival research and digital humanities.

**Wilson A. Fisher** (BA'19) recently concluded a Fulbright research term in Ukraine, where he studied contemporary artists dealing with myths of memory in affiliation with Mystetskyi Arsenal and IZOLYATSIA. He has since participated in the second edition of the Tbilisi Architecture Biennial and joined the team at Milvus Artistic Research Center (Knislinge, Sweden), where he will be coordinating residencies and programs. He is currently curating "Dedication - Traces and Tactics," a group exhibition of Ukrainian contemporary art that will be realized at Kristianstads konsthall (Kristianstad, Sweden) in Fall 2021.

**Cathleen A. Fleck, PhD** (BA'90) took on the role as chairperson of her Department of Fine and Performing Arts at Saint Louis University in June 2019. Though this challenging year did put a hold on a 2020 conference she co-organized called "Gateways to Medieval Naples" and a session that she organized called "Encounters during the Period of Crusades: History through Objects" (International Congress of Medieval Studies), she is hopeful that they both will take place in either 2021 or 2022. She will have a forthcoming chapter entitled "Art of an Emblematic King: Robert I of Naples as King of Jerusalem in the Fourteenth Century," in *New Horizons in Trecento Italian Art*, ed. by Bryan C. Keene and Karl Whittington (Turnhout, Belgium: Brepols Publishers, 2021).

**Elizabeth Frasco** (BA'09) has just completed her doctorate at the Institute of Fine Arts at New York University. She taught "American Art, Revolution to the Present" at Seton Hall University from 2017 to 2019 and her dissertation is titled, "American Women Artists of the New Deal and Mexico, 1934-1943." Her undergraduate thesis from Penn on the conservation of installation art is still downloaded frequently.

**Natalia Fuller** (BA'13) and **Margot Neuburger** (BA'12) both live in London where they have been collaborating on art events for the Penn Club of the UK, of which Neuburger is Co-President. Most recently they have presented virtual events on emerging contemporary artist Giulia Andreani and on Art Basel Miami Beach. Following her time at Penn, Fuller received her MA in Global Conceptual Art from the Courtauld. She then worked at Lisson Gallery for five years and currently works at Galerie Max Hetzler. Fuller also co-founded Saloon London, the London branch of an international network for women in the arts. After five years at Goldman Sachs, Neuburger continues to work in financial services.

**Dr. Robert Gerhardt** (MA'08), after retirement from medical practice and teaching, has continued his research and publications regarding Dutch art of the seventeenth century, and in particular, the art of Michiel van Musscher (1645-1705). In 2020, he was honored to be asked to contribute a research paper for the *liber amicorum* titled *Connoisseurship: Essays in Honour of Dr. Fred G. Meijer on his sixty-fifth birthday*. Dr. Meijer, former senior curator of Old Netherlandish Painting at the Netherlands Institute for Art History, and former CODART member, was also a friend and mentor for the last twenty years to Dr. Gerhardt.

**Quintana Heathman** (PhD'18) began 2020 by presenting her paper "Public Memories: Producing Edo in Kitao Masayoshi's Landscape Prints" at the College Art Association Annual Conference in February. Working as a curatorial assistant at the Manetti Shrem Museum at the University of California, Davis, she managed the museum's 2020 (virtual) installation of the the Arts & Humanities Graduate Exhibition (May-June 2020), which garnered local praise for its innovative online presentation due to the pandemic. She gave numerous Zoom lectures this year, including "Brocade Pictures and Best Sellers: Japanese Popular Print Culture of the Edo Period (1615-1868)" for the Arts & Humanities Forum at the University of Oklahoma.

**Samuel Holzman** (AAMW PhD'19) accepted a tenure-track position in the Department of Art and Archaeology at Princeton. He will be Assistant Professor of Greek Architectural History.

**Heather Hughes** (PhD'17), in January 2020, was appointed the Kemper Assistant Curator of Academic Affairs and Exhibitions at the Davis Museum at Wellesley College, where she develops cross-disciplinary exhibitions and projects designed to facilitate faculty and student engagement with the museum's collections. In addition, she maintains curatorial oversight for the museum's collections of works on paper and Northern European art. Hughes has been actively engaged in conversations surrounding diversity and inclusion within the field of seventeenth-century Dutch art. Most recently, she moderated a discussion with the organizers of the Rembrandt House Museum exhibition "Here: Black in Rembrandt's Time" for CODART, the international network of curators of Dutch and Flemish art.

**Marina Isgro** (PhD'17) recently started a new role as Associate Curator of Media and Performance Art at the Hirshhorn Museum and Sculpture Garden. Her virtual exhibition, "In the Beginning: Media Art and History," was on view on the museum's website through December 31, 2020. She was previously a curatorial fellow at the Harvard Art Museums, where she co-curated "Nam June Paik: Screen Play."

**Karen Josue** (BA'75), after completing her BA in art history with honors, attended the Wharton Graduate School and majored in finance. She then worked on Wall Street in Institutional Bond Sales. Josue moved to Tokyo for eight years due to her husband's inter-bank transfer and raised two daughters there. In Japan, she studied Japanese art history and the history of screen painting. She was invited to join a cultural exchange group, Nadeshiko Kai, and with them visited many museums and cultural sites. The family also travelled throughout Asia, Australia, South America, and Europe. Josue returned to her original love of art and design when the family returned to New York. She received her BFA in interior design from The New York School of Interior Design and is now the owner of her own interior design firm, Karen Josue Design LLC.

**35 Kris Juncker** (BA'97) recently led the Smithsonian National Museum of African Art's reaccreditation review with the American Alliance of Museums. She is Special Assistant to the Director at the National Museum of African Art. She also has an article forthcoming in the *Oxford Handbook on Caribbean Religions* discussing the significant impact of African religion on Colonial European expression.

**Craig Kalpakjian** (BA'93) had his second solo exhibition at Kai Matsumiya in New York from October 2020 through January 2021. "The exhibition expands the artist's most recently realized works engaging technologies of power, social control, and the abstraction of late capitalist systems, while effecting the transformation of space throughout the gallery." Kalpakjian has exhibited widely throughout the United States and Europe, and his work is included in the collections of: The Museum of Modern Art, NY; The Whitney Museum; The Metropolitan Museum of Art; The Chicago Art Institute; and the Centre Pompidou, Paris; among others. An interview was featured in the April 2020 issue of *The Brooklyn Rail*.

**Jeannie Kenmotsu** (PhD'16) was appointed The Arlene and Harold Schnitzer Curator of Asian Art at the Portland Museum of Art.

**Elizabeth Lastra** (PhD '17) was appointed Assistant Professor of Art at Vassar College, where she teaches courses on the arts of medieval Europe, the Mediterranean, and the Islamic world.

**Min Kyung Lee** (BA'00) is Assistant Professor in the Growth and Structure of Cities Department at Bryn Mawr College since Fall 2017. She was recently awarded the first Banister Fletcher Global Fellowship (2020-21), endowed by the University of London Institute of Paris, Bartlett School of Architecture and Queen Mary University of London. (continued on next page)

**Maria Lindenfeldar** (MA'94) completed her second year as creative director of the Creative Media Lab at Princeton University Press. The Press is an academic book publisher in Princeton, NJ.



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**Min Kyung Lee** (BA'00) will be organizing events and programming under the subject "The Quantification of Urban Spaces" based on her research on the mapping of Paris during the nineteenth century. She also guest-edited a special section, titled "Cities on Paper: On the Materiality of Paper in Urban Planning" for *The Journal of Urban History* (March 2020).

**Christopher Mead** (MA'78, PhD'86) presented a lecture via Zoom on "The Paris Opera House" to the Berlage Institute at the Technical University Delft. His essay, "Pragmatic Thinking in the Continuous Present," was published in *Renegades: Bruce Goff and the American School*, a catalog edited by Luca Guido, Stephanie Pilat, and Angela Person.

**Amy Neff** (PhD'77) is a Professor Emerita at the University of Tennessee, Knoxville. Her book, *A Soul's Journey: Franciscan Art, Theology, and Devotion in the Supplicationes variae*, was published by the Pontifical Institute of Mediaeval Studies in 2019. In the words of one reviewer, "Amy Neff has synthesized years of study on this thirteenth-century manuscript in a book of exceptional depth and beauty, fully equal to its challenging subject. Known for her work on art and spirituality, deeply knowledgeable about Franciscan thought, and unparalleled in her grasp of the relation of Byzantine and western medieval art, she has produced a major work of scholarly and spiritual insight."

**Robert I. Rudolph, MD** (C'67, M'71, GME'75), Clinical Professor of Dermatology at PennMed, has been retired from his solo private practice of dermatology for five years, and is happy to report he is still breathing.

**D. (Dede) Fairchild Ruggles** (MA'87, PhD'91) recently published a new book, *Tree of Pearls: The Extraordinary Architectural Patronage of the 13th-Century Egyptian Slave-Queen Shajar al-Durr* (Oxford University Press, 2020). The documentary, *Ornament of the World*, directed by the late Michael Schwartz, and on which she consulted and provided a filmed interview, was broadcast on PBS in December 2019. She will spend spring 2021 at Dumbarton Oaks as a visiting scholar and in April will deliver a plenary lecture for the Medieval Academy of America.

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**Randy Abramson Steiner, FAIA** (CW'72) was selected by the AIA to become a Fellow in February 2020. She was honored for her efforts in local, state, and national leadership within the AIA as well as her founding of the Coalition of Community College Architecture Programs (CCCAP), which is a 501.3c non-profit organization of all such programs nationwide, with the mission to widen the pathway to the profession for a diverse, inclusive population. In addition to teaching for over twenty-eight years, she continued to practice architecture as well. Her switch from History of Art to Architecture was definitely a result of her Penn education. Developing analytical skills with an emphasis on integrating aesthetics/social culture/impact of technology of its time was nurtured in her ARTH classes.

**Glynnis Stevenson** (MA'15) began her doctoral research at University College London in September 2020. Her dissertation project, overseen by Drs. Richard Taws and Tamar Garb, concerns royalist and revolutionary imagery in the Palais des Beaux-Arts at the 1889 "Exposition Universelle" in Paris.

**Terrill Warrenburg** (BA'16) majored in Fine Art, with a minor in both History of Art and French. Currently, she works full-time as part of a private Art Advisory and Collections Management firm in NYC, managing ultra-high-net private and public collections. In this role, she works with galleries, museums, auction houses, and more, and has helped facilitate over fifty museum loans. Outside of work, Warrenburg is a professional artist and freelance curator in the tri-state area.

**Eric White** (BA'87) has been named Scheide Librarian & Assistant University Librarian for Special Collections, Rare Books & Manuscripts at Princeton University Library.

**Süreyya Wille** (BA'06) launched a digital strategy consultancy. She helps clients pursue and implement digital transformations and cutting-edge innovation. Her clients include galleries, art fairs, and private firms (including start-ups). She is currently senior consultant for the White Cube sales team.

# 2020 COLLOQUIA

## **"THE PICTORIAL AREA"**

February 7, 2020 | Howard and Sharon Rich Seminar Room, Jaffe Building | Sam Mapp, PhD Candidate in the History of Art

## **"MOSAICS, METALS, MINING, AND MONEY: PAINTINGS FOR THE SERBIAN ROYALTY, THIRTEENTH TO EARLY FOURTEENTH CENTURIES"**

February 28, 2020 | Howard and Sharon Rich Seminar Room, Jaffe Building | Ivan Drpić, Associate Professor of History of Art

## **ROUNDTABLE, "COPING WITH CONTAGION (IN THE ARTS)"**

April 10, 2020 | Virtual via Zoom | Roundtable Discussion moderated by Shira Brisman, including David Brownlee, Lee Ann Custer, Julie Nelson Davis, Jonathan D. Katz, David Young Kim, Ann Kuttner, Hilary Whitham Sánchez, Tyler Shine, and Anna-Claire Stinebring

## **"THE TRASH AT MANET'S FEET"**

April 17, 2020 | Virtual via Zoom | André Dombrowski, Frances Shapiro-Weitzenhoffer Associate Professor of 19th Century European Art

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## **ROUNDTABLE, "THE ARTS AT HOME"**

April 24, 2020 | Virtual via Zoom | Roundtable discussion moderated by André Dombrowski, including Shira Brisman, David Brownlee, Ivan Drpić, Ginny Duncan, Ramey Mize, Serena Qiu, Libby Saylor, Mantha Zarmakoupi, and others

## **"HOW TO AVOID A DEAD END: CHRISTOPH JAMNITZER'S BID"**

May 1, 2020 | Virtual via Zoom | Shira Brisman, Assistant Professor in Early Modern Art

## **ROUNDTABLE, "ANTI-RACISM AS MOTIVATION AND METHOD"**

September 11, 2020 | Virtual via Zoom | Roundtable discussion moderated by Michael Leja, including David Young Kim, Ann Kuttner, Karen Redrobe, and others

## **"'MEDIEVAL' MASKS? MEDITATIONS ON METHODS IN AFRICAN ART"**

September 25, 2020 | Virtual via Zoom | Sarah Guérin, Assistant Professor of History of Art

## **"ENCHANTMENT AND EMPIRE IN THE STAGE DESIGNS FOR RICHARD WAGNER'S PARSIFAL"**

October 9, 2020 | Virtual via Zoom | Nicholas St. George Rogers, PhD Candidate in the History of Art

## **"MATERIALITY AND TEMPORALITY IN THE OTHER ROMAN ARCHITECTURE"**

October 16, 2020 | Virtual via Zoom  
Kimberly D. Bowes, Professor of Classical Studies

# 2020 COLLOQUIA

## **"LISTENING TO OBJECT WITNESSES: READING AND RECOVERING WAMPUM IN MUSEUM COLLECTIONS"**

October 23, 2020 | Virtual Via Zoom

Dr. Margaret M. Bruchac, Associate Professor of Anthropology; Coordinator of the Native American and Indigenous Studies Program, University of Pennsylvania

## **"COVER STORY: IMAGES OF JAPAN IN PHOTOGRAPH ALBUMS FROM THE MEIJI PERIOD (1868-1912)"**

October 30, 2020 | Virtual via Zoom

Naoko Adachi, PhD Candidate in the History of Art

## **"ALTARS IN MOTION: EMBODIED VISUALITIES IN TOGOLESE SACRED ARTS"**

November 20, 2020 | Virtual via Zoom

Dr. Elyan Jeanine Hill, Wolf Humanities Center Postdoctoral Fellow, University of Pennsylvania

## **"CONTRIVING SCARCITY IN EARLY MODERN ART AND LAW"**

December 4, 2020 | Virtual via Zoom

Shira Brisman, Assistant Professor in Early Modern Art

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Image: Darlene Jackson, Graduate Coordinator for the History of Art Department, sorting mail during the pandemic shut down, in the Howard and Sharon Rich Seminar Room (Jaffe 113), where we typically host our weekly colloquia.



# IN MEMORY OF

## MATT FREEDMAN

The Visual Studies Program suffered a great loss when Matt Freedman succumbed to his long battle with cancer on October 24, 2020. He was active at Penn in both the School of Design and the Visual Studies program. In the past decade, he was teacher, critic, mentor, advisor, and friend to scores and scores of students in the senior project course (VLST 395) and in VLST 103. He helped students mount their senior exhibition, responded to their ideas, and encouraged them to take chances. Matt had a discerning mind, a dazzling imagination, and a big heart. His presence brought a spark of curiosity and creativity to Jaffe.

His wild imagination and resilience are present in everything he touched, from his book, *Relatively Indolent but Relentless*, to “The Paper Sculpture Show,” and performances such as “Iron Artist” at PS1 and the “Cricket Concert & Potluck” at the Sunview. Matt lived in New York, with his wife, Jude Tallichet, who survives him. His presence was a gift to the students. He will be deeply missed by students and colleagues in VLST as well as the School of Design, the History of Art Department, and by the larger world. Image: Matt Freedman teaching Visual Studies 103, January 2015.



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## CATRINA HILL (MA'08)

Catrina Hill entered the PhD program at Penn in September 2005 with a BA from Wayne State University, an MA from Leeds University, and a specialization in twentieth-century art and film. She earned a second MA at Penn in 2008 with a thesis titled “*Peculiarly American*”: *Racial Caricature in the Work of Archibald J. Motley, Jr.* Rather than continuing on to PhD candidacy, Katrina began working at the Philadelphia Museum of Art, first with Joe Rishel on a landmark Cézanne exhibition and then with Kathy Foster on African American art in the PMA collection. From Philadelphia, she moved to the Baltimore Museum of Art as provenance researcher for the Cone Collection. The Peabody Essex Museum in Salem, MA next enlisted her services as assistant curator, and in 2015 the National Museum of African American History and Culture brought her to Washington, DC as archivist for its art collection. She recently began a job as curator at the James E. Lewis Museum at Morgan State University, Baltimore, when she succumbed to Covid-19 on December 11, 2020. She once gave a presentation at Brown University titled “Working with ‘Others’ in a Museum” that addressed issues central to her work: “upper-class norms that linger in the organizational culture of museums” and the “challenges faced when people from vastly different backgrounds come together under one museum roof.” Image: Katrina Hill speaking at Howard University in 2017.







