



SPRING 2022

HISTORY OF ART NEWSLETTER

UNIVERSITY OF PENNSYLVANIA

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LETTER FROM THE CHAIR

Dear Alumni and Friends,

I hope this newsletter finds you healthy and thriving despite the myriad challenges of the past year. This past year demanded grit and resilience from everyone, as our students, faculty, and staff strived to make teaching and learning happen under constantly changing and stressful circumstances. The Covid-19 pandemic would have been problem enough, but the increasingly dire climate crisis, the assault on democracy in the US and around the world, the intensified political and economic polarization, and more, tested everyone's stamina. Fortunately, the year also brought a reopening of Penn's campus and a return to in-person teaching, which made more palpable a sense of collective commitment to improving the state of our world.

During the spring term, classes remained online, although undergraduate students craving some experience of campus life were welcomed back into university housing. Libraries and museums remained closed, but the expanding availability of vaccines brought hope, especially when all students became eligible to receive them in late April. By the fall semester, in-person classes became possible again, and Covid-19 outbreaks and surges were contained and were not classroom-related. Vaccinations and masks were required for entry into classrooms, and our eyes took on added expressive weight once the bottom halves of our faces were concealed. Without question, the brightest light in the year came from the enthusiasm, curiosity, and energy students brought with them as they returned to in-person classes. Faculty across the department and the campus noted remarkably high class attendance, engaged participation in discussions, and warm expressions of gratitude from students. Zoom classes may have been fine, but students made evident their renewed appreciation for the unique opportunities in-person classes provide.



The halls of our dear old Jaffe History of Art Building slowly came back to life in late summer. Having been largely abandoned during the preceding year and a half (refrigerators especially did not fare well), and requiring reorganization of offices to accommodate newly arrived faculty members, the building needed considerable attention. By September it was restored to its charming and welcoming self. In October we were able to shift our Friday afternoon colloquia from Zoom to in-person, although relocated to a larger room in Meyerson Hall that permitted greater distancing among attendees. Thanks to our technologically intrepid colloquium organizers, Profs. Sonal Khullar and Chenshu Zhou, we were able to introduce a hybrid format, so that those who had been attending from afar could continue to do so. At present, we plan to continue in this mode for the foreseeable future, so do check out our colloquium schedule with Zoom link on the Department website (<https://arth.sas.upenn.edu/events/colloquia>).

A high priority for the Department throughout the year was pursuing the diversity, equity, and inclusion initiatives articulated in the action plan we formulated during the summer of 2020. The faculty participated in discussions focused on building inclusive community, and it restructured the graduate methods course to address the issues and commitments central to the work of all faculty members, each of whom will lead a meeting of the seminar.

A Living Land Acknowledgement Working Group was formed by faculty and graduate students, and it moved well beyond its original purpose of composing a statement acknowledging the traditional Native inhabitants of the land on which the Department and the University are situated. With the assistance of a grant from the Sachs Program for Arts Innovation, this ambitious group has undertaken to organize talks, workshops, and discussions intended to raise awareness within the Department and the University of Indigenous history, culture, and sovereignty.

One thing I noticed this fall as I surveyed the audiences at our colloquia was how young the Department faculty now looks. The generational transition announced in the 2016 newsletter by then Department Chair Karen Redrobe is nearly complete, and a collection of dynamic, diverse, promising, and accomplished young scholars is in place. Over the next several years this reconfigured faculty will collectively reshape the forms of scholarship, teaching, leadership, and engagement that distinguish Penn's History of Art Department. It will be an exciting process of renewal and revitalization with triumphs as well as inevitable growing pains.

This year's newsletter spotlights recent achievements of the Department's four Assistant Professors, who are crucial contributors to this process of renewal. All four have exciting projects at stages near to completion or recently presented. The breaking news of these scholarly accomplishments is featured in short essays by them.

Another kind of new beginning in the Department will appear in the Chair's office. My term as Chair will end in June 2022, and Prof. Julie Davis will take over the leadership and management of the Department. Julie has a strong record of service in the Department as Undergraduate Chair and as Graduate Chair, and she is well prepared to guide us into a post-pandemic future. Her term will coincide with the arrival of a new President and a new Provost for the University—a clean sweep of leadership, which makes everything possible. As I depart the office, I wish to extend my most sincere thanks to my colleagues on the Department's Executive Committee this year, Graduate Chair David Kim and Undergraduate Chair André Dombrowski, for their wise counsel and diligent service. I am also profoundly grateful to Libby Saylor and Darlene Jackson, our brilliant and wonderful Department Administrators, for their gracious and indispensable assistance with all aspects of managing the Department. And let me note also that once again this year the beautiful design of this newsletter is due to Libby's boundless creativity and artistic skills.

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/arthistory/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 dearest donors, listed on the following page.

Warm wishes for a healthy, peaceful, and hopeful 2022,



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



THANK YOU

2021 CONTRIBUTORS

ANONYMOUS (2)

ROCHELLE A. BEHRENS (C'04)

ELIZABETH P. BRYSON (C'07)

SHELLEY HUBER

RICHARD N. HYMAN (GFA'61)

CONSTANCE C. MCPHEE (G'88, GR'95) AND HENRY R. MCPHEE III (WG'85)

STEVEN ALAN MELNICK (C'91)

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MARIANNA S. SIMPSON (CW'71)

RICHARD M. THUNE (C'69), AND LINDSEY R. THUNE, PARENTS

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JOAN M. YOUNG (C'90)

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>.

✱ 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, and Frederick Hartt.



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SPRING 2022 HISTORY OF ART NEWSLETTER

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* Front and back cover and chair's letter pages: Detail of Christoph Jamnitzer, *Fantastic Creature and a Man with a Volute as a Body* from the *New Book of Grotesques*, 1610, etching, 14.6 cm x 18.8 cm. Rijksprentenkabinet, Rijksmuseum, Amsterdam.

ASSISTANT PROF

HIGHLIGHTS



SHIRA BRISMAN

Richard von Weizsäcker Distinguished Visitor at the American Academy in Berlin

When we speak of “intellectual property today,” we are likening the right to profit from one’s unique idea to the right to benefit from workable land that is individually possessed. How did this analogy—so deeply entrenched in a European tradition of thought—come about, and what role did makers of objects and images play in its development?

In a series of two talks as Distinguished Visitor at the American Academy in Berlin, Shira Brisman argued that sixteenth-century German goldsmith-engravers made a unique contribution to advancing the metaphor between the creative output of craftsmen and the gatherable resources of the earth. At the American Academy in Berlin, Brisman described how remarkable practitioners of the goldsmith’s craft formed vessels into shapes that made visible the connections between the raw matter in which they had been worked and the land from which the precious metal had been extracted. Terrestrial topoi lent structure to stems, bowls, and lids. These components show peasants plucking nature’s fruits; soldiers parading conquered booty as trophy over her grounds; and enslaved laborers drawing up her subterranean treasures. This self-referentiality about

the origins of materials made tangible the assertion that the goblets could behave like land: they could secure social hierarchy by visibly connecting personal identity with nature, labor, and wealth. Brisman also delivered the Lisa and Heinrich Arnhold Lecture at the

Dresden State Art Museums. Entitled “Dürers anderes Erbe,” this talk (delivered in German) ventured

to answer the question: what happens if we follow the course of German art not from the media that Dürer advanced (painting and printmaking), but the one he abandoned (the goldsmith’s trade)? Focusing on three theoretical art treatises by Albrecht Dürer, Wenzel Jamnitzer, and the latter’s grandson, Christoph Jamnitzer, Brisman traced a new genealogy for the art of sixteenth-century Nuremberg. She demonstrated what each author learned from his predecessor and how each had an increasingly widened vision of art’s ability to reflect and shape the distribution of natural resources across the social world.

* Christoph Jamnitzer, *Milo of Croton Cup*, 1616, Gilded silver, 22.6 x 20.6 x 13.6 cm. Germanisches Nationalmuseum, Nuremberg.

SARAH GUÉRIN

French Gothic Ivories: Material Theologies and the Sculptor's Craft

Many in the museum-going public have been stopped in their tracks before vitrines filled with virtuoso carvings in elephant ivory, wrought largely in Paris, at the height of the Gothic period, that is the thirteenth and fourteenth centuries. While the masons and sculptors of Notre-Dame or the Sainte-Chapelle were putting the finishing touches on those masterpieces of monumental art, craftsmen on the Right Bank of the Seine were transforming tusks of Savannah elephants into finely-carved objects fit for display and devotion in cathedrals, churches, houses, and chapels across Western Europe.



The last monograph on such objects, which are referred to in the field as “Gothic ivories,” appeared in 1924, written by the amateur art historian Raymond Koechlin. Despite their strong aesthetic draw, Gothic ivories have been scantily considered outside of museum catalogues in the intervening century. In *French Gothic Ivories: Material Theologies and the Sculptor's Craft*, forthcoming with Cambridge University Press, Sarah Guérin brings the study of Gothic ivories into the twenty-first century. By mobilizing a broad range of new sources, Guérin traces the journey of ivory tusks, from the intercontinental trade routes that brought them to northern Europe, to the workbenches of specialist artisans who worked the material in medieval Paris, and, ultimately, to the altars and private chapels in which the finished objects were admired and even venerated.

One key to unlocking the significance of Gothic ivories for contemporary viewers, users, and literally *beholders*, is found in the material itself. Beyond its status as an exotic luxury material—imported from sub-Saharan Africa—ivory held specific connotations for medieval viewers. The construction of such meaning was not simply the result of poetic metaphors inherited from antiquity through texts like the Hebrew Scriptures, Ovid, or Pliny (although these all played their part), but moreover drew from realms of knowledge as diverse as medicine, where ivory was habitually included in pharmaceuticals. The very experience of handling a Gothic ivory—the cradling and manipulation of an object designed to be hand-held—furnished privileged owners with direct sensory experience of the ivory, nourishing their personal comprehension of the material's powers. By looking widely across fields of knowledge, Guérin is able to offer fresh new insights into the resonances that ivory sculpture held for their makers and viewers.

✱ A detail of the central Virgin and Child (Cincinnati, Taft Museum, 1931.319) from the Glorification of the Virgin group, formerly in the abbey of Saint-Denis. Paris, 1260s, Ivory.

MANTHA ZARMAKOUPI

Roman Landscape: Eco-critical Approaches to Early Imperial Italy

Mantha Zarmakoupi's new book is entitled *Roman Landscape: Eco-critical Approaches to Early Imperial Italy*. The book is under contract with Getty Publications, will be published in 2022, and was awarded the 2021 David R. Coffin Publication Grant of the Foundation for Landscape Studies. In this book Zarmakoupi broadens rigid understandings of “nature” and “landscape representation” to point to the understudied relationship of land and landscape beyond art-historical and aesthetic contexts. She employs an eco-critical interpretative model of landscape, which prioritizes perceptions of ecology, environment, and human-nature relationships over canonical systematizations of art, to analyze the diverse evidence (archaeological, art historical, and literary) for the penetration and use of landscape into Roman houses and villas. Her analysis of architectural design and literary and visual representations of Roman luxury villas and landscapes shows the ways in which Roman ideas of landscape and its idealization contributed to the creation of a novel design language in decoration, architecture, and landscape architecture.



✱ View of the garden room of the Villa of Livia at Prima Porta, now in Palazzo Massimo (Rome, Italy).

ASSISTANT PROF

HIGHLIGHTS

CHENSHU ZHOU

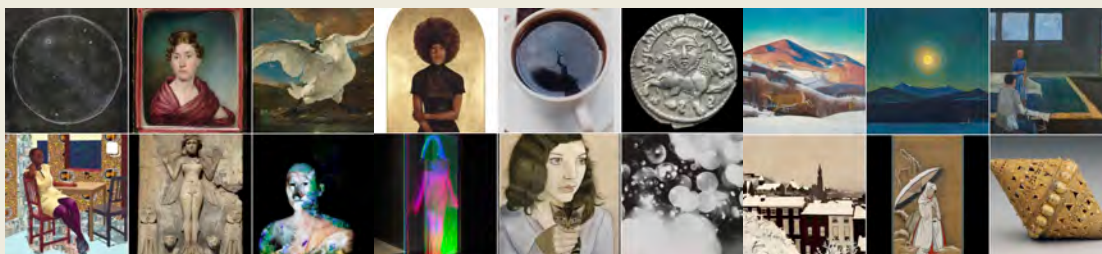
Cinema Off Screen: Moviegoing in Socialist China



Chenshu Zhou's first book *Cinema Off Screen: Moviegoing in Socialist China* was published by the University of California Press in July 2021. Building on archival research and interviews done for her dissertation in 2013–14, *Cinema Off Screen* is the first English monograph to examine film exhibition in China from the founding of the People's Republic in 1949 to the end of the Cold War in the early 1990s. Through an analysis of both institutional operations and audiences' lived experiences, Zhou argues for the need to consider the mediation of non-filmic exhibition interfaces—elements of film exhibition that are not the film being shown such as the screening space, technological artefacts, and the human body. The Chinese state might have looked to film as a propaganda tool and mass entertainment; in reality, film exhibition was organized as a multi-media institution that found value in a wide range of media interfaces, from the location of screenings to the projectionist's manual labor and live performances. Films might have been what attracted audiences urban and rural; in retrospect, what becomes memorable is often not any particular films, but the atmosphere of open-air cinema, the discomfort that is nonetheless uplifting, and playful encounters with the screen. *Cinema Off Screen* offers a rare look into cinema's forgotten past as a way to open up imaginations for the future. Soon after the release of the book, Zhou spoke to Victoria Lupascu (Université de Montréal) about the book for an episode of the *New Books Network* podcast. On September 8th, an official book launch was held at Penn. Caetlin Benson-Allot from Georgetown University provided commentary.

* He Shiyao, "Fangying dianying fengshou zhihou" [Showing the film *After the Harvest*], photograph, *Renmin huabao* [China pictorial] 11 (1965): 20.

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SPIEGEL-WILKS

SEMINARS

GWENDOLYN DUBOIS SHAW

Spring 2021 | Postmodern, Postcolonial, Post-Black

The Spring 2021 Spiegel-Wilks Seminar in Contemporary Art focused on critical theory and contemporary art. Its subtitle was "Postmodern, Post-colonial, Post-Black," but in keeping with the moment it also included several sessions on discourses of decoloniality in art history and museums.

Due to the pandemic, the class was unable to meet in person or travel to see art, focusing instead on close readings of theoretical materials and attending topical webinars given by other institutions. The class also welcomed multimedia performance artist Wanda Raimundi-Ortiz, writer and art historian Aruna D'Souza, archivist and artist Josh T. Franco, art historian Jordana Moore Saggese, art historian Cherise Smith, and performance artist Sheldon Scott to join the discussion.

✱ Sheldon Scott, *Still from Portrait, number 1 man (day clean ta sun down)*, 2018, Performance with rice and HD video.



AARON LEVY

Fall 2021 | Rx/Museum: Barnes Foundation Curatorial Seminar



This Spiegel-Wilks Curatorial Seminar, offered in collaboration with the Barnes Foundation, explored the museum as a space of social care and the therapeutic power of the arts in medicine. The syllabus explored topics such as the history of the collection, Alfred Barnes' and John Dewey's perspectives on art, education, and social suffering, and the cultural politics of art and institutions today amidst the pandemic. In addition to providing students with an immersion in curatorial and museum studies, the course offered an opportunity to interact with curators and staff from the museum, where the course met weekly.

As part of the course, students in the seminar jointly researched and curated a patient portal for the Rx/Museum Initiative. Rx/Museum is a digital health platform and partnership between Penn Medicine, the Barnes Foundation, the Philadelphia Museum of Art, and Slought Foundation that was developed during the pandemic to support the Penn Medicine community. Bringing the museum experience to the hospital, the students worked to foster a humanistic approach to health and healing through visual art and reflective pedagogy.

✱ Unidentified artist, *Bishop Saint, Saint Roch, and Saint Sebastian*, c. 1460–1480. Courtesy of Barnes Foundation.

MELLON | PENN | PMA

OBJECT-BASED STUDY WORKSHOP

MICHAEL LEJA

The New Early American Art Galleries at the Philadelphia Museum of Art: Investigating and Interpreting Art Objects' "Original Effects"

After a two-year hiatus due to the Covid-19 pandemic, the Mellon-funded Penn/PMA object study workshops resumed on October 8, 2021 with a session focused on the newly installed Early American Art galleries at the PMA. A morning meeting was devoted to background presentations via Zoom followed by afternoon in-person discussions in the galleries. Kathleen Foster, the Robert L. McNeil, Jr., Senior Curator of American Art, and Mark Tucker, the Neubauer Family Director of Conservation, led a discussion of Charles Willson Peale's *Staircase Group*, recently restored by Lucia Bay, The Joan and John Thalheimer Associate Conservator of Paintings. The dual aspects of this painting—simultaneously portrait and trompe l'oeil deception—and thorough research into the context of its original presentation guided the conservation project. Complex decisions involved in this process were described by the presenters, which brought subtle features of the painting into focus.

The group then moved around the corner in the same gallery to examine a suite of elaborate, classically inspired furniture designed by Benjamin Henry Latrobe for the home of William Waln, a prominent Philadelphia merchant, in 1805–08. Alexandra Kirtley, The Montgomery–Garvan Curator of American Decorative Arts, and Peggy Olley, Conservator of Furniture and Woodwork, explained the extensive research and object examination that enabled them to discover original elements of the design that had been covered over or lost in subsequent revisions.

Both discussions highlighted the efforts of the conservators and curators to not only recover as much as possible the original appearance of works that had changed over time, but also just as fundamentally to develop and present an expanded, more nuanced understanding of the early visual and sociocultural context that gave rise to the work and in which it was experienced. The process on which this interpretation and application of evidence rested—the collaborative gathering of knowledge about milieu and historical and technical information, and the analysis of points of concordance or lack of it—was well demonstrated by both the *Staircase Group* and the Waln furniture projects. That process was the critical basis for conceptual and practical decisions about what aspects of these objects' early appearances could and could not justifiably be recovered.

First-year and second-year students in Penn's History of Art Graduate Group participated in the event. Michael Leja represented Penn's faculty on the organization and presentation team, and Nicole Cook, PMA Coordinator for Academic Partnerships, played a vital role in framing and executing the workshop.

✱ Alexandra Kirtly, Montgomery–Garvan Curator of American Decorative Arts (left), and Peggy Olley, Associate Conservator of Furniture and Woodwork (center), with Penn students, discussing the newly restored furniture designed by Benjamin Henry Latrobe for the Waln family in 1808, on display in the PMA's early American art galleries. Photo: Jason Wierzbicki, Conservation Photographer.



ALPHAWOOD

FOUNDATION

JONATHAN D. KATZ

The James D. McDonough Fellowship in Queer Art History, Funded by the Alphawood Foundation

The Alphawood Foundation has underwritten the very first dedicated graduate fellowship program in Queer Art History in the nation, if not the world. Named the James D. McDonough Fellowship in Queer Art History in honor of the foundation's outgoing director, the fellowship will sponsor one additional MA and one additional PhD student in the Department of the History of Art. PhD Fellowship recipients will receive a full funding package for five years, and MA for two years, as well as additional funding for internships, conferences, and travel.

The Alphawood Foundation is a large, privately-funded granting organization headquartered in Chicago supporting progressive arts and social change. They built and operate Wrightwood 659, a large, new museum designed by Tadao Ando in Chicago's Lincoln Park neighborhood that offers an alternative to traditional museology with an emphasis on Queer, Asian, Black and architectural programming, often in complex intersection. Realizing the relative paucity of scholars and scholarship in Queer Art History, the Foundation contacted Queer Studies scholar and History of Art faculty member Jonathan D. Katz about underwriting a fellowship. (Katz has also curated several major queer-themed exhibitions at Wrightwood 659.) Together, they developed the James D. McDonough Fellowship in Queer Art History in order to expand expertise in the field.



Applicants to the James D. McDonough Fellowship in Queer Art History may apply in any field of art historical study, chronologically or geographically. However, this multi-million dollar gift is a spend down fund, admitting applicants only for the next five years. In that time, it will produce eleven new scholars in Queer Art History, enough to begin to change the tenor of a discipline that has been notably slow to accept, if not actively resistant to, Queer Studies scholarship. The long, chilling shadow of the Culture Wars continues to haunt Art History, whether in its academic or museum-based forms, such that the intersection of art and queer studies remains at best ignored, and at worst suppressed in most segments of the field. We hope that with the advent of the James D. McDonough Fellowship in Queer Art History, the History of Art Department at Penn can contribute to the breaking of one of the last enforced silences remaining in our field. This large, transformative gift will, we hope, only be the first in an emerging field of study that has already transformed what Art History is, and, perhaps as importantly, what it can do.

* *Janet Flanner, 1927, by Berenice Abbott. Janet Flanner moved to Paris in 1922, and penned her "Letter from Paris" column in *The New Yorker* for almost fifty years. With its campy style and concentration on queer figures, the column, like this portrait, limned an existence between the queer and straight worlds, at a time when such representations were rare. Here inventing one of the earliest specifically lesbian photographic iconographies, Abbott's portrait, with its lifting of the masks off the face, at once acknowledges the larger context of enforced constraint and policed silence, while at the same time pointedly refusing it.*

FACULTY UPDATES

SHIRA BRISMAN

Shira Brisman has been enjoying her sabbatical finishing her manuscript on conceptions of property in early modern German art. In November and December of 2021, she traveled to Berlin, Prague, Dresden, and London to complete the final stages of research for the project. Her travels brought her in touch with a sequence of sixteenth-century drawings by different artists made to comprise a triumphal wedding parade, a beautifully illustrated instruction manual for the use of astrological instruments and land-surveying tools, and a sixteenth-century cup etched with scenes from Ovidian myth, which the conservator adroitly took apart with pliers so Brisman could study how its component parts fit together. She then delivered the Lisa and Heinrich Arnhold lecture at the Staatliche Kunstsammlungen Dresden and the Richard von Weizsäcker Lecture at the American Academy in Berlin. She also spoke at a conference on Albrecht Dürer at the National Gallery of London in conjunction with the exhibition, "Dürer's Journeys: Travel of a Renaissance Artist." In Spring 2021, three new articles were published: one on the topic of scarcity and the goldsmith's art, one on privacy and publicity in Gabriel Metsu, and one on the madness of Hugo van der Goes.

✱ Photo: American Academy in Berlin © Annette Hornischer.



ARTHUR M. COHEN

In Fall 2021, Arthur M. Cohen, Associate Professor of Practice in the History of Art, taught his first class at Penn: an Art History seminar for a group comprised primarily of graduate students, along with representatives from both PhD and undergraduate programs across campus. The course, entitled "Future of Arts Audiences," provided a real-world immersion into the complex realities encountered by cultural leaders and their organizations as they seek new and meaningful ways to connect with existing and prospective audiences. Incorporating recent literature and highlighted leaders in the art world as guest speakers, the course examined the demographic, political, social, and generational shifts in the US that have given rise to unprecedented changes in the expectations audiences have for the role cultural organizations should play in society, including the ongoing effects of the current health and social justice crises, changes in technological usage, and shifting patterns of social interaction. A major theme throughout the course was how cultural organizations are increasingly being held accountable by their publics to new or different standards of behavior, beliefs, and engagement with the world. Included among the roster of guest speakers was Thelma Golden, Director of the Studio Museum in Harlem; Glenn Lowry, Director of MoMA; Dan Weiss, President of the Metropolitan Museum of Art; and Paula Marincola, Executive Director of the Pew Center for Arts and Heritage.

✱ ARTH 597: The Future of Arts Audiences seminar, Fall 2021.

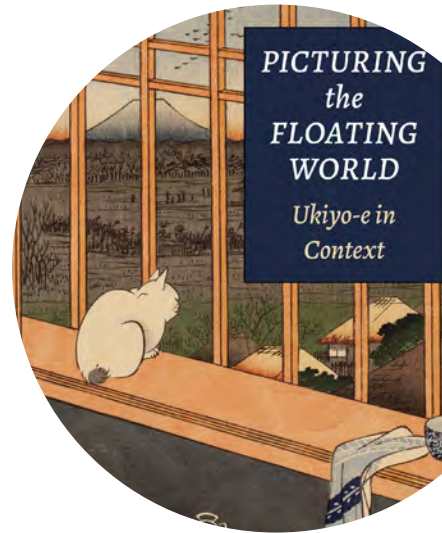


HUEY COPELAND

Huey Copeland assumed the post of BFC Presidential Associate Professor in January 2021 and subsequently settled his family in Philadelphia before resuming his duties as Andrew W. Mellon Professor (2020–22) at the Center for Advanced Study for the Visual Arts. At CASVA, he is completing two book projects: *Black Modernisms*, an anthology co-edited with Steven Nelson, and a collection of his writings, currently entitled "*Touched by the Mother*": *On Black Men in American Art from Watts to the Whitney* that will be published by the University of Chicago Press. Copeland's work appeared in *Artforum*, *Le Magazine Centre Pompidou*, *OCTOBER*, and in the exhibition catalogue *Who Says, Who Shows, Who Counts*. He had the honor of delivering the Rosenthal Lecture at Dartmouth College—masked and in-person—as well as the opportunity to present his scholarship virtually to audiences gathered at The Courtauld, Duke University, the Museum of Modern Art, Northwestern University, Palazzo Strozzi, the University of Arizona, and University College London. He concluded his terms of service for Iceberg Projects and the International Consortium of Critical Theory Programs, enabling him to take on two new exciting roles: consulting scholar for the "12th Berlin Biennale," which opens in Spring 2022; and Chair of the Terra Foundation for American Art Programming Committee, a leadership position most recently held by our own Michael Leja.

JULIE NELSON DAVIS

Julie Nelson Davis won the Guggenheim Fellowship for the academic year 2021–22 and is enjoying a year of sabbatical leave. Davis also held a summer fellowship at the Clark Art Institute in Williamstown, MA, and there she launched her new research project on issues of authenticity in ukiyo-e painting (and fell in love with the Berkshires and southern Vermont). Her most recent book, *Picturing the Floating World: Ukiyo-e in Context*, was published by the University of Hawai'i in early fall, and her essay on painter Katsushika Ōi is forthcoming in a volume from the British Museum. Davis was selected as a Northeast Asia Council Distinguished Speaker for the Association for Asian Studies for a three-year term, giving Zoom talks at Alabama University, George Mason University, Maryland Institute College of Art, and Union College, plus giving talks for the British Museum, Duke, Leiden University, and Ohio State. She continues to work with students from her curatorial seminars on the Tress collection of Japanese illustrated books, opening October 2022 in the Goldstein Gallery in Van Pelt Library. Thanks to a Japan Foundation grant, Davis and EALC colleague Prof. Linda Chance are organizing a symposium on the Tress collection for April 7–9, 2022, and they invite everyone to attend.



ANDRÉ DOMBROWSKI

In Spring 2021, André Dombrowski continued his leave as the Paul Mellon Senior Fellow at The Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, DC. While there, he finished a draft of his current book project about the intersections between the impressionist instant and the period's technologies of time-keeping, and presented his colloquium at The Center online on February 18th. In Fall 2021, two edited volumes appeared. One is the *Wiley Companion to Impressionism*, edited by Dombrowski, which includes thirty-four new studies by the leading scholars in the field (Dombrowski contributed an essay on the company with limited liability that the Impressionists formed in 1874). The other is a co-edited, large-scale volume on the Cézanne holdings at the Barnes Foundation (with Nancy Ireson and Sylvie Patry), *Cézanne in the Barnes Foundation*, including several contributions by Dombrowski. He also authored an essay on "Pissarro's Roads" for the exhibition catalogue *Camille Pissarro: The Studio of Modernism* (Kunstmuseum Basel), as well as an essay in the edited volume *The Present Prospects of Social Art History* (eds. Robert Slifkin and Anthony Grudin). In September, he presented a lecture on Camille Pissarro and Maria Deraismes at the "7th Feminist Art History Conference" at American University, and on October 22nd, he spoke in the department's colloquium series on "Monet's Minutes." *Dombrowski, with (from left) Jodi Hauptman, Sylvie Patry, and Nancy Ireson, at the conversation with the editors of the volume *Cézanne in the Barnes Foundation* on November 18th at the Barnes. Photo: Darryl Moran.



IVAN DRPIĆ

With the loosening of travel restrictions imposed due to Covid-19, Ivan Drpić was finally able to resume fieldwork. In late July and early August 2021, he traveled to North Macedonia with Elisa Galardi and Elliot Mackin, his graduate students, and Tatjana Starodubcev, a colleague from Belgrade. Braving sweltering temperatures and erratic navigation apps, the fearless four explored medieval monuments in and around Skopje, Ohrid, and Prilep. Back in Philadelphia, Drpić enjoyed teaching two new courses: a first-year seminar on portraiture in the Western tradition, from antiquity to the present, and a graduate seminar, co-taught with Sarah Guérin, on recent methodologies in medieval art history. Drpić's latest publications include a chapter on epigraphic writings in *The Oxford Hand-book of Byzantine Literature* (Oxford University Press, 2021) and an article on the materials and techniques of large-scale gilding and mosaic simulation in medieval Serbian wall painting, co-authored with Aleksa Jelikić, which appeared in the journal *Archaeometry*. The latter publication stems from a larger project on transmaterial and transmedial design in the monumental art of the Byzantine cultural sphere. Drpić is currently developing a digital component of this project with the help of Logan Cho, a sophomore in the School of Engineering and Applied Science. In the past year, Drpić was invited to present his research at the Gennadius Library in Athens, the Österreichische Akademie der Wissenschaften in Vienna, and the Albert-Ludwigs-Universität in Freiburg. *Ivan Drpić, Elliot Mackin, and Elisa Galardi at Marko's Monastery near Skopje.



SARAH GUÉRIN

2021 has been another unusual, and hopefully exceptional, year. In the fall and spring, Sarah Guérin was teaching online from Italy. She was lucky to have a fellowship at the Kunsthistorisches Institute in Florence, organized by Dr. Prof. Alessandro Nova of the KHI, without which she would not have been able to complete her book (see pages 1–2 for more details).

Guérin taught two courses in Fall 2021: "African Art, 600–1400," which drew students from across Penn and beyond to learn about the arts of Africa in the deep past; and an undergraduate seminar on "Art in the Time of Dante," scheduled to coincide with the seven hundredth anniversary of the Florentine poet's death in 1321. The course was planned years before anyone had thought about lockdowns or pandemics, and the irony of teaching online from Florence was not lost. The lockdowns frustratingly closed many museums during the term, but Guérin did manage to shoot some footage for the students in the Uffizi and the Bargello, to give them a small taste of the exceptional collections of that city.

Delayed due to Covid-19, "Caravans of Gold, Fragments in Time" finally opened at the National Museum of African Art in July 2021. The show will close definitively on February 27, 2022. She also contributed to the inaugural exhibition at Berlin's new Humboldt Forum, called "Terrible Beauty: Elephant – Human – Ivory," examining humans' long-term relationship with the wonderful but fraught material of elephantid dentine.

The most important event for Guérin in 2021 was the return to the classroom. She has been delighted to be back with the students, teaching with collections, and enjoying the fellowship that undergirds true education.

JONATHAN D. KATZ

In addition to working to secure the new James D. McDonough Fellowship in Queer Art History, Jonathan D. Katz, in concert with colleagues across the university, won a five million dollar Just Futures Grant from the Mellon Foundation for a project called "Dispossessions in the Americas." As one of the PIs on the grant, Katz has organized thirteen art exhibitions in twelve Latin American countries. He will also curate a final exhibition of the best work from all the exhibitions, which will travel to museums in the US. Katz delivered the keynote for the "25th Philadelphia Graduate Student Symposium," sponsored by Bryn Mawr at the Barnes Foundation. He also keynoted conferences in Cologne, Düsseldorf, and Berlin, curated exhibitions in Chicago (on Frank Lloyd Wright's lost Larkin Building), Berlin (on photographer Amos Badertscher), and London (as consulting curator on the "Masculinities" exhibition at the Barbican). He published nine articles and completed his new anthology, *About Face: Stonewall, Revolt and New Queer Art*. Katz is hard at work on his next major exhibition, "The First Homosexuals," which will examine the art produced for the first fifty years after the coinage of the word "homosexual" in 1869—all in a truly international context. Heading up a twenty-two member international advisory board, this enormous exhibition will travel to four continents.

SONAL KHULLAR

Sonal Khullar began teaching at Penn in Fall 2021 and has enjoyed organizing colloquia with Prof. Chenshu Zhou and meeting the History of Art community. This year she is a faculty fellow in the Forum on Migration at the Wolf Humanities Center and developing research on art and citizenship in northeastern India. On that topic, she organized a session, "Document, Monument, Event: Contemporary Art and Visual Culture in India," at the annual AAS conference, and another session, "Artist as Ethnographer," at the CAA meeting on behalf of the International Committee. Both sessions were virtual, as was a workshop, "From Kitabkhana [Library] to Karkhana [Workshop]: The Arts of the Book in South Asia," which Khullar organized at Penn to prepare an edited volume for publication. She taught a seminar on this subject at The Kislak Center for Special Collections, Rare Books and Manuscripts, and plans to teach a seminar, "Indian Ocean Art Worlds," next year in conjunction with an NEH Collaborative Research Grant for a project led by Iftikhar Dadi (Cornell), "The Next Monsoon: Climate Change and Contemporary Cultural Production in South Asia." This project will result in a conference and publication, and strengthen intellectual networks between Penn, Cornell, and the School of Environment and Architecture in Mumbai, India. ✱ **Daryanganj Book Bazaar, Delhi, India, 2010. Photo: Sonal Khullar.**



FACULTY UPDATES

DAVID YOUNG KIM

For the academic year 2021–22 David Young Kim has been enjoying serving as Interim Graduate Chair and attending sessions as a Mellon Fellow hosted by the Office of the Provost. With any luck, his monograph *Groundwork: A History of the Renaissance Picture* will be published by Princeton University Press in late 2022. He has published an essay entitled "Notes on the Underground: The Subterranean Voyages of Giorgio Vasari and António Vieira," in *Motion: Transformation* (Bononia University Press, 2021), and was invited as the keynote speaker of the "Classic Medieval and Renaissance Studies Annual Conference" at the University of Taiwan. This spring, Kim has talks scheduled at Princeton, the Courtauld Institute of Art, the University of Basel, and Seoul National University, but he is especially looking forward to a period of writing and reflection in the near future.

ANN KUTTNER

Ann Kuttner rode out the pandemic; since last spring, vaccines created the joyful chance to see students and colleagues in person again, and cruise library stacks. It has been heartening to see her dissertation students have once again the chance at vital fieldwork abroad. Two fall conference papers behind her, she is settling into sabbatical. She's working variously on sculpture in Ovid's *Metamorphoses*, on Pergamon, on images of Roman labor, and on the Ara Pacis. She looks forward enormously to a long spring sojourn in Rome, studying the Ara Pacis at first hand.

MICHAEL LEJA

In 2021 Michael Leja moved another chapter closer to completing his book on the formation of a picture culture in the US. Once his term as Department Chair ends in June 2022, he may actually finish it. His essay on "The Inhumanity of the Mass Subject" was published in *Humans* (University of Chicago Press and Terra Foundation). A dialogue with Partha Mitter on "Neoliberalism and Transnational Cultural Exchange" will appear in a special issue of *Winterthur Portfolio*, edited by Vimalin Rujivacharakul and Ritchie Garrison. He prepared an essay on "Reproduction" for the *Art Institute of Chicago Field Guide to Photography and Media* to be published in 2022. A brief essay on "Teaching with Primary Sources" will be included in a forthcoming issue of the *Archives of American Art Journal*. During the spring term he developed a new undergraduate seminar on Jackson Pollock and Abstract Expressionism for remote presentation. In the fall he was glad to return to the classroom for an in-person lecture course on Art of the United States, 1750–2000.

HOLLY PITTMAN

Together with the rest of the world, Holly Pittman was hunkered down for the first part of 2021 hiding from the virus that had turned everything upside down. The spring and summer were spent finalizing various publications while recovering from an unexpected hip replacement. The greatest effort was put into completing the final publication of the Konar Sandal glyptic art. This has been a major undertaking that will finally appear in the *Finnish series Corpus of Indus Seals and Inscriptions*. Over more than three hundred plates, the photos and drawings of this corpus will finally be available in its totality. In addition, three articles on various aspects of that body of material were completed, which will appear in festschrifts and edited volumes. Work on ancient Lagash continued as well. A small team completed a short season in November. Sediment samples were taken and drone imagery has allowed for the production of a topographic map. Plans for a full excavation season are in place for March and April of 2022. Pittman also delivered four papers virtually to various conferences, and she attended in person the ASOR annual conference held in Chicago. It was great to be in person again and to meet and discuss with colleagues. Finally, she was delighted to receive the first copy of a volume in her honor edited by Karen Sonik and published by the Penn Museum through the University of Pennsylvania Press.

Art/ifacts and ArtWorks
in the Ancient World

edited by Karen Sonik



FACULTY UPDATES

KAREN REDROBE

In 2021, Karen Redrobe completed her term as Wolf Humanities Center Director and began her sabbatical. After a muddy month on Sunset Farm (Amherst, MA) she went to Columbia, SC to visit the family of experimental filmmaker Helen Hill (1970–2007). There, she studied Hill's papers and animation materials before spending the summer writing "The Fierce, Unfinishable, Feminist Legacy of Helen Hill" for Alix Beeston and Stefan Solomon's book, *Incomplete: The Feminist Possibilities of the Unfinished Film* (forthcoming). In Summer 2021, SAS awarded her a Klein Family Social Justice grant for the "Empowering Community Voices and Visions" project, a collaboration with Scribe Video Center. And in Fall 2021, she turned to her own book project: *Undead: Animation and the Contemporary (?) Art of War*. ✱ **Redrobe at the home of Drs. Becky Lewis and Kevin Lewis, studying the archive of Helen Hill (1970–2007).** Photo: Jake Hill.



BRIAN ROSE



Brian Rose conducted a ten-week season at the ancient site of Gordion in west central Turkey during Summer 2021, with fieldwork focusing on architectural conservation. The two priorities were the Early Phrygian East Gate and the multi-period South Gate, both of which were built in the mid ninth century BCE and subsequently damaged by earthquakes. This year he completed the restoration of the thirty-three-foot-high East Gate, the highest and best-preserved Iron Age citadel gate in Asia Minor. The South Gate, which he has been excavating since 2013, has a monumental approach road along which King Midas himself would have passed, but an earthquake 1,400 years ago brought down several of the walls. Altogether, forty-three of the collapsed stones were assembled, stabilized, and repositioned in twelve wall courses. The northern side of the approach road is once again defined by the same handsome limestone facing it once possessed. His most important project during the 2021 season involved Turkey's application to UNESCO for Gordion's inscription on the List of World Heritage Sites, which would officially recognize Gordion's unique cultural and archaeological significance. He completed the nearly three-hundred-page nomination file in Fall 2021, and is optimistic about Gordion's addition to UNESCO's World Heritage List. ✱ **Conservation of the East Gate's South Bastion at Gordion, looking south (ninth century BCE).**

GWENDOLYN DUBOIS SHAW

In 2021, Gwendolyn DuBois Shaw returned from eighteen months spent working at the Smithsonian's National Portrait Gallery, where she served as the museum's Senior Historian and Director of Research, Publications, and Scholarly Programs, and as acting Chief Curator for the final six months of her appointment. At Penn, she taught two seminars in Spring 2021 and then went on a well-deserved sabbatical. Shaw's publications for the year include a provocative opinion piece, "The Many Problems with Deana Lawson's Photographs," for Hyperallergic.com; "No Man is an Island," a discussion of contemporary performance art in the American South for *Art in America / ArtNews*; and "The Decolonization of John Sloan," an examination of problematic archives and historiographies, for *Panorama*, the journal of the Association of Historians of American Art. However, the most satisfying part of 2021 for Shaw was the time she spent serving on the Stonewall Jackson / Robert E. Lee Stained Glass Windows Removal and Replacement Committee at the Washington National Cathedral. As the sole art historian on the committee, Shaw assisted the cathedral's clergy and lay leadership as they moved to commission artist Kerry James Marshall to design new windows that will honor the African American contribution to American spiritual and religious life. ✱ **Shaw with Kerry James Marshall and the leadership of the Washington National Cathedral.**



MANTHA ZARMAKOUPİ

Mantha Zarmakoupi's summer started with the opening of her research station at the "Venice Biennale Architettura 2021," entitled "An Archaeology of Disability," which she curated with David Gissen (New School) and Jennifer Stager (Johns Hopkins). This installation presented an experiment in the historic reconstruction of the Acropolis in Athens and explored what it means to reconstruct lost elements of this site through the lens of human impairment. The installation is now displayed at the Gipsoteca di Arte Antica of the University of Pisa. Zarmakoupi spent the rest of her summer in Greece and Turkey, conducting fieldwork and library research for her projects. In May and June, she continued and concluded her underwater survey projects around the islands of Delos and Levitha (Aegean Sea, Greece). She then worked on the publications of these projects with Penn first year Christina Cunningham in the context of a PURM award, and with Penn junior Ashley Sniffen in the context of the Spring 2021 Ruth Marcus Kanter College Alumni Society Undergraduate Research Grant. Her summer concluded with the initiation of a new fieldwork project at Teos, Turkey, focusing on two Hellenistic and Roman buildings—Hermogenes' temple of Dionysos and the city's *bouleuterion*. ✱ **View of Zarmakoupi's research station "An Archaeology of Disability" at the "Venice Biennale Architettura 2021."**



CHENSHU ZHOU

Chenshu Zhou joined the History of Art Department as Assistant Professor of Cinema Studies in the middle of the Covid-19 pandemic in January 2021. Having spent her first semester at Penn online, she was thrilled to begin working in the Jaffe Building in Fall 2021, teaching two courses in person "World Film History till 1945" and "Film Exhibition and Moviegoing." In both courses, Zhou extended her commitment to experiential and multi-modal learning by designing coursework that combined analytical knowledge and hands-on creative activities. On December 9, 2021, for instance, students of "Film Exhibition and Moviegoing" curated an outdoor screening next to the Franklin Statue on College Green showcasing short films made by underrepresented Penn students. In 2021, she also published her first monograph *Cinema Off Screen: Moviegoing in Socialist China* with the University of California Press (see page 3 for more details). Her article that re-interprets one of the foundational texts of modern Chinese literature—Lu Xun's Preface to his short story collection *Outcry* (1923)—in the context of modern media ecology in East Asia was published by *positions: asia critique*, a leading journal in Asian Studies. Currently, Zhou is completing editorial work for a special issue of *Journal of Chinese Cinemas* on film exhibition (forthcoming in 2022) and embarking on a new book project that examines unusual durational media practices against the neoliberal conditions of labor and time management. ✱ **"Speak Out Cinema," December 9, 2021, organized by students of Zhou's seminar "Film Exhibition and Moviegoing."**



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STAFF UPDATES

DARLENE JACKSON



Darlene Jackson does not only survive but she thrives. Returning to campus was both exciting and nerve-wracking, although wearing masks and being vaccinated did relieve some stress and tension. The long-distance phone calls she had with the new faculty as they were preparing to get their offices set up would soon end, and she finally met in-person the new faculty members, and first- and second-year students. She was also so thrilled in general to get back to doing what she loves to do in Jaffe. One of her first welcome back “gifts” was sorting a classroom full of mail that took hours, but she did it with a big smile on her face. Jackson’s University of Pennsylvania education is also in full bloom and so is her family. Grandbaby Trent arrived in January 2022! ✨ **Jackson holding down the fort in Jaffe 113.**

NICK MARZIANI

Nick Marziani had an important year. In April, he and his partner of sixteen years were married (finally!), and in June they welcomed their first child, a beautiful baby girl named Stevie. He’s spent most of his time since then awake, twisting his face into silly contortions, and singing his daughter’s name to the tune of every song he’s ever heard.

LIBBY SAYLOR

Whether she was working from home or making the physical, emotional, and spiritual transition back to Jaffe three times a week, Libby Saylor had a rather beautiful year overall. Despite continued on-again, off-again pandemic fears and roller coaster emotions, she kept her creative projects, including her personal blog, going as she continued to enjoy life with her loved ones. Summer 2021 highlights included a fair amount of local, yet fulfilling travel. In July 2021, she enjoyed a much-needed, long overdue family reunion in beautiful Burlington, VT, spending quality time with family members who have not been together for over a decade. Shortly after, another long-weekend annual trip to the Poconos with close friends proved to be relaxing, reviving, and restorative. And the summer ended in September, joining her extended family for their decades-long, recurring Jersey Shore vacation. These trips and gatherings, after a year of quarantine and other hardships, were so incredibly needed, and cherished beyond words. ✨ **Saylor and her friends giving each other fake tattoos during their long-weekend stay in Long, Pond, PA.**



LIBBY SAYLOR AND DARLENE JACKSON RETURNING TO JAFFE IN AUGUST 2021



VISITING SCHOLARS

APOSTOLOS G. GARYFALLOPOULOS

Aristotle University of Thessaloniki, Greece
February 15–June 14, 2021
Advisor: Mantha Zarmakoupi

Apostolos Garyfallopoulos was a Visiting Research Student from Greece in the History of Art Department, in the Fall 2021 semester. Awarded a Fulbright Student Research Award, he studied, under the guidance of Prof. Mantha Zarmakoupi, Roman tableware pottery, especially *terra sigillata* and the mechanics of their trade and distribution within the Roman Empire.

The Fulbright grant supported him for further work on his dissertation, which focuses on early Roman Northern Greece and addresses issues of pottery imports, trade connections, and human interaction among people in the hellenized Roman East. Moreover, it gave him the chance to travel the East Coast and visit museums, gaining a better understanding of American culture and the way it perceives the Classical Greco-roman civilization.



NATASCHA KIRCHNER

Heinrich Heine University, Dusseldorf, Germany
July 5–November 1, 2021
Advisor: Michael Leja

Natascha Kirchner, a PhD candidate from the Heinrich-Heine-Universität Düsseldorf, visited the History of Art Department at Penn on a Fulbright fellowship in Fall 2021. Her work at the Getty Research Institute in 2018 led to the topic of her doctoral dissertation on Käthe Kollwitz's pictorial and political traces in the US during the 1930s and 1940s. As part of her research, Kirchner made use of Penn's important library holdings from the first half of the twentieth century and spent several weeks with the Carl Ziegler papers at the Kislak Center for Special Collections, Rare Books and Manuscripts. She discovered exciting materials in this vast archive, which testifies to Ziegler's importance for the visibility and popularity of Kollwitz's work in the US. Not only was Ziegler a key figure in the promotion of WPA printmakers and Mexican Muralists, he also happened to be the first curator of prints and drawings at the Philadelphia Museum of Art, and author of the first English monograph on Kollwitz. For this reason, Philadelphia is a place where several strands of Kirchner's research come together.

As an important part of her stay, she also spent a lot of time looking at original artworks from the collections of the Philadelphia Museum of Art, and discussing their contexts, techniques, and processes with the department's curators. The importance of Kollwitz's art in the US also became evident in various museum collections and archives in the Northeast and Midwest, which she visited throughout her stay. In addition to the important research findings, she also brought home wonderful impressions of the many helpful and supportive people she had the privilege of meeting at Penn's archives, libraries, and symposia of the History of Art Department.



POSTDOCTORAL FELLOW

LUDVICO PORTUESE

Università degli Studi di Messina
September 1, 2021–May 31, 2023
Advisor: Holly Pittman

Ludovico Portuese is a Visiting Research Scholar from Italy in the History of Art Department. He was awarded a Marie Skłodowska-Curie Global Fellowship for the project “GALATEO – Good Attitudes for Life in Assyrian Times: Etiquette and Observance of Norms in Male and Female Groups,” which was carried out under the supervision of Prof. Holly Pittman.

His first months of research focused on the religious etiquette in late Assyrian society (tenth–seventh century BCE) and on how etiquette becomes a means for both men and women to display their social status in a religious setting. The results of his research were presented monthly in meetings with Prof. Pittman and other Penn researchers. In addition to doing his research, Portuese attended a seminar on III millennium Mesopotamian history, art, and society. His work greatly benefited from both the meetings and the seminar, leading to new research readings and perspectives.



PREDOCTORAL FELLOW

UCHENNA ITAM

The University of Texas at Austin
September 1, 2021–August 31, 2022
Advisor: Gwendolyn DuBois Shaw

Uchenna Itam (BA'03) was awarded a Predoctoral Fellowship for Excellence in Diversity from the Office of the Vice Provost for Faculty. She adapted a chapter from her recently completed dissertation “Feeling Visible: Politics of Aesthetics, Identity, and the Senses in Contemporary Art of the United States (1990–2005)” into a journal article with mentorship from Prof. Gwendolyn Dubois Shaw. Her research focused on the intersection of religion and politics in the sonic aesthetics of Nadine Robinson’s (b. 1968, England) “boom paintings,” geometric, three-dimensional, monochromatic constructions embedded with speakers that play custom-made soundtracks. Robinson’s site specific installation *Das Hochzeitshaus (The Wedding House)*, 2003, on view at Penn’s Institute of Contemporary Art, was a cornerstone of her research.



EMERITI UPDATES

DAVID BROWNLEE

David Brownlee continues to teach his lecture course on modern architecture, his graduate seminar on major texts of architectural theory, and the “Introduction to Museums” undergraduate seminar that he co-teaches with Prof. Ann Brownlee.

His activity in the public realm has grown. He now serves on the boards of the Design Advocacy Group of Philadelphia, the Preservation Alliance for Greater Philadelphia, the Athenaeum of Philadelphia, the Beth Shalom Preservation Foundation (of which he is the president), and the Global Philadelphia Association’s World Heritage City project. In recognition of his lifetime of contributions to the architectural community, the Philadelphia chapter of the American Institute of Architects awarded him its Paul Philippe Cret Award in December 2021. Serendipitously, Cret has been the object of Brownlee’s sustained scholarly attention, including the revised edition of his *Building the City Beautiful* (2017).

Although the pandemic forced cancelation of Brownlee’s popular campus walking tours, usually offered at Homecoming and Alumni Weekend, six new videos capture much of their spirit (<https://powerofpenn.upenn.edu/architectural-masterpieces-at-penn/>). They were recorded and edited by Thomas Stanley.

Brownlee’s recent public lectures include an introduction to the work of Julian Francis Abele, the first Penn African-American architecture graduate, presented at the Weitzman School of Design in May (<https://vimeo.com/525708852/2d3e0aafbfbf>). Contributing to today’s discussion of monuments, their history and future, he spoke on “Building Monuments, Monumentalizing Buildings” (about Independence Hall, Philadelphia City Hall, the Philadelphia Museum of Art, and the National Assembly in Dhaka, Bangladesh) at the Penn Museum in June (<https://youtu.be/E-p03SVrDIU>). * **The last pre-pandemic tour for alumni, caught on film (2019).**



RENATA HOLOD

Renata Holod, retired from teaching, is spending her time completing projects with various teams of collaborators: 1. *Island through Time: Jerba Studies*, volume II in final preparation; 2. *Recovering Rayy: Erich Schmidt’s Excavations at Rayy, and Their Contribution to the Study of Medieval Iran’s Visual and Material Culture*; 3. *Toward a ‘Biography’ of a Manuscript: a Qu’ran copied in Hamadan, Iran found in the Penn Museum* (<http://sites.sas.upenn.edu/nep27wksp>); 4. *Chungul Kurgan: Study of a Qipchaq Kurgan and its Finds in the Black Sea Steppe*; 5. *Vision and Gaze in the Study of the Visual Culture of Islamic Civilization: Ibn al- Haytham and Vision*. On November 5th, she lectured at Silsila Center/NYU on “Archaeological Excavations and the Art Market, 1900 to 1939/40.” The Penn Museum was the main institution of the original three, which funded Schmidt’s 1934–37 aerial survey and excavations at Rayy. Its collection represents the largest holdings of objects from the site outside of Iran, and full records. The Penn Museum had been buying on the art/antiquities market. By the 1930s, such purchasing ceased completely. A glance at the electronic catalogue reveals that objects with the catalogue numbers NEP were acquired in the first quarter of the twentieth century.

BOB OUSTERHOUT

In an otherwise uneventful year, Bob Ousterhout celebrated two milestones. The first was the presentation of a Festschrift by his students: *Architecture and Visual Culture in the Late Antique and Medieval Mediterranean*. The second was receiving the Haskins Medal, the top award by the Medieval Academy of America, for his book, *Eastern Medieval Architecture*. He has spoken at a variety of exotic locations via Zoom when he’d much rather be there in person. Maybe next year?



LARRY SILVER

Quarantine was a chance for productivity for Larry Silver, but the lack of travel, even to the Penn Library, posed problems. Some earlier work has appeared in the major exhibition catalogue (London/Aachen, 2021–22), *Dürer's Journeys*, along with several reviews for *Burlington Magazine*. Additionally, several book projects advanced steadily and are now in press for 2022 publication. One book, *Europe Views the World, 1500–1700* (Lund Humphries, London), is an attempt at the varied global perspectives acquired by Europeans in the wake of voyages of discovery. The other book discusses the manifold appearances of *Fools & Folly in Flemish Art* (Hannibal Press, Belgium). It is appropriately scheduled to appear at Carnival, 2022. A shorter essay will accompany an exhibition catalogue in Russia, *Rembrandt Seen through Jewish Eyes* (2022), specifically about the Dutch artist's influence on modern Jewish artists, nineteenth and twentieth centuries. Without the shortcomings of remote teaching efforts, Zoom life has actually been a benefit otherwise, since lectures and concerts, even from abroad, were available at the touch of a keyboard. But getting to campus and seeing colleagues and libraries in person again, not to mention grandchildren, makes this academic year a change for the better.



GRAD STUDENT UPDATES

ROBYN BARROW



Robyn Barrow is currently a Fulbright fellow in Reykjavík, Iceland, doing archival research for her dissertation at the Árni Magnússon Institute for Icelandic Studies and the National Museum of Iceland. In September, Barrow co-presented with her colleague and friend Aylin Malcolm at the symposium "Aquatic Animals in the Global Middle Ages" at the University of Silesia in Katowice about Narwhals and medieval wonder. She also published her article "Gunhild's Cross and the Nordic Trade Sphere" in *The Medieval Globe*, and is currently preparing another piece "QShaman's Ragnarök: An Iconography of Extremism" for publication in *Different Visions*. She is working towards the completion of a dissertation chapter, as well as her upcoming departmental colloquium. ✱ **Barrow stands with her trekking poles and parka in front of Gullfoss Waterfall, Iceland, October 2021.**

RYAN EISENMAN

Ryan Eisenman passed his major field exams in May 2021 and earnestly began work on his dissertation, "*Opera et Labora: The Limoges Champelevé Enamel Industry, 1100–1400.*" In April, he gave his first conference paper (virtually) at the international conference "Thomas Becket: Life, Death, and Legacy." During the summer, Eisenman attended "Tidy Data for Humanists," a Digital Humanities course taught through the Price Lab and Penn Libraries, and participated in "Virtual/Material: Color/Pigment," a Samuel H. Kress Foundation graduate workshop organized by Pennsylvania State University. He is the 2021–22 Dr. Anton C.R. Dreesmann Fellow at the Rijksmuseum and has begun a three-year term on the International Center of Medieval Art Advocacy Committee. ✱ **Eisenman presents on medieval aquamanilia during the 2021 "Speeddating for Friends of the Rijksmuseum."** Photo: Jan-Kess Steenman.



GRAD STUDENT UPDATES

ELISA GALARDI

Elisa Galardi passed her qualifying exams in Spring 2021. In the Summer, with the support of the McCoubrey–Campbell Travel Grant, Galardi traveled across Germany, Northern Italy, and North Macedonia for research on her PhD project. She could closely inspect several Byzantine icons carved in marble, steatite, ivory, and semi-precious stones which are central to her dissertation. She also attended two summer schools. She was a member, although remotely, of the Dumbarton Oaks Byzantine Coins and Seals Summer Program, a wonderful experience that taught her to (virtually) handle and engage with these miniature objects. At the Rock Crystal Summer School in Cologne, Galardi had the opportunity to deepen her knowledge of the crystal-clear rock that captured the imagination of medieval cultures across the Mediterranean. Since September, Galardi is M. Alison Frantz Fellow at the Gennadius Library, in Athens.



KENDRA GRIMMETT

Kendra Grimmatt continued writing her dissertation, "Grappling with Hercules: Masculinity and the Male Body in Rubens's Time." As a 2020–21 Andrew W. Mellon Graduate Fellow in the Department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art, she researched the terminology, historiography, and exhibition history of art by self-taught African American artists (so-called "Outsider Art"), to develop themes, a checklist, and a floor plan for an exhibition of artworks from the Jill and Sheldon Bonovitz Collection. As a member of the Renaissance Society of America, she participated in a year-long discussion group on responsibility and diversity across the academy. ✱ **Grimmett with William Edmondson's *Three Doves* in the Jill and Sheldon Bonovitz Collection.**

JEFFREY KATZIN

In June, Jeffrey Katzin was promoted from Curatorial Fellow to Assistant Curator at the Akron Art Museum. He has recently curated three exhibitions there: "Afterimages: Geometric Abstraction and Perception," "Totally Rad: Bold Color in the 1980s," and "Totally Radical: Art and Politics in the 1980s." He also co-curated "Continuum: Historical Resonances in Contemporary Art," added a variety of works to the museum's permanent collection, and led a demographic survey of the twelve hundred artists represented in the collection—all this while working part-time so as to bring his dissertation on abstract photography into the home stretch. ✱ **Katzin (right) with his Akron Art Museum curatorial department colleagues at the opening of "Afterimages: Geometric Abstraction and Perception."**



SUNGHOON LEE

Sunghoon (Hoon) Lee, a fifth-year PhD student, began his Kress Fellowship at the Bibliotheca Hertziana in Rome for dissertation research, entitled "Escala: Art, Scale, and Geographic Vastness in the Art of the Spanish Empire, 1521–1621." From Rome, he also visited the Archivo de la Provincia de Agustinas de Filipinas (APAF) in Valladolid to consult primary resources related to the miraculous objects of the colonial Philippines. He presented his dissertation proposal at the RSA Graduate Student Lightning Talk Series in February.

RAMEY MIZE

A sixth-year PhD candidate, Ramey Mize is writing the third chapter of her dissertation, "Battle Grounds: Painting, War, and Witness in the Americas, 1861–1901." This research, which examines technologies of vision and violence in the Battle of Santiago, has benefitted from a 2021–22 Swann Fellowship in Caricature and Cartoon at the Library of Congress. With support from the Decorative Arts Trust and the Terra Foundation, she also traveled to see Lakota art in Nebraska and South Dakota for her second chapter on the Battle of the Little Bighorn. At present, she is a co-coordinator of the Sachs-supported program series, "Indigenous Arts in Focus" at Penn, as well as the Lois and Arthur Stainman Research Assistant at the Metropolitan Museum of Art. * **Mize examining a beaded valise (ca. 1900) by Standing Rock Sioux artist Edith Claymore (1858–1910), lent by Sean C. Claymore, Judith A. Parsley, and Joseph C. Claymore to the Joslyn Museum of Art in Omaha, Nebraska.**



DAVID MULDER

David Mulder began his second year of coursework in the PhD program in 2021. He contributed to the research and text writing for the new Eastern Mediterranean gallery at the Penn Museum and began assisting with the al-Hiba (Lagash) publication project. In November he presented a paper on the motif of the "boat-god" in Mesopotamian cylinder seals and sealings of the late third millennium BCE at the annual conference of the American Society of Overseas Research (ASOR) in Chicago.

SABRINA ROSS (AAMW)

Sabrina Ross spent three weeks at the harbor site of Lechaio in Corinth with Dr. Chantel White working as part of the archaeobotany team during the study season. While there, she learned how to build a flotation machine designed to recycle water, as well as how to use that flotation machine to process soil samples. She also processed the heavy fractions both from those flotation samples as well as those from samples floated in previous field seasons. * **Ross (right) and Regina Fairbanks (left) floating a sample.**



JANELLE SADARANANDA (AAMW)

In 2021, Janelle Sadarananda continued work on her dissertation, which explores the production of Archaic Boeotian pottery. In Summer 2021, she collected samples of geological material in Greece as part of her dissertation research. She was invited to share her research publicly at a local Philly Science on Tap event, with a talk entitled, "Plagioclase, Pots, and People in 6th Century Boeotia, Greece." She continued working as a cultural content provider at the Penn Museum, and presented her work on creating virtual events alongside colleagues at the annual PA Museums conference. Sadarananda completed her term as Vice President of the Penn Museum Graduate Advisory Council. * **Sampling soils in Eastern Boeotia, Greece.**



ANNA-CLAIRE STINEBRING

Anna-Claire Stinebring, a seventh-year PhD candidate, remained based in Amsterdam until September, when she relocated to Boston for final dissertation writing and revisions. In Spring 2021, Stinebring presented several talks remotely based on her dissertation, "Jan Sanders van Hemessen and Antwerp Painting Before Bruegel," including as part of the Renaissance Society of America Annual Conference and The Institute of Fine Arts and The Frick Collection Symposium on the History of Art. During the summer she was able to resume targeted research travel in Europe, supported by a 2020–21 Theodore Rousseau Fellowship at the Metropolitan Museum of Art.

GRAD STUDENT UPDATES

MIRIAM ASHKIN STANTON

Miriam Ashkin Stanton completed her term as 2020–21 Mellon/ACLS Dissertation Fellow, drafting her remaining chapters throughout the year. In February, she presented a talk entitled “‘Dynamic Reality Turned Upside-Down’: Suspension in Claude Monet’s *Waterlilies*” at the Barnes Foundation Graduate Symposium—which was drawn from her third chapter. She also welcomed the opportunity to speak about her dissertation to one of Gregory Vershbow’s Visual Studies seminars, an experience that allowed her to engage with students and consider the project in broader settings. Stanton will defend her dissertation in the early Spring 2022.

TYLER SHINE



Tyler Shine is a fourth-year PhD candidate beginning work on his dissertation on African diasporic artists and ecology in the twentieth century. In Spring 2021, he presented a paper at the “51st Annual Middle Atlantic Symposium” at the National Gallery of Art. This past summer, he participated in the Center for Curatorial Leadership’s Mellon Foundation Seminar in Curatorial Practice. And recently, he was appointed Assistant Curator of Art at The Andy Warhol Museum in Pittsburgh. ✱ **Shine at The Warhol Museum, Photo: Abby Warhola.**

JILL VAUM ROTHSCHILD

Jill Vaum Rothschild completed her doctorate in August 2021, successfully defending her dissertation “Facing Freedom: African American Emancipation in Antebellum Portraiture.” In the fall semester, she taught courses at American University in Washington, DC, and the Maryland Institute College of Art in Baltimore, MD. She recently accepted a position at the Smithsonian American Art Museum as the Luce Curatorial Fellow, in which she will contribute to the museum’s ongoing reinstallation of its permanent collection and the reconceptualization of its visible storage center.

HILARY WHITHAM SÁNCHEZ

Hilary Whitham Sánchez graduated in May 2021. Her essay, “Bamboula! Dada Performance as Sonic Blackface” was published in the Fall 2021 special issue of *MAST* devoted to sound and colonialism. She was awarded a grant from The Albert LePage Center for History in the Public Interest at Villanova University for “Philadelphia Necrographies,” a project derived from her work as an Andrew W. Mellon Fellow excavating and analyzing the histories of collecting African material cultures at the Philadelphia Museum of Art and the Penn Museum since the 1930s. In December, Whitham Sánchez will join the Center for Advanced Study in the Visual Arts at the National Gallery of Art as the Postdoctoral Research Associate for African and African Diasporic Arts. ✱ **The logo for Philadelphia Necrographies combines the facades of the PMA and the Penn Museum with a striated pattern derived from kifwebe masquerade ensembles. Designed by Keenan Bennett (MFA’16).**



GRAD STUDENT UPDATES

JOHN SIGMIER (AAMW)

John Sigmier, a sixth-year AAMW PhD student, was fortunate to spend the summer back in the field at the ancient city of Sardis in Turkey. There he was documenting the remains of a monumental archway that served as the city's Roman period western gate. In October, he began his term as a Fulbright grantee at the École Normale Supérieure in Paris, where he is conducting research for his dissertation on architectural knowledge networks in the Roman northwest. He also received a Penn H+U+D Student Research Award to support the digital modeling component of his architectural surveys in France. ✱ **Sigmier paying a visit to the Venus de Milo.**



ERIN WRIGHTSON

Erin Wrightson, a fifth-year PhD candidate, continued working on her dissertation, "A Cartography of Wood: Envisioning Extractivism in Colonial Brazil, 1500–1650." Over the summer, she participated in the Dumbarton Oaks Plant Humanities Summer Program, and co-wrote a visual essay titled "Ayahuasca: Amazonian Plant Lessons" that will be published in Spring 2022 as part of DO's Plant Humanities Lab. She is currently the 2021–22 Graduate Fellow for the Penn/Mellon Just Futures Initiative project, Dispossession in the Americas, an interdisciplinary research consortium that aims to document territorial, embodied, and cultural dispossession in the Americas and develop strategies to promote restorative justice.

FIRST-YEAR GRAD STUDENTS



✱ Left: Bea Louise Huff Hunter, Center: Lei Qu, Right: Brooke Wrubel

GRAD STUDENT

AWARDS AND HONORS

Andrew W. Mellon Short-Term Graduate Fellow, Philadelphia Museum of Art, 2021–22 | Maria Puzyreva

Caroline and Erwin Swann Foundation Fellow for Caricature and Cartoon, 2021–22 | Ramey Mize

Cecilia Segawa-Seigle Prize | Maria Puzyreva

Dean's Scholar Award, 2020–21 | Tyler Shine

The Decorative Arts Trust Research Grant Recipient, 2021–22 | Ramey Mize

Dr. Anton C.R. Dreesmann Fellowship, Rijksmuseum | Ryan Eisenman

Dumbarton Oaks Plant Humanities Summer Program Grant | Erin Wrightson

Farquhar Graduate Fellowship | Robyn Barrow

Fulbright National Science Foundation Arctic Research Fellowship | Robyn Barrow

Fulbright US Student Grant | John Sigmier (AAMW)

The Geological Society of America Graduate Student Research Grant, Alternate | Janelle Sadarananda (AAMW)

H+U+D Student Research Award | John Sigmier (AAMW)

International Center of Medieval Art Student Travel Grant | Ryan Eisenman

Kolb Society Junior Fellow | James Gross (AAMW)

Kress Institutional Fellowship, Bibliotheca Hertziana, Rome, 2021–23 | Sunghoon Lee

Leif Eiríksson Foundation Fellowship | Robyn Barrow

M. Alison Frantz Fellowship In Post-Classical Studies, Gennadius Library (ASCSA), 2021–22 | Elisa Galardi

McCoubrey-Campbell Travel Grant | Zoe Coyle, Elisa Galardi, Sunghoon Lee, Elliot Mackin

Penn/Mellon Just Futures Initiative Project, "Dispossessions in the Americas," Graduate Student Fellowship | Erin Wrightson

Penn School of Arts and Sciences Penfield Dissertation Research Fellowship | Erin Wrightson

Terra Foundation Research Travel Grant | Ramey Mize, Tamir Williams

PHD AND MA DEGREES

DISSERTATIONS DEFENDED

Anastasia Amrhein, "Divine Matter–Energy in Mesopotamia: Visualizing the Numinous in Political Context ca. Ninth–Sixth Centuries BCE" (Advisor, H. Pittman)

Lee Ann Custer, "Urban 'Voids': Picturing Light, Air, and Open Space in New York, 1890–1935" (Advisor, M. Leja)

Jill Vaum Rothschild, "Facing Freedom: African American Emancipation in Antebellum Portraiture" (Advisor, G. Shaw)

Hilary Whitham Sánchez, "Entitled Imaginings: Tristan Tzara, Dada, and the Idea of Africa" (Advisor, M. Leja)

MASTERS PAPERS

Jalen Chang, "Romanticism's Ends: Philipp Otto Runge's Cutout Drawing of Niobe and Racialized Child" (Advisor, D. Kim)

James Miller, "'An Optical Illusion in Invisible Green:' Vert et Or: Le Raconteur, James McNeill Whistler, and the Late 'Street Urchin' Portraits" (Advisor, A. Dombrowski)

Nicholas Purgett, "'On paper red enough to set his face aglow': Materiality and the *Genji Scrolls*" (Advisors L. Chance and J. Davis)

UNDERGRAD NEWS

HOWARD AND SHARON RICH ENDOWED SCHOLARSHIP

Sarah Diaz



In early 2021, Sarah Diaz reached out to History of Art Prof. Sarah Guérin to help with her research on Gothic ivory objects. Prof. Guérin graciously accepted her offer, and she was assigned to focus on Spanish medieval ivory statuettes. The project is ongoing. For Summer 2021, Diaz was accepted at the University of Auckland through Penn GRIP to work with Prof. Linda Tyler and to help prepare two upcoming exhibitions at the Auckland Art Gallery. During this time, she was also admitted to study abroad at the University of Cambridge in art history for the Spring 2022 semester. In Fall 2021, she worked as a student docent at the Arthur Ross Gallery, giving tours of Roberto Lugo's exhibition, "God Complex: Different Philadelphia."

UNDERGRAD

NEWS

ROSE UNDERGRADUATE RESEARCH AWARD

Reese Berman

DAVID M. ROBB THESIS PRIZE

Reese Berman, "Disjointed Bodies and Feminine Politics: The Collages of Hannah Höch and Marisol Escobar" (S. Brisman)

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

PHI BETA KAPPA

Reese Berman

John Willis

INTERNSHIPS

Jessica Bao | RealArts@Penn Curatorial Assistant Intern | The Museum of the Moving Image in Queens, New York

Rema Hort | Summer Intern | Whitney Museum of American Art, Director's Office, Finance, and Legal Departments

Min Park | Curatorial Affairs Intern | ICA Philadelphia

Cindy Srnka | Penn Museum Student Exhibition Internship | Penn Museum

Alice Zhao | Gallery Intern | Arthur Ross Gallery

Sarah (Jooyoung) Kim | SUUM Project, Seoul, Korea

Sarah (Jooyoung) Kim took a semester off to work as a full time intern at SUUM Project, an art curation and consulting company in Seoul, Korea (December 2020–July 2021). While there, she participated as a coordinator for multiple projects, making proposals to clients and preparing installations and exhibits. She was especially involved in the planning and installation of the jewelry brand BVLGARI's special exhibition "BVLGARI: The Master of Colors" at the Hangaram Design Museum, Seoul Arts Center (July–August 2021). This was in collaboration with seven prominent Korean artists and some specially commissioned works. She also designed and photoshopped hypothetical installation images for multiple project proposals, including one for a golf resort featuring British artist Paul Morrison's works. Besides projects, she worked closely with the director of SUUM and created presentation materials for SUUM Academy lecture series, a public art lecture program, and for an undergraduate course at Yonsei University School of Business. ✱ **Installation view of Multicolor room at "Bulgari: Master of Colors."**



SENIOR THESES 2020–21

Reese Berman, "Disjointed Bodies and Feminine Politics: The Collages of Hannah Höch and Marisol Escobar" (S. Brisman)

Eda Ozuner, "The 13th Istanbul Biennale: Local Politics in a Changing Urban Space" (J. Davis)

Riley Wesolowski, "More Than Meets the Eye: Rediscovering Vija Celmins" (M. Leja)

Johnny Willis, "Lucas Samaras (1960–1975): Eros and Death" (J. Katz)

SENIOR THESES IN PROGRESS 2021–22

Bob Chow (Zihan Zhou) (supervised by J. Alekseyeva, English and CIMS)

Daniel Fragoso (supervised by A. Dombrowski)

Giovanna Gravina (supervised by D. Y. Kim)

Qinlin Li (supervised by N. Steinhardt, EALC)

Caroline Donnelly Moran (supervised by J. Katz)

Minsuh Park (supervised by J. Katz)

Ashley Sniffen (supervised by M. Leja)

Thomas Soros (supervised by D. Brownlee)

Alice Siyuan Zhao (supervised by J. Katz)

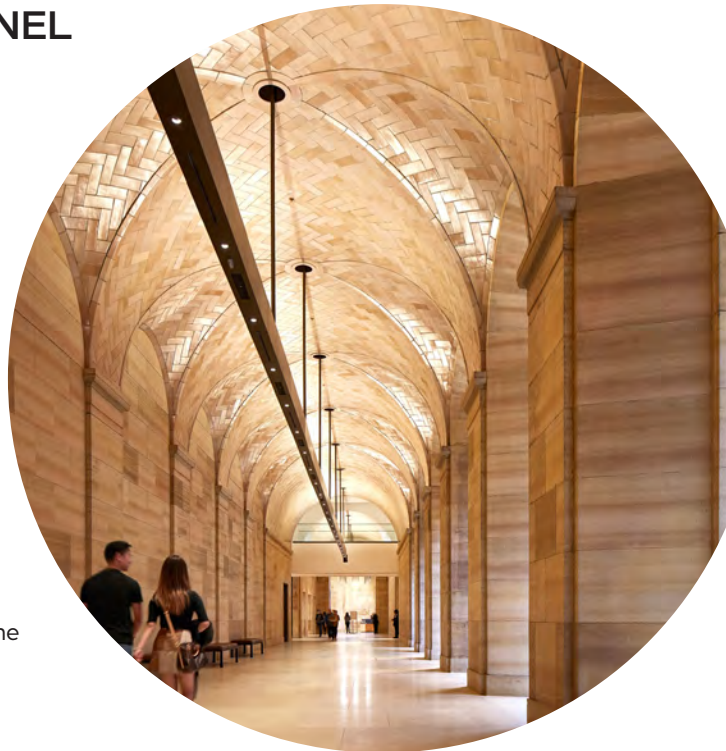
CAREERS IN THE MUSEUM WORLD PANEL

January 25, 2021

On January 25th, 2021, three representatives of the Undergraduate Advisory Board, Julia Schlank, Reese Berman, and Riley Wesolowski, organized with the help of Prof. Ivan Drpić, then Undergraduate Chair, an online panel on "Careers in the Museum World."

The panel featured five speakers: Erica Battle, John Alchin and Hal Marryatt Associate Curator of Contemporary Art at the Philadelphia Museum of Art; Nicole Cook, Program Manager for Graduate Academic Partnerships at the Philadelphia Museum of Art; Brooke Davis Anderson, then Director of the Museum at the Pennsylvania Academy of the Fine Arts; Kaelin Jewell, Senior Instructor at the Barnes Foundation; and Justinne Lake-Jedzinak, Coordinator of Guide Training and the Mellon Undergraduate Curatorial Fellowship at the Philadelphia Museum of Art. The speakers shared their experiences with an engaged audience of art history majors, highlighting in particular the range of career paths in the museum world beyond curatorial work. Special attention was given to the issues of social justice and the imperative to decolonize the museum.

✱ Philadelphia Museum of Art



UNDERGRAD

NEWS

HONORS THESIS PANEL DISCUSSION

March 2, 2021

The Honors Thesis Panel Discussion for undergraduate students took place virtually on March 2nd of 2021, and was an informative and generative event in which students could seek advice from successful thesis writers Delaney Keenan (BA'20) and Will Kahn (BA'20). Moderator Kayla Klein-Wolf (BA'22) facilitated conversations around choosing a topic, connecting with an advisor, performing research on an international scale, ways to remain organized, and how to stay motivated. Undergraduate students had the opportunity to pose questions to the successful thesis writers, along with then-current thesis writer Johnny Willis (BA'21), who was nearing completion on their thesis, "Lucas Samaras (1960-1975): Eros and Death" (J. Katz), written under Covid-19 restrictions. Without the presence of faculty, the discussion aimed to be open to any and all questions, no matter how seemingly silly or minor. Overall, students gained a broader perspective of the thesis writing process and were able to pick up some key advice from The David M. Robb Thesis Prize-winning panelists.

✱ *Lucas Samaras, Photo-Transformation, 1973, internal dye diffusion transfer print, Art Institute of Chicago*



UNDERGRADUATE ADVISORY BOARD MEMBERS

Adrianna Brusie, Bob Chow (Zihan Zhou), Caroline Donnelly Moran, Giovanna Gravina, Rema Hort*, Emily Janover, Kayla Klein-Wolf, Michelle (Qinlin) Li, Min Park, Julia Schlank*, Ashley Sniffen*, Tram Anh Tran, Alice (Siyuan) Zhao*

*Core Members



UNDERGRADUATE COORDINATOR *LIBBY SAYLOR*

Libby Saylor is the Undergraduate Coordinator in the History of Art Department, and has been serving in this role since August of 2014. In addition to rostering courses and managing the website and social media for the department, she also serves as Assistant to the Department Chair. She is an artist herself and loves all things art-related! So, feel free to stop in any time to ask questions about the undergraduate program, or just to say hello! ✱ **Photo: Annemarie Branco.**

GRADUATED MAJORS

HISTORY OF ART GRADUATED MAJORS

REESE BERMAN, KATARINA DE GENTILE-WILLIAMS, CHRISTOPHER DENQ, BRONWYN KATZ, AUDREY OSBORN, EDA OZUNER, ABIGAIL SMIDT, AUSTIN SPENCE, RILEY WESOLOWSKI, JOHN WILLIS

CINEMA AND MEDIA STUDIES GRADUATED MAJORS

JULIANN BARBELLA, WHITNEY BARRETT, MATTHEW BERGMANN, EMORSON CALLIHAN, JEAN CHAPIRO, JULIE COLEMAN, NIKAELA COMIZIO, LILY HABER, ADRIAN WEI XI HONG CHOY, LUKE HRUSHANYK, SUNG MIN (DENNIS) KIM, HANNAH LAZAR, GRACE LEAHY, RYAN MURRAY, SHINYOUNG (HAILEY) NOH, NICOLE NOVO, KELSEY PADILLA, HANNAH PAQUET, LAUREN PAYTON, LAUREN REISS, SPENCER ROSEN, SYDNEY SCHWARTZ, AMANDA SIMPSON, ERICO SOLIS, DECLAN STECHER, XITONG (NAVA) WANG, YUXI (RICK) WEI

VISUAL STUDIES GRADUATED MAJORS

JEAN CHAPIRO, JUSTINE DE JESUS, C.F. DANNY FARIELLO, VERONICA PAIGE FENTON, ADAM FIRST, MAYA JOHNSTON, ZOVINAR KHRIMIAN, HAROLD MILTON-GORVIE, PAOLO NASR, AMELIA ROESSLER, OLIVIA SCHIFF, VICKY SHI, KERI ZHANG

GRADUATED MINORS

HISTORY OF ART GRADUATED MINORS

MAGNUS ALLAN, REBEKAH CANTY, JINGYI CHI, PAULINE COLAS, SHEILA GAUR, TALIA GORDON, ALICE GOULDING, URIEL HABIE, DAVERY JOSO, YINING KUNG, HANNAH LAZAR, MONIQUE LEONG, KELLY C LIU, LAUREN LOKRE, IVAN NIKCEVIC, ALIZEH OMER, PIRIL OZILHAN, BROOKE PRICE, ALLISON SCHLAGER, CINDY SRNKA, HOLLAND STEVENS, LUCILLE STINN, PEI HSUAN TSENG, NICOLE VERECZKEY, XINYI WAN, PENG ZHAO, YUQI ZHAO

CINEMA AND MEDIA STUDIES GRADUATED MINORS

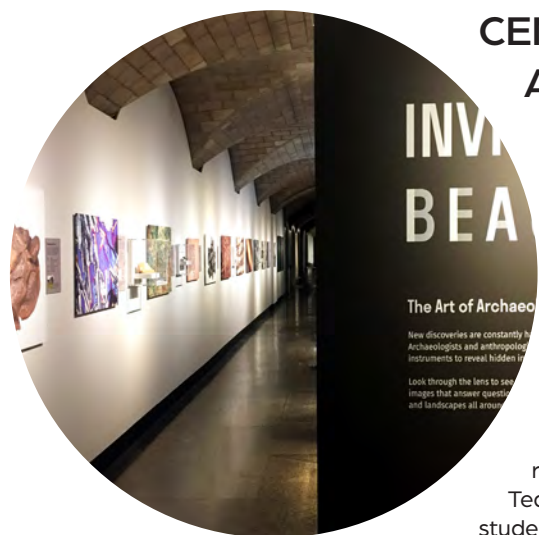
VERONICA BRISTOL, KACIE BURTON, OCTAVIANO CESAR, SHIRLEY DENG, NOGA EVEN, RACHELLE FREDERIC, ANNA GLICKMAN, SARAH GOLDFARB, SYDNEY JUDGE, ZOVINAR KHRIMIAN, RUOWEN (ERICKA) LU, ISAMI MCCOWAN, SYDNEY MILLER, BENJAMIN MOWATT, MARIA MURAD, ASHLEY NOBI, CAMPBELL PARKER, JOSHUA ROSENBERG, DANIEL SHIFREN, MIA VANDERMEER, IJULU WONODI, LINDA ZOU

PROGRAM NEWS

ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD (AAMW)

It has been another successful year for the AAMW program. In May 2021, AAMW awarded a PhD to Petra Creamer, who brilliantly defended her dissertation under difficult conditions in November. Creamer is now the Postdoctoral Fellow of Remote Sensing in the Spatial Archaeometry Lab at Dartmouth. AAMW also awarded an MA to Kacie Alaga, who is now a PhD student at the University of Indiana. AAMW students and alums also secured other positions. Katherine Burge is now a Lecturer in Art History at the School of Design, University of Illinois, Urbana-Champaign; and Sam Holzmman, a recent alumnus, is now the Assistant Professor of Ancient Greek Architecture in the Department of Art and Archaeology at Princeton University. Several of our current students also realized special achievements. John Sigmier was awarded a Fulbright to study in France in 2021-22; Reed Goodman received a Dissertation Research Award from SAS for geophysical research on sediments from Southern Mesopotamia; and James Gross was elected a Junior Fellow of the Kolb Society.

AAMW graduate students also presented papers and posters at regional, national, and international conferences. James Gross, Brigitte Keslinke, and John Sigmier presented papers at the AIA's annual meeting, Helen Wong presented at the SCS's annual meeting, and Petra Creamer presented at ASOR's annual meeting. In addition, Petra Creamer published an article in *Iraq*, "A Neo-Assyrian Palace at Tell Billa" (2021, volume 83: 24-44). In 2021-22 we welcome a new MA student into our program, Janessa Reeves, and we look forward to the unique contribution she will make to the AAMW community.



CENTER FOR THE ANALYSIS OF ARCHAEOLOGICAL MATERIALS (CAAM)

In January 2021, CAAM celebrated the opening of "Invisible Beauty: The Art of Archaeological Science" at the Penn Museum. Curated by Marie-Claude Boileau (CAAM Director) and Sarah Linn (AAMW PhD'18), the exhibit featured stunning images taken with various high-powered microscopes and instruments, bringing to light details invisible to the naked eye. Artifacts and specimens were brought together with the images in the Merle-Smith Gallery to offer a deep dive into the research questions that drove the analysis in the CAAM laboratories. Half of the contributions highlighted undergraduate and graduate student projects, including images taken by AAMW students James Gross, Olivia Hayden, Brigitte Keslinke, Janelle Sadarananda, and Mark Van Horn. Covid-19-related travel restrictions were lifted just in time for summer fieldwork. CAAM Teaching Specialists Jason Herrmann and Chantel White traveled with Penn students to Sicily and Greece. In August, we were delighted to welcome Vanessa Workman from Bar-Ilan University, Tel Aviv, as the new Teaching Specialist for Archaeometallurgy. Workman's main research is in the Levant and Near East, with interests

in iron and bronze technologies as well as textiles. In the fall, CAAM offered in-person courses in the laboratory and in the field with local projects in the wider Philadelphia area. ✨ **Entrance to the "Invisible Beauty" exhibition at the Penn Museum.**

CENTER FOR ANCIENT STUDIES (CAS)

In 2021, the activities of the Center for Ancient Studies were severely disrupted by the Covid-19 pandemic. Despite this disruption, CAS co-sponsored events both on and off campus, sent out weekly emails, and hosted an entirely re-visioned virtual graduate workshop. The workshop was titled, "Going Public: Writing and Speaking for Public Audiences" and was planned by Lizzie Oakley and a student planning committee drawn from six departments. Ten students from various disciplines and universities participated. The Zoom workshop brought together ten prominent public scholars from the fields of anthropology, classical archaeology, ancient history, art history, classics, religious studies, and Chinese studies. The session leaders facilitated discussion sessions and hands-on workshoping in small groups among the students. The workshop

CENTER FOR ANCIENT STUDIES (CAS) (continued)

covered identifying venue and audience, connecting research to current topics, public writing skills, and public speaking skills. Participants thus had the opportunity to strengthen skills of public scholarship, including creating a pitch, sharpening the public relevance of their research, evaluating introductions to public writing pieces, and improving their public speaking. Following the workshop, participants prepared a presentation for a public audience on which they received written feedback from two evaluators. We view the successful adaptation of the graduate student event from a traditional, in-person conference to a virtual workshop format as our most notable success during 2021. The model was appreciated by everyone involved and the evaluations from all participants were strong. For this reason, the move from a more traditional academic-style conference to a more hands-on workshop-style event is something CAS is actively considering maintaining for future years.

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. The coursework ranges from film and media history and video production to screenwriting and animation. With programs at the Cannes Film Festival, the Tribeca Film Festival, and most recently in London, Kenya, Puerto Rico, and Ethiopia, the program provides many opportunities to study abroad. 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 co-producer and editor of Netflix show *Tiger King* Dylan Hansen-Fliedner, director Hao Wu, and amazing scholars such as Miryam Sas and Bishnupriya Ghosh. The CIMS colloquium included the book launch events of Chenshu Zhou's new monograph *Cinema Off Screen: Moviegoing in Socialist China* and Rahul Mukherjee's *Radiant Infrastructures: Media, Environment, and Cultures of Uncertainty*. The year witnessed publication of Karen Redrobe's co-edited book *Deep Mediations* and the release of Peter Decherney's co-directed film *Dreaming of Jerusalem*. Various CIMS faculty organized several film exhibitions and screenings including short experimental films of Tomonari Nishikawa (organized by Julia Alekseyeva) and Hao Wu's *76 Days* (2020) and *All in My Family* (2019) (organized by Chenshu Zhou).

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, CIMS moved courses and programming online, along with the rest of the university. The faculty and students embraced the challenge of teaching and learning online, and found creative methods for teaching film analysis and filmmaking using online platforms. In Fall 2021, classes moved to in-person and some colloquia events remained online while the rest were held in-person.

SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES (SIMS)

Despite the ongoing uncertainty due to the Covid-19 pandemic, the 2020–21 year has been a productive one for the Schoenberg Institute for Manuscript Studies (SIMS). In addition to a refreshed website (www.schoenberginstitute.org), newly-launched monthly email newsletter, and revamped social media presence, this year saw the establishment of the monthly Online Lecture Series. This event invites renowned scholars from Penn and around the world to share their latest manuscript-related research to a broad audience. The lectures are then made available on the SIMS YouTube channel, transforming them into a permanent scholarly resource. A second new initiative is the weekly "Coffee with a Codex" series, which sees a member of SIMS staff presenting a live overhead view of a manuscript from Penn's collection to a small, intimate audience gathered via Zoom.

Alongside these new initiatives, in November the institute held its annual symposium on "Manuscript Studies in the Digital Age" virtually for the second year running. This year's topic was loss, in its many manifestations: material, digital, and psychological. Attendance was healthy, with over three hundred registrants, proving that a timely theme can lead to a vibrant conference, even in virtual form. Finally, the institute is working on a number of major projects relevant to the field of art history that will launch in the near future: a new iteration of Digital Scriptorium, which provides a digital catalogue of pre-modern manuscripts in US collections; and the BASIRA project, a database of depictions of books in art funded by a digital humanities grant from the Samuel H. Kress Foundation.

PROGRAM NEWS

VISUAL STUDIES (VLST)

The Visual Studies program was excited to return to the classroom after the lockdown.

In Summer 2021, one independent research project and four internships were supported. Eli Ricanati (BA'22) completed an independent film; Michelle Ma (BA'22) helped Kayla Romberger (FNAR) organize the Ulises bookshop and exhibition space; Elizabeth Stoner (BA'23) created animations with Avery Lawrence (FNAR); Emma Van Zandt (BA'22) worked on a video explaining Federico Barocci's use of the reduction compass with Ian Verstegen (VLST); and Tyler Wilson (BA'22) assisted Gregory Vershbow (VLST), researching Virtual Reality before photography. In May 2021, the seventeenth Visual Studies class graduated fifteen seniors. Nine students received honors in the major: Jean Chapiro, Justine DeJesus, Veronica Fenton, Adam First, Maya Johnston, Zovinar Khrimian, Paolo Nasr, Olivia Schiff, and Keri Zhang. Three students—Veronica Fenton, Zovinar Khrimian, and Paolo Nasr—were awarded the Charles Willson Peale prize for an outstanding thesis. The annual exhibition was held virtually.

In Fall 2021, the program welcomed Monica Huerta from Princeton as a Visiting Scholar. For the 2021–22 Lecture Series, artist Liz Deschenes presented a lecture at the Institute of Contemporary Art, co-sponsored by the Sachs Program in Contemporary Art.

In the class of 2022 there are eight students developing their year-long projects with a set of two advisors. Their projects will be exhibited in-person again in the Fisher Fine Arts Library. This year there is one student in Sector A (Philosophy and Science of Seeing), one in sector B (Art and Culture of Seeing), six in sector C (five in Art Practice and Technology and one in Architecture Practice and Technology).

In March 2022, a symposium will take place with VLST alumni and former TAs: "Eye, Mind and Image: Themes from Visual Studies." ✱ **Artist Liz Deschenes delivers the 2021 Visual Studies/Sachs Lecture in Contemporary Art at the ICA. Photo: Gregory Vershbow.**



ALUMNI UPDATES

Matthew Baigell (PhD'65) was chosen as one of the sixteen individuals over the age of 65 in the inaugural nationwide search for contributors to Jewish values and culture by the Jewish Community Center of Manhattan and the digital newspaper *The Forward*. His most recent publication is "Joel Silverstein: The Ginzberg Variations" in the annual, *Images* (2021, pp. 138–54), thirty-three illustrations of Genesis based largely on Louis Ginzberg's *Legends of the Jews*. Baigell also gave a talk, "Faith Ringgold: Broadening the Context," at the ACA Gallery in New York as part of the Initiatives in Art and Culture Annual American Art Conference: "Women in American Art," Nov.11–13.

Pablo Barrera (BA'11) and **Sol Jung (BA'11)** have been residing in Oklahoma City, OK, where Barrera is Associate Curator at the Oklahoma Contemporary Arts Center. His highlights this year include being on the curatorial team for the exhibition, "Ed Ruscha: OKLA," which was the artist's first solo exhibition in his home state. In May, he co-curated "We Believed in the Sun" with Christina Beatty, Project Coordinator at the Freedom Center of Oklahoma City. On the occasion of the Tulsa Race Massacre centennial commemoration, the exhibition illuminated overlooked aspects of the larger history of Black Oklahomans that resonate with present-day African-American communities in the state. His new exhibition, "Abstract Remix," explores the legacy of the region's "Abstract Muralism" movement through four Oklahoma artists and runs until January 24, 2022. Barrera also served as juror for the Greater Denton Arts Council's 34th Annual Materials Hard + Soft International Contemporary Craft Competition and Exhibition, and was a panelist for the National Endowment for the Arts, Grants for Arts Projects.

ALUMNI UPDATES

Solomon Bass (BA'16) was promoted to Junior Specialist, Contemporary Art at Artnet Auctions in New York, where he has worked on research and secondary market sales since 2018. He continues to advocate for critical perspectives within the context of global markets; a highlight of his year was heading the second iteration of *Queer Legacy*, Artnet's auction coinciding with Pride which celebrates visual history of the LGBTQ+ community. In 2021, the beneficiary was GLSEN, an organization which supports students, teachers, and school administrators to reduce victimization of queer youth.

Jessica Boehman (PhD'09), in September 2021, received tenure and promotion to Full Professor at CUNY LaGuardia Community College, where she teaches Art History and Illustration. Her article, "Cafà's Rose of Lima As Effigy," was published in May by Brill in *Visualizing the Past in the Italian Renaissance: Essays in Honor of Brian A. Curran*. In Summer 2020, her illustrated book, *The Lions at Night*, won a gold medal (an "IPPY" Independent Publisher Book Award) for the category of children's books for children under age 7.

Lee Ann Custer (PhD'21) completed her dissertation and received her doctorate in May 2021. After teaching a summer course at Georgetown, she recently started a new role as Visiting Assistant Professor of Art History at the University of Arizona in sunny Tucson, where she is teaching courses on the history of art, architecture, and urbanism of the United States.

Ginny Duncan (MA'20) recently started a new role as a Curatorial Assistant at the Jan Shrem and Maria Manetti Shrem Museum of Art at the University of California, Davis. She is currently supporting the museum's upcoming iteration of the exhibition "Young, Gifted and Black: The Lumpkin-Boccuzzi Family Collection of Contemporary Art."

Sheila ffolliott (PhD '79) in 2021, published two book chapters, "Juana de Austria and her Peers: Queens, Regents, and Patronage in Sixteenth-Century Europe," in *The Making of Juana of Austria: Gender, Art, and Patronage in Early Modern Iberia*, ed. Noelia García Perez (Louisiana State University Press, 2021); and "The Agency of Portrayal: The Active Portrait in the Early Modern Period," with Saskia Beranek, in *Challenging Women's Agency and Activism in Early Modernity*, ed. Merry Wiesner-Hanks (Amsterdam University Press, 2021). The book won the 2021 collaboration award from the Society for the Study of Early Modern Women and Gender. She also presented three online lectures: "Caput Mundi: The Medici in Rome," for the Tuesday Ten Talks, a webinar series offered to the Friends of the Medici Archive Project (<https://www.medici.org/the-ten-a-webinar-series-for-friends-of-map/>); "Portraits of Catherine de' Medici in France and Florence" for the IV Jornadas Arte, Poder y Género at the University of Murcia: Mujer y retrato en el Renacimiento. Usos, funciones y formas de exhibición; and The Annual Fall Lecture for the American Friends of Attingham, "Inside Catherine de' Medici's Parisian Palace."

Rebecca Lawton Flatters (MA '94), who is usually a conceptual artist, recently had an idea for a new kind of handbag that solves many of the issues she found with bags. Three years of R&D and she has recently brought it to market: <http://www.saintbotolph.com>, @saint_botolph on Instagram.

Julia Finch (BA'02) has been named Interim Director of the Kentucky Folk Art Center, Appalachian Kentucky's only museum dedicated solely to the display of art objects, in Morehead, Kentucky. KFAC contains nearly 1,500 works by untrained, visionary folk artists from across the state of Kentucky, representing rural western and Appalachian eastern Kentucky artists as well as artists from Kentucky's major cities. After state-budget cuts to arts funding in 2019, and closure due to the Covid-19 pandemic, KFAC is reopening to the public with new programming, a new exhibition schedule beginning in Spring 2022, and a reinstallation of the permanent collection galleries. Dr. Finch is also Associate Professor of Art History of Morehead State University, where she serves as Program Lead for the Department of Art and Design within the School of Creative Arts.

Natasha Ruiz-Gómez (PhD '06) published an essay entitled "Of Sculptural and Corporal Remains" in the catalogue for the major exhibition, "The Making of Rodin," which ran from May to November 2021 at the Tate Modern, London. Her recent article in *theconversation.com*, "Why this Rodin scholar would gladly see the back of *The Thinker*," has been viewed over 5000 times.

Emily Hage (PhD'05) published her book, *Dada Magazines: The Making of a Movement*, and it has been very favorably reviewed. She also was promoted to full professor at St. Joseph's University, and is the director of St. Joseph's University's Frances M. Maguire Art Museum at the Barnes Arboretum.

Michael Hartman (BA'15) recently started a new position at Freeman's auction house here in Philadelphia, specializing in twentieth century design. In this role, he continues to draw upon his coursework from his time at Penn, as well as the university's unparalleled research and archival facilities.

Bill Hemmig (BA'79) had a busy 2021 as an author of short fiction. His short story, "Getting Out," was published both in *The Madison Review* (Vol. 46, No. 1) and in the Toho Publishing Anthology, *The Best Short Stories of Philadelphia, 2021*. Another

Bill Hemmig (BA'79) (continued)

short story, "Eddie and Don at Dave's," was published in the Read Furiously anthology, *Stay Salty: Life in the Garden State*. More information about his work is available at <https://www.bucksarts.org/bill-hemmig/>.

Janie (Fliegel) Howland (BA '87) is a Set Designer based in Boston. She has returned to the theatre after being shuttered during the pandemic lockdown. Two years ago Howland designed the set for a show at Interact Theatre in Philadelphia, founded and directed by Seth Rozin, another Penn alumni. In addition, she teaches set design at Wellesley College and Emerson College, and piloted a class at Wellesley College called Art Expressions Through the Eras, a general art history class for designers. You can find more information about her work and portfolio at www.janiehowland.com.

Sol Jung (BA'11) and Pablo Barrera (BA'11) have been residing in Oklahoma City, OK. In October, Jung successfully defended her dissertation entitled "Assembling 'Korea': Peninsular Arts in Sixteenth Century Japan," at the Department of Art and Archaeology, Princeton University. She has been named the inaugural Shirley Z. Johnson Assistant Curator of Japanese Art at the Freer Gallery of Art and Arthur M. Sackler Gallery, the Smithsonian's National Museum of Asian Art.

Stephanie Simon Katz (BA'97) has completed her seventh year as a Special Education School Programs Guide at the Metropolitan Museum of Art, and, in addition, is currently serving as Manager of Volunteer Activities for the Met's Volunteer Organization.

Alex Kauffman (PhD'17) started a new position as a union organizer with AFSCME District Council 47, a progressive labor union based in Philadelphia. In this role, he supports the museum workers who have recently unionized at the Philadelphia Museum of Art and Penn Museum and helps build the growing labor movement across Philadelphia's cultural sector. He previously held curatorial and education roles at the Philadelphia Museum of Art, where he joined colleagues in organizing a successful wall-to-wall union drive in 2019-20.

Lucia Leigh Laughlin (BA'10) completed her Master's in Education with an Arts in Education focus at the Harvard Graduate School of Education in Spring 2021, after spending two years as a National Teaching Fellow with Citizen Schools, and seven years teaching Middle and High School Visual Art at a Houston-based charter school.

Susanna McFadden (PhD'08) and **Peter J. Cobb (AAMW PhD'16)** are Assistant Professors together at the University of Hong Kong (HKU). McFadden is in the Department of Art History and Cobb also teaches in Art History through a cross-faculty appointment. She is busy pursuing her research in Roman era wall paintings from the Egyptian desert, while he has begun an archaeological field project in Armenia. Cobb also serves as the Digital Reviews Editor for the SAA's *Advances in Archaeological Practice* journal, and received an Early Career Teaching Award from HKU. Interestingly, they were also Dartmouth undergraduate students together, but they only met in 2015 at a Kolb dinner.

Kathleen Murphey (BA'87) is an associate professor of English and Humanities at Community College of Philadelphia. She published *Rainbow Tales*, a collection of alternative, queer fairy tales, with JMS Books in 2020, and has been experimenting with visual art. Third Estate Art has three photographs of her paper mâché masks currently on display in their online magazine, *Quaranzine*: Volume III. Likewise, PSU's "Viral Imaginations," has seven of her composite photographs highlighting over eighteen months of life with Covid-19 (<http://www.kathleenmurphey.com>).

Andrew Hansung Park (BA'18) recently completed an MA thesis at UCLA entitled "Bolts, Hammers, and Toys: Primitivism in the Early Piano Works of John Cage." He is now beginning doctoral study in Los Angeles, pursuing interdisciplinary research in both 20th-century art history and music.

Christopher Pastore (PhD'03) continues to serve as the Director of the Penn Master of Liberal Arts program, but also serves as the head of academic operations for Penn Summer. He is in the first year of his term as President of AGLSP (Association of Graduate Liberal Studies Programs) and helped host the 2nd Virtual AGLSP Conference in October, "Unmute Yourself: Voice/Representation/Power." His article "Fracastoro and the Holy Wood" was featured in *Confluence: The Journal of the AGLSP* in Fall 2021 (Vol XXVII, #2). In November, he delivered a paper for the Institute of Historical Research of the School of Advanced Study at the University of London in their History of Gardens and Landscapes Seminar on "The Venetian interest in Moorish Spain and its impact on sixteenth-century Italian gardens."

Ann M. Roberts (PhD'82) has just retired from teaching at Lake Forest College (north of Chicago), where she has been a faculty member since 1995. Prior to this appointment, she worked at the University of Iowa. An entire year teaching on Zoom finalized this choice.

David J. Roxburgh (PhD'96), Prince Alwaleed Bin Talal Professor of Islamic Art History in the Department of History of Art and Architecture at Harvard University, continued in his role as Department Chair (since 2016). He enjoyed the return to campus work and life in Fall 2021 and the renewed appreciation it fostered among faculty, staff, and students. In the last year he completed the co-edited volume with Linda Safran and Jeffrey Hamburger, *The Diagram Paradigm* (Dumbarton Oaks, 2022),

ALUMNI UPDATES

David J. Roxburgh (PhD'96) (continued)

which examines diagrams in manuscripts of the Byzantine, Islamic, and Latin West. He completed an essay on the Suez Canal inauguration of 1869 for the volume *Making Modernity in the Islamic Mediterranean* (Indiana University Press, 2022). Another essay on an anthology of poetry made for Timurid prince Baysunghur (d. 1433) will appear in *Persian Manuscripts and Paintings from the Collection of Bernard and Mary Berenson at I Tatti* (Harvard University Press, 2022). He also gave several virtual talks this year, including a keynote at the Bodleian Library, a lecture at Johns Hopkins University, papers in conferences organized by The Society for College and University Planning and International Council for Fine Arts Deans, and most recently a conversation with Farah Diba upon the republication of her memoirs *1001 Days: Memoirs of an Empress*.

Quintana Heathman Scherer (PhD'18) explored new horizons in 2021. First, she curated an exhibition of the prints of Wayne Thiebaud, a contemporary American artist, at the Manetti Shrem Museum of Art, UC Davis ("Working Proof: Wayne Thiebaud as Printmaker"). Then in the fall she changed her view of the horizon completely as she began her new position of Assistant Professor in the Faculty of Cross-Cultural and Japanese Studies at Kanagawa University in Yokohama, Japan. She looks forward to teaching Japanese art history in this new geographical context!

Marianna Shreve Simpson (BA'71) gave presentations at several virtual conferences, including the Biennial Symposium of the Historians of Islamic Art Association, held at the University of Michigan, and "Toward a History of Modern Colour," held at the University of Cambridge. Together with her husband Richard Kagan, she gave an in-person gallery talk in conjunction with the exhibition "Americans in Spain: Painting and Travel, 1820-1920" at the Milwaukee Art Museum. She published essays on "Deluxe Manuscript Production in the Safavid Period," in *The Safavid World* (London and New York, 2021) and on "The Freer Beaker in Text and Image," in *The Making of Islamic Art: Studies in Honour of Sheila Blair and Jonathan Bloom* (Edinburgh, 2021). In October 2021 she took her first pandemic-era research trip to St. Petersburg, Russia.

Stacy Tenenbaum Stark (BA'91) recently stepped down from her position as the Executive Director of the national nonprofit grantmaking organization Foundation for Contemporary Arts (FCA) founded by John Cage and Jasper Johns. During her 17-year tenure, she raised FCA's profile and expanded its annual grant-making budget from \$200,000 to over \$4 million. She also oversaw the growth of its endowment from \$7 to \$41 million. She is currently advising artists on estate and foundation planning and organizations on development and strategic planning.

Pamela Stewart (BA'04) was awarded tenure and promoted to Associate Professor of Art History at Eastern Michigan University on September 1, 2021.

Laura Tillery (PhD'18) accepted a tenure-track position in the Department of Art History at Hamilton College, where she teaches courses on medieval and early modern art.

Terrill Warrenburg (BA'16) majored in Fine Art, and minored in both History of Art and French. She now is an associate at Sean Kelly Gallery in New York and organizes art fairs, plans exhibitions with notable contemporary artists, and promotes the gallery's initiatives through museum engagements and gallery publications. She is also a professional artist and freelance graphic designer in the NYC area.

Johnny Willis (BA'21) has relocated to Vancouver, BC to pursue their Master's degree in Art History at the University of British Columbia. They have been joyously taking in the sun (and the rain!) and stunning scenery while beginning a thesis project on the great queer Canadian painter Attila Richard Lukacs. With their new kitty Laurent, they have been loving this new chapter in BC.

Carla Yanni (PhD'94) was promoted to Distinguished Professor of Art History at Rutgers, New Brunswick. She is the Second Vice President of the Society of Architectural Historians.

2021 COLLOQUIA

GWENDOLYN DUBOIS SHAW

January 22, 2021 (virtual)

"Every Eye is Upon Me: First Ladies of the United States"

2021 COLLOQUIA

IAN VERSTEGEN

January 29, 2021 (virtual)

"Rudolf Arnheim and the Disquieting Questions of Life and Art"

RAMEY MIZE

March 19, 2021 (virtual)

"Bearing Witness to the Battle of the Little Bighorn: Edgar S. Paxson, Mathó Nážin, and the Art of (Counter)Testimony"

ANN KUTTNER

March 26, 2021 (virtual)

"Dreaming Rome: Space, Time, and Violence at the Ara Pacis Augustae"

ELLY R. TRUITT

April 2, 2021 (virtual)

"Visualizing Universality: The Codex, the Clock, and the Late-Medieval Christian Worldview"

HOLLY PITTMAN AND STEVE TINNEY

April 23, 2021 (virtual)

"The Warrior's Return: Iconography and Power Between Early Dynastic Lagash and Nippur"

CHENSHU ZHOU

September 8, 2021 (virtual)

"Cinema Off Screen: Moviegoing in Socialist China"

SHEILA BARKER

September 24, 2021 (virtual)

"Painting Dangerously in Seventeenth-Century Italy: Controversial Ideas in the Art of Artemisia Gentileschi (1593–1654?)"

STEPHANIE GIBSON

October 1, 2021 (virtual)

"Trauma Behind the Walls: A Case Study of Eastern State Penitentiary"

ANDRÉ DOMBROWSKI

October 22, 2021 (hybrid)

"Monet's Minutes: The Impressionist Instant in Global Time"

MANATHA ZARMAKOUPI

October 29, 2021 (hybrid)

"The Blue Marble of Greek Architectural History: Delos and the Delos Symposia"

ABIGAIL RAPOPORT

November 5, 2021 (virtual)

"Covenantal Connections: Visualizing Mosaic Law in the High Middle Ages"

2021 COLLOQUIA

BRIAN ROSE

November 12, 2021 (hybrid)

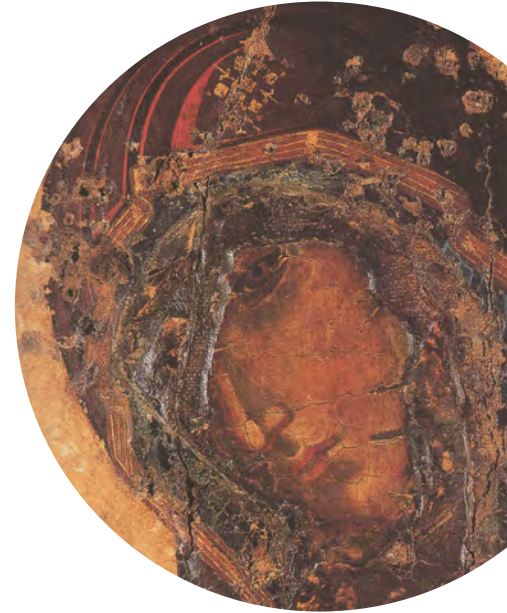
"Provenance Research from the Ancient Mediterranean to the 21st Century"

IVAN DRPIĆ

December 3, 2021 (hybrid)

"The Restoration of Icons in the Premodern World"

✱ Icon of the Virgin Episkopianē (detail), twelfth century and 1657, Museum of Zakynthos, Zakynthos, Greece. From Ivan Drpić's colloquium, December 3, 2021.



CO-SPONSORED EVENTS

TIMESCALES: THINKING ACROSS ECOLOGICAL TEMPORALITIES

April 8, 2021

Book launch hosted by Penn Program in Environmental Humanities

OBIORA UDECHUKWU: DRAWING AND THE POETIC IMAGINATION

April 13, 2021

Africa Lecture Series with Chika Okeke-Agulu, Princeton University

FROM KITABKHANA [LIBRARY] TO KARKHANA [WORKSHOP]: THE ARTS OF THE BOOK IN SOUTH ASIA

September 10, 2021

Workshop examining art books and book arts in South Asia from 1100 CE to the present

DOCUMENTARY FILMMAKING BETWEEN CHINA AND THE US

October 19, 2021

Film screening and Q&A with Hao Wu, Documentary Filmmaker

IN MEMORY OF

CONCETTA LEONE (1921–2022)

For twenty five years, until her retirement in 1986, Connie Leone helped to define what it meant to study art, architecture, and art history at Penn as the director of the “slide room.” David Leatherbarrow, Emeritus Professor of Architecture, remembers that this was the “crossroads” where all of us who studied and taught came together. Connie presided over this special place “with care, intelligence, and wit” and “a wonderful smile, both warm and knowing.”

Connie died in January 2022 at the age of 100 after a long and active retirement, full of music, travel, sewing, cooking, and gardening. Born in a small mountain village in Sicily, she had immigrated as a child with her parents to South Philadelphia, where her father was employed as a metalworker at the Navy Yard. She was initially trained in fashion design, and she worked at Penn in a number of roles before coming to the slide room in the early 1960s. The facility was shared by the Department of the History of Art and the Graduate School of Fine Arts, and it moved with the school and the department into the Fine Arts Building (now Meyerson Hall) upon its completion in 1968.

Connie’s slide room was a place of hospitality, creativity, and also orderliness—a reflection of her own combination of discipline and high spirits. Slide cataloguer Norma Ford Beard sums it up: “Connie was probably the most intelligent person I ever worked for, and certainly the most fun.”

The slide room was a small space, entirely lined with slide storage cabinets. A few desks for staff gathered near the one window, and the center was filled with closely packed light tables where students and faculty assembled their lectures—and chatted. Many of us have unerasable memories of the discoveries and friendships that we made there.

Therese O’Malley (PhD’89) recalls, “The slide room was my first job, but it was so much more than work. I was captivated by all the conversation between and amongst the department members. It was wonderful. Connie, who could be a no-nonsense boss, made me feel immediately at home when she gave her instruction to ‘ask St. Anthony’ [calling on the saint to help find a wayward slide]. This was my grandmother’s favorite advice.”

Robert Wojtowicz (PhD’90), who also worked for Connie, remembers “the summer of 1985 when I took an hourly position in the slide room, then tucked into an oddly-shaped corner of Meyerson Hall. Connie, sometimes gruff but mostly loveable, reigned supreme. She would even occasionally surprise us with Italian-style baked treats. Now more than twenty years into the digital era, it’s good to remember how devotedly Connie and her staff took care of our analog teaching and pedagogical needs. And now St. Anthony has a partner in the lost and found department!”

–Compiled by David Brownlee



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