

UNIVERSITY OF PENNSYLVANIA

HISTORY OF ART NEWSLETTER

SPRING 2023



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Dear Friends,

Greetings! It has been another remarkably busy and productive year for the department. As we have been gradually returning to campus life, we have been reknitting the threads that in ways small and large create the fabric of the department. We came back to teaching in person (in masks) in Spring 2022, yet our meetings, colloquia, and other events continued online. By the fall we had fully resumed to holding classes, meetings, and events in person and on campus (masks optional). This return has reminded me that so much of this texture is made within and around the Jaffe Building, in classes, events, and conversations, in hallways, offices, classrooms, and more. It is so good to be back again.

As we made this transition to being back on campus, on many days it seemed like everything was the same as it had ever been. But everything has in fact profoundly shifted since the Covid pandemic began three years ago. When the faculty reconvened on one morning in late August at our annual retreat (in truth, a daylong meeting)—and with every one of us present—we began by looking around the room and acknowledging that this was the first time we'd all been together in person in more than two years. We also took on board how much the standing faculty has changed over the past number of years. Some longtime colleagues have now retired, their absences keenly felt. For some of our newer colleagues this was their first time in person and at the table. For those of us in the continuum between, this was our moment to shake hands and offer welcome as well as to renew ties. It was wonderful to return to sit together around the table. We reflected on our shared purposes, on changes we hope to see, and on how together we can build an even stronger community. We continue in this work of reconsidering fundamental practices, from revising bylaws to writing best practices guidelines, all within the framework of our commitment to social justice, diversity, equity, inclusion, and accessibility. We have also renewed our commitment to rebuild the faculty. We launched our search this year for the next Sachs professor of contemporary art, and we hope to reclaim positions in the arts of the Islamic and Near Eastern world as well as in modern architecture in the coming years.

There is so much to acknowledge and celebrate this year. The accomplishments of our faculty, alumni, students, and staff—so many discoveries, so many innovations, so much commitment—are truly noteworthy. This year marked the arrival of first cohort of the McDonough fellowship in Queer Studies in Art History, in support of students in both the PhD and MA programs, a truly momentous achievement. We resumed object-based engagement, curatorial seminars, and site seminars to local, national, and international sites, thanks to our many generous funders. Our students finished dissertations, MA papers, and honors theses, garnered fellowships and got jobs, wowing us with their insights. In April we celebrated the well-deserved retirement



➤ From left to right, top row: Sonal Khullar, Michael Leja, Jonathan Katz, André Dombrowski, Julie Nelson Davis, Gwendolyn DuBois Shaw, Sarah Guérin, Ann Kuttner, Chenshu Zhou. From left to right, bottom row: Huey Copeland, Ivan Drpić, Shira Brisman, Mantha Zarmakoupi, Holly Pittman, David Young Kim. Photo by Gregory Vershbow

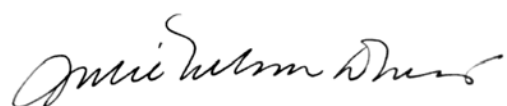
of the force of nature that is David Brownlee. On a rainy Friday in November, we raised our glasses to the fifteen books and anthologies produced by standing, emeritus, and adjunct faculty since March 2020, an impressive array of achievement! We keenly mourn the passing of Leo Bersani, Beth John, and Charlie Minott, and we give thanks for these dear colleagues who brought so much to the discipline and to our community; may their memories be a blessing.

At our retreat we also offered our deepest thanks to Michael Leja. I imagine that as the clock struck midnight on June 30, 2022, Michael breathed a big sigh of relief that his term as department chair had come to an end. When he began his term as chair, it must have seemed daunting enough, given all that the job entails, but no one could have expected the challenges and opportunities that Michael so gamely met. Michael shared some of these highs and lows in previous letters to the newsletters, and in rereading these, I am once more struck by his fortitude, resilience, and care throughout. Michael guided us on issues large and details small with patience and wisdom, keeping our fabric whole. He achieved so much on so many fronts that it is indeed humbling to be sitting in a chair he once occupied. Michael, we thank you for all this and so much more.

Just as this newsletter was going to press, Penn's new President, Liz Magill, wrote in her Welcome Back letter to express her gratitude to the remarkable staff that keep the university going twenty-four hours a day, 365-days-a-year. Let me add my gratitude to our amazing staff, Darlene Jackson and Libby Saylor. Darlene and Libby are the true caretakers of the department, keeping everything running and humming along, and we truly could not do all this without them. They have been incredible in their work throughout the pandemic and have made our return to being back in Jaffe so much better (and so much more fun), essential threads in the fabric we make together.

In closing, let me also thank our generous donors, listed on page 5.

With warm wishes for a peaceful, prosperous, and healthy 2023,



Julie Nelson Davis
Professor of the History of Modern Asian Art



➤ From left to right: Libby Saylor, History of Art Coordinator; Liz Magill, Penn President; Julie Nelson Davis, Chair of the History of Art Department; and Darlene Jackson, History of Art Graduate Coordinator.

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SPRING 2023 HISTORY OF ART NEWSLETTER

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➤ Front and back cover and table of contents page: Detail of Seal Impression; Object Number: CBS11158; Iraq/Nippur; Pre-Sargonic; Middle East Galleries, Babylonian Section, Penn Museum; Clay; Babylonian Expedition to Nippur I, 1889.

HISTORY OF ART 2022 DONORS

Anonymous (3)

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This list is current as of December 31, 2022. While we have made every effort to ensure the accuracy of this listing, we would appreciate you notifying the Department of any errors or omissions by contacting Libby Saylor at esaylor@sas.upenn.edu.



➤ Elliot and Roslyn Jaffe History of Art Building, University of Pennsylvania.

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>.

HOLLY PITTMAN

Twenty years ago, Holly Pittman excavated this remarkable work of art long buried in a drawer in the basement of the Penn Museum where it had rested, virtually unnoticed, since it was deposited in the collection around 1890. It arrived together with thousands of cuneiform tablets found in the earliest American expedition to Mesopotamia, at the site of Nippur. Together with her sumerologist colleague, Steve Tinney, they have interpreted the two register images as the visualization of the myth of the "Return of Ningirsu to Nippur," a story that was first written down more than five centuries after the image was carved.

Writing and extended visual representations were invented at the same time in southern Mesopotamia around 3300 BCE. These simultaneous and related inventions are a recognized watershed in human development. With these technologies, people were able to store and transmit large amounts of complex information over both time and space. Face-to-face interactions and human memory could be extended with recordkeeping and long-term planning.

At their simultaneous origin, writing and images were very close, with signs structured as pictograms without indications of, for example, grammar or tense. Over the course of almost a thousand years, their visual forms separated and developed along different paths. By 2350 BCE, writing with the cuneiform script had developed to the point where anyone who knew the code could read the message. At the same time, picture making went through a similar evolution. Stories told in pictures could now convey place, time, action, setting as well as actors and relationships.

The first monument preserved to us that demonstrates this simultaneous evolution of information technologies is the "Stele of the Vultures" from the site of Tellu, ancient Girsu, in southern Iraq. On it is a depiction of a battle between two rulers over contested land and water rights. Also on the same monument is a cuneiform inscription, which elaborates on the lead up to the conflict, and the terms of the resolution, which required the loser to repay what he had stolen from the god Ningirsu. It was in this context that the seal impression in the Penn Museum was first carved and then impressed on

a mud sealing which would have been used to secure the contents of a jar or a package.

The visual story shows the god Ningirsu in the middle of the bottom register returning to Nippur after a victory over the Atac monster in the mountains. In the middle of the top register, he arrives in the temple, welcomed by the head of the Pantheon, on whose lap he sits. After the meeting, we see Ningirsu, on the left, going to the temple of his wife Bau, who sits on her throne protected by dogs. To the right, a minor god leads a mortal, a ruler to judge by his garment, into the presence of the divine pantheon to receive the mantle of kingship. Behind him is his wife.

What we have in this small seal impressed piece of clay is the only remains of a myth that was written down no earlier than 1800 BCE, preserved on cuneiform tablets found by the first excavators of Nippur sponsored by the Penn Museum. This small document is a testimony to the power of images in these early centuries. The myth was certainly recited in temples and perhaps among the populace. Its earliest recording, however, was not in text, but rather in images. While there is no evidence yet, it is certainly possible that this story, like the one carried by the Stele of the Vultures, was rendered in monumental scale, set up in the courtyard of the temple of Enlil, the E Kur at Nippur.



➤ Drawing of the seal impression on BXXXXX
Elizabeth Barr 2012, revised 2021.

CAREER CELEBRATION OF DAVID BROWNLEE

How is it possible to honor a four-decade-long career in a single afternoon, especially one so replete with accomplishments? If you are David Brownlee, you can do just about anything—that is, if you've got the right people around you. On April 8, 2022, on a beautiful spring day, a crowd met in the plaza of the Weitzman School to celebrate the occasion of Brownlee's retirement, a gathering made all the sweeter by having been postponed by the pandemic for two years. The warmth of the group was palpable, as a community of colleagues, former students, and friends were brought together by their affection for Brownlee. The setting itself was a moving reminder of one of his cardinal legacies, surrounding the revelers with Penn buildings he helped to restore, design, and improve during his many years at the university.

In fact, Brownlee's contributions—to Penn and its campus, to the city of Philadelphia, and to the wider architectural history community—are so numerous that listing them all would require a special issue of this newsletter. In addition to his forty years of devoted teaching and mentorship, he is the author of groundbreaking books on Friedrich Weinbrenner, Louis Kahn, and Venturi, Scott Brown & Associates; the curator of landmark exhibitions on the Benjamin Franklin Parkway, the Barnes Foundation, and the history of the Penn Museum; and the recipient of a range of accolades, from book awards from the Society of Architectural Historians and the American Institute of Architects to recognition of his extraordinary abilities as a teacher (Penn's Lindback Award for Distinguished Teaching and the College Alumni Society's Outstanding Teaching Award). Beginning in 1997, he oversaw the complex process of reforming Penn's undergraduate campus residences into a system of College Houses, spurring a crucial recommitment on the university's part to the mutually sustaining processes of learning and communal living.

But the most distinctive characteristic of Brownlee illustrious career is the way his sense of engagement has never been confined to the Penn campus. Indeed, he views the role of the

academic as one inextricably bound to service to a broader public—a commitment he has passed along to his many students over the years. For the SAH, he served as editor of the *Journal of the Society of Architectural Historians* from 2008–11 and was named an SAH Fellow in 2015; in 2020, the Society established a prize in his name to recognize the best English-language dissertation in any area of architectural history. He has been no less dedicated to public service to the city of Philadelphia, earning him the Wyck Strickland Award, the "Globy" Lifetime Achievement Award of the Global Philadelphia Association, and the Paul Phillippe Cret Award of the American Institute of Architects' Philadelphia chapter.

Yet anyone who knows Brownlee understands that what has made all these accomplishments possible has always been the deep and caring relationships he cultivated with faculty, staff, students, and others—a vibrant testament to a professional life well-lived that was fully on view in the Weitzman plaza that April day. The event was a joyful gathering in which people from different moments of a strikingly varied career came together to reminisce. The party culminated in a round of toasts (with tributes by turns hilarious and poignant), after which Brownlee's former graduate students presented him with a book of photographs taken over the years at the so-called "David Brownlee Dinner"—an annual ritual in which Brownlee and his mentees gather at the conference of the Society of Architectural Historians. Finally, with his wife Ann by his side, he then addressed the crowd in a speech that continually emphasized that his many achievements were not solo acts, but rather the result of collaboration, cooperation, and mutual learning. As he spoke, he repeatedly exhorted the assembled group to "Look what we did!"—a pithy reminder of the service we owe to each other, and a fitting summary of the career of a cherished colleague, mentor, and friend.

—Julia Walker (PhD'09)



➤ A Celebration of the Career of David Brownlee. April 8, 2022. Plaza of Weitzman School next to The Fisher Fine Arts Library. Top row: Bill Whitaker, Julia Walker, Marc Vincent, Robert Wojtowicz, Emily Cooperman Middle row: Jeff Cohen, Peter Clericuzio, Peter Reed, Grace Ong Yan, Carol Hagan, Michael Lewis Front: Therese O'Malley, Kathryn O'Rourke, Kathleen James-Chakraborty, David Brownlee, Carla Yanni, Alisa Chiles, Robin Williams.

JONATHAN D. KATZ

Materiality and the Object-Based Approaches in the Work of Jasper Johns

January 28, 2022

The 2022 Mellon-funded Penn/PMA Object-Based Workshop examined the work of Jasper Johns in detail. Taking advantage of the Philadelphia installation of the two-part "Mind/Mirror" retrospective exhibition of Johns's art, the group spent more than half the time in front of Johns works hanging in the galleries. The day began with a close examination of Johns's print work in which Jonathan Katz and Amy Hughes, Paper Conservator at the National Gallery of Art, discussed Johns's printmaking techniques and the iteration and reiteration of certain themes and processes across numerous individual prints.

The group then moved into the exhibition proper and Katz explored the density of Johns's highly material referentiality, and the inattention to this, especially with regard to notions of sexual difference, in the exhibition itself. After an extensive discussion lasting some two hours, the group broke for lunch, followed by discussion in which Justinne Lake-Jedzinak, the PMA's Coordinator of Guide Training and the Mellon Undergraduate Curatorial Fellowship Program, addressed the training of docents and Thomas Primeau, PMA Conservator of Works of Art on Paper, addressed conservation challenges.

Following this, the group then heard a wonderful, well-illustrated talk by Amy Hughes on the many different print techniques employed by Johns, arguably the leading living printmaker. Katz then concluded the day by offering a presentation on the deployment of objects such as cutlery in Johns's work, analyzing what they meant,

and how they enabled the artist to address a circle of intimates, such as his partner Robert Rauschenberg, to the exclusion of his broad public. Katz also explored Johns's many art historical references—often figured upside down, reversed, or otherwise materially camouflaged—that similarly serve a coded referential function within the artist's highly personal iconography.

First-year and second-year students in Penn's History of Art Graduate Group participated in the event. Jonathan Katz 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.



➤ Jonathan Katz speaking with graduate students in the PMA's "Jasper Johns: Mind/Mirror" exhibition.



➤ Jasper Johns, *Usuyuki*, 1982, encaustic on canvas (three panels), 180 x 289 cm overall. © 2021 Jasper Johns/VAGA (ARS), New York. Courtesy: The Sezon Museum of Modern Art, Nagano, Japan.

JULIE NELSON DAVIS

Modern Prints Exhibition at the James A. Michener Art Museum Fall 2022

While most know James A. Michener as a celebrated novelist, he was also one of the great collectors and promoters of Japanese prints. His history of Japanese prints, *The Floating World*, published in 1954, is now regarded as a classic. Michener also came to appreciate the vitality and creativity of twentieth-century prints and built close relationships with several artists. In 1959, he organized a competition to promote Japanese modern prints. He and four experts, including the Prints Curator at the Philadelphia Museum of Art, Carl Zigrosser, selected ten winning prints for inclusion in a deluxe book. Featuring an essay and comments by Michener, this book, *The Modern Japanese Print: An Appreciation*, was published in 1962. A few years later, in 1968, Michener published a smaller version of *An Appreciation* to further expand the audience for Japanese creative prints.

In Fall 2022, Professor Julie Nelson Davis with graduate students Marina De Melo Do Nascimento, Nicholas Purgett, and Maria Puzyreva were asked to curate a show that would highlight this part of James Michener's career. This exhibition, opening in March 2023, celebrates Michener's contribution to the popularization of modern Japanese prints in the United States. Taking Michener's publication as a starting point, the exhibition explores the larger context of twentieth-century Japanese prints. It highlights the transformation of the medium of printmaking and its creative potential from the early twentieth century through to the contemporary moment.

Unique materials that the curatorial team discovered at the Michener Museum in

combination with documents from the Zigrosser archive, housed in the University of Pennsylvania Libraries, provide a chance to tell the story of Michener's activity in a more nuanced way. The exhibition will also include rarely seen prints from collectors in New York. This was made possible through the generous support of the Mellon Foundation, which sponsored the curatorial team's travel to sites in Bucks County, including the Michener Art Museum, the Antonin and Noémi Raymond Farm, and the Nakashima Studio, as well as a day trip to New York to meet with collectors and gallerists.

—Maria Puzyreva, Graduate Student in the History of Art



➤ A1989.66Pr. Mizufune, Rokushū. 水船六州. [Pastorale]. 1959. Printing process on paper. H. 18.75 x W. 26.25 inches. Courtesy of the Michener Collection.



➤ Marina De Melo Do Nascimento, Maria Puzyreva, and Nick Purgett at the Nakashima studios.

SHIRA BRISMAN

Penn | Mellon Graduate Travel Seminar

October 16 – 22, 2022

In October 2022, Professor Shira Brisman took the graduate students in her seminar, "Nature and Labor in Early Modern Art," to spend five full days in Vienna. The course was designed to center its research method around the following question: how do works of art use formal language to legitimize the allocation of natural resources? The testing ground for this method was the the Kunstkammer in Vienna. It is a collection of images, decorative arts, natural artifacts, scientific instruments, and armor begun by the Habsburg rulers in the sixteenth century, and now dispersed across four institutions that we visited on our trip: the Kunsthistorisches Museum, the Weltmuseum, the Museum of Natural History, and the Cathedral Treasury. Prior to arriving in Vienna, students had selected an object from the Kunstkammer and written a 3,000-word essay describing how the object presents an argument about political power and distributive justice. Once in the museum, and in the presence of the curator of the collection, the students were asked to set their object in dialogue with two other objects in the collection and also to address what aspects of the object were made apparent by seeing it in person. From there, they worked on revisions to their essays. Most striking to all members of the seminar were the many aspects of a nautilus

cup selected by Brooke Wrubel that had been invisible and unmentioned in all of the published photographs and scholarly research on this object, but that were made apparent by seeing it in person. The group also traveled to the Museum of Applied Arts and St. Stephen's Cathedral.



➤ Graduate students Brooke Wrubel, Lei Qu, and Nina Hofkosh-Hulbert, participating in Brisman's seminar, "Nature and Labor in Early Modern Art," enjoy an exhibition of Ottoman and Safavid textiles at the Museum of Applied Arts, Vienna.



➤ Students in Brisman's seminar, "Nature and Labor in Early Modern Art," gather in the Kunsthistorisches Museum, Vienna, to discuss the paintings of Pieter Bruegel.

"CONVERSATION WITH COURTNEY M. LEONARD AND FRANK BUFFALO HYDE"

Moderated by Tailinh Agoyo of We Are The Seeds of CultureTrust
January 28, 2022

Courtney M. Leonard is a Shinnecock artist and filmmaker, whose work explores marine biology, Indigenous food sovereignty, migration, and human environmental impact. She is Assistant Professor of Art and Art History at St. Olaf's College. Leonard's current projects articulate the multiple definitions of the term *breach* and investigate and document Indigenous communities' historical ties to water, marine life, and native cultures of subsistence. Leonard has been the recipient of numerous awards, fellowships, and residencies that include The Andy Warhol Foundation, the Robert Rauschenberg Foundation, the Rasumon Foundation, the United States Art In Embassies Program, and the Native Arts and Culture Foundation.

Frank Buffalo Hyde (Onondaga Nation Beaver Clan) is recognized for breaking through the conceptual boundaries many place around Native American art. He defines himself as a Native American without being a stereotype, dealing with what he calls the "fragmented contemporary life" of a Native U.S. citizen. Buffalo Hyde marries futuristic iconography drawing from popular culture, technology and electronics with a bright pop art idiom to deconstruct stereotypical expectations and to question appropriations. Buffalo Hyde exhibits nationally and internationally in Russia, Japan, and France, and his work is in the Smithsonian National Museum of the American Indian, the Institute of American Indian Arts, Santa Fe, and the Office of the Japanese Ambassador to the United States.

Tailinh Agoyo is co-founder and director of We Are the Seeds of CultureTrust, a non-profit organization committed to amplifying Indigenous voices through the arts. Agoyo is also the host of "Rise and Thrive," a radio show that honors the voices of Indigenous artists, performers, educators, and change-makers. She has worked in film and television for more than thirty years and helped produce the beautifully illustrated children's book *I Will Carry You* in 2019. Her own artwork is focused on capturing the vibrancy of Indigenous people today, including The Warrior Project, a collection of photos of Native youth and their continuing commitment to environmental stewardship. In addition to these many projects and roles, she is mom to four wonderful children.



➤ Courtney M. Leonard, *Breach #2*, Ceramics on Palate, 2016.

The History of Art Department's Living Land Acknowledgement Group is honored to bring Indigenous artists, curators, and cultural leaders to host talks, workshops, performances, and roundtable discussions during the 2021–22 academic year. This series, "Indigenous Arts in Focus," aims to contribute meaningful programming in Native American and Indigenous art, art history, advocacy, and scholarship at Penn and beyond. These events will reflect a diverse array of Indigenous arts and cultural contexts from across Turtle Island. With support from The Sachs Program for Arts Innovation, this project seeks to center Indigenous arts in partnership with the Native American and Indigenous Studies program, Natives at Penn, and We Are the Seeds of CultureTrust of greater Philadelphia, among other organizations.

The inaugural event, "Manifold Meanings: Indigenous Art and Perspectives," took place on September 29, 2021 at the Institute of Contemporary Art. This round table discussion, moderated by Tailinh Agoyo (Co-founder and Director of We Are the Seeds), included artist and muralist Priscilla Bell (Taino), playwright and educator Murielle Borst-Tarrant (Kuna/Rappahannock Nations), and multi-disciplinary artist Jason Wesaw (Potawatomi). Together, they explored the manifold meanings and manifestations of Native art, reflecting a plurality of artistic practices and perspectives, and engaged questions of representation, audience, and culture.

"REVISIONS"

AUTOMAT

February 10 – February 26, 2022

To revise is to look again for the sake of making changes. The works featured in this exhibition encourage a re-examination of the constructs, infrastructures, and institutions that shape our world, and illuminate their potential for transformation and change. By employing a range of media—from video and animation to sculpture and installation—artists Michelle Cho, Jennifer Renée Green, Emilio Martínez Poppe, Enrique Morales, and Guava Rhee offer a second look at things that are otherwise unremarkable: a colorful poster in a storefront window; a well-traveled set of stairs; a snaking, recurring queue for a diplomatic building; a message on a t-shirt; the subtitles of a film. With each artist's subtle intervention, economies are reconfigured, narratives are reclaimed, and bodies are repositioned to form new relationalities.

"Revisions" features the work of UPenn MFA candidates and is co-organized by Jalen Chang, Arely Marisol Peña, and Meg Hankel. It is the seventeenth exhibition in the Incubation Series—a student-led initiative that fosters new ways of making, exhibiting, and seeing art.



➤ Detail of *I was told these stairs were built for a woman's gait*. Jennifer Renée Green. Plywood, lumber, screws, steps from the Wellesley College Science Center, Valerie Export's Body Configurations (1972–76).

"OUT OF BOUNDS"

Practice Gallery

April 1 – 24, 2022

What are the forces that keep us together or drive us apart? The artists in this exhibition explore physical, emotional, and familial intimacies shaped by proximity and distance. These works engage the push-pull dynamics of American football, international wrestling, geopolitics, and migration. By employing a variety of media, artists Maisa Alghamdi, Julia Gladstone, Will Owen, and He-myong Woo use the familiar mechanisms of sports, craft, animation, and memory to reconsider the bounds and borderlines that determine selfhood, nationhood, and family identities.

"Out of Bounds" features the work of UPenn MFA candidates and is co-organized by Jalen Chang, Arely Marisol Peña, and Meg Hankel. It is the eighteenth exhibition in the Incubation Series—a student-led initiative that fosters new ways of making, exhibiting, and seeing art. This exhibition

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



➤ Will Owen, *Boxer at Rest* (detail), 2021.

The McDonough Fellowship generously supports graduate students in the Department of the History of Art at the University of Pennsylvania in the field of Queer Studies in Art History. Students pursue any field in queer art histories, from ancient to contemporary, across any geographical region. The McDonough Fellowship covers full tuition and living expenses for five full years in addition to funding for a summer internship. Support also includes the costs of either a travel seminar to an international queer exhibition or hosting a queer conference locally. Our 2022 students include:

EDUARDO CARRERA (HE/HIM)

PhD Student, Latin American and Latinx Twentieth-Century and Contemporary Art (with an emphasis on Queer/Cuir Art). Curator and Writer.

NINA HOFKOSH-HULBERT (THEY/THEM)

MA Student, Medieval

EMMA JACOBS (ALL PRONOUNS)

PhD Student, Twentieth-Century American Queer Art and Film

PAVEL GOLUBEV

Visiting Scholar

August 8, 2022 – August 7, 2023

Pavel Golubev joined the History of Art Department as a Visiting Researcher after a long journey from Ukraine in August 2022. He was Chief of Exhibitions at the Odesa Fine Arts Museum and left the country after the Russian invasion.

During his refuge trip, Golubev contributed to the temporary export from Ukraine and shipping to the United States of seven important artworks for the exhibition "The First Homosexuals: Global Depictions of a New Identity, 1869–1930" at Wrightwood 659 in Chicago. (Since 2019, Golubev has been advising this global show under the curation of Jonathan D. Katz—a project of the Alphawood Foundation, which also generously co-sponsors Pavel's stay at Penn.)

At the Colloquium in December 2022, Golubev talked about the representation of homosexuality in the art of the Russian artist Konstantin Somov. He will give another talk about his work on editing and publishing Somov's intimate diaries at the University of Illinois in Chicago in February 2023—Golubev is responsible for the multi-volume edition of this text.

Golubev continues his research about the representation of same-sex desire in Ukrainian,

Polish, and Russian art, and is preparing to teach a course about sexuality in Eastern European art of the nineteenth and twentieth centuries.



➤ Golubev during his stay in Paris on the way to Philadelphia in Summer 2022.

LUCY FOWLER WILLIAMS, PENN MUSEUM

Southwest Native Art In Community Spring 2022

This successful undergraduate seminar looked closely at the impacts of settler colonialism to uncover Pueblo and Navajo art's enduring engagement in supporting health and well-being among its practitioners and home communities. Study and discussion was oriented around the new exhibition of Albert Barnes's Southwest Native art at the Barnes Foundation, "Water, Wind, Breath: Southwest Native Art in Community" (February 20 – May 15, 2022) and engaged students in research of related collections in the Penn Museum of archaeology and anthropology. The course explored Navajo and Pueblo pottery, textiles, and jewelry within the historical and contemporary socio-political contexts of its making and use. Students learned to look closely at art and materials, artistic practice, and histories in Native community contexts. Topics explored include: indigenous perspectives, practices, and values; anthropological perspectives; Native American history; Native American resistance and reclamation; representation; and art sovereignty. Six Native and non-Native scholars and acclaimed Native American artists were guest speakers in the class and played a significant role in the course instruction. These included Dr. Laurie Webster, Southwest archaeologist and specialist on prehistoric Pueblo and Navajo textiles; Anthony Chavarria, Tewa Curator of Ethnology at the Museum of Indian Arts and Culture, Santa Fe and co-curator of "Water, Wind, Breath;" Dr. Cindy Kang, Associate Curator, Barnes Foundation; Virgil Ortiz, renowned Pueblo artist and sculptor; Jason Garcia, leading Pueblo ceramic artist; and TahNiiabaa Naataanii, Navajo/Dine weaver and community activist. Three classes were held at the Barnes Foundation where the course took full advantage of the exhibit program, learned from Barnes curatorial and conservation staff, and looked closely at Navajo weavings in the Barnes Foundation conservation laboratory. All other classes were held in the collections study room at the Penn Museum where students were trained in object handling and engaged in hands-on learning with Native American art. Native American artists Ortiz and Naataanii joined our classes at the Penn Museum where we interacted directly with historic period Pueblo and Navajo art. Each student selected and conducted original research on an art object in the Penn Museum collection. Students wrote a final research paper relating their Penn Museum

object to an object and themes in the "Water, Wind, Breath" exhibition. Student research topics explored use wear on a Navajo dress from the Long Walk era, healing and grief in Navajo weaving, clay practice, turquoise in Southwest jewelry, and the impacts of modernist collector values on "authentic" Zuni Pueblo pottery.

Spiegel-Wilks funding was absolutely critical to the success of the seminar. Guest speakers were each paid to join and contribute to our class for the full three-hour seminar. Funding also enabled Navajo weaver TahNiiabaa Naataanii to travel from New Mexico to Philadelphia to teach the students about Navajo weaving from a deeply cultural perspective, and enabled two Navajo textiles in the Barnes collection to be brought from an off-site storage facility into the Barnes conservation laboratory for close learning and inspection by the students.

The course was taught by Dr. Lucy Fowler Williams, Associate Curator-in-Charge in the American Section of the Penn Museum and Co-curator of the Barnes's 2022 exhibition. She is a cultural anthropologist. Six guests joined the full seminar session: three in person and three via Zoom.



➤ Spiegel-Wilks Seminar: Southwest Native American Art students learned from visiting Diné/Navajo weaver TahNiiabaa Naataanii, and her mother Sarah Naataanii, as they examined Navajo textiles in the collection of the Penn Museum. Students observed and discussed early Diné wearing garments woven in the 1860s during the difficult Bosque Redondo internment.

GWENDOLYN DUBOIS SHAW

Spring Break Trip to Washington DC Spring 2022

In Spring 2022, Professor Gwendolyn DuBois Shaw and Uchenna Itam, a Penn Presidential Predoctoral Fellow hosted by the department, led an alternative spring break trip to Washington DC. The trip was funded by a gift from the Spiegel-Wilks family that enables the department to mount trips—open to all Penn undergraduates—to see art and architecture around the world. For the 2022 trip, a group of six Penn undergraduates joined Professor Michael Lamb, Dr. Ann Phelps, and sixteen students from the Program in Leadership and Character at Wake Forest University (Professor Shaw is a member of the program's advisory board) for five days in Washington DC, where they collectively experienced works of art and monuments that connect with issues of American history and the development of leadership and character. The group toured the National Portrait Gallery and met with its director Dr. Kim Sajet; visited monuments and memorials on the National Mall; engaged in a one-on-one conversation about art in the White House with Anita McBride, the former chief of staff to first lady Laura Bush, at the White House Historical Association's Decatur House;

visited with the Very Reverend Randy Hollerith, Dean of the National Cathedral, who is working with a committee of parishioners to remove and replace Confederate imagery in the cathedral; and enjoyed a farewell dinner with cultural commentator and New York Times columnist David Brooks, who spoke with them about his recent books on the development of character.



➤ Professor Shaw and students viewing the exhibition on slavery in the President's neighborhood at the White House Historical Association's Decatur House. Photo by Uchenna Itam.

JONATHAN KATZ

Venice Biennale Fall 2022

Over the fall semester, the Spiegel-Wilks seminar traveled to Venice for the Biennale. Eight students, all ARTH majors or minors, weathered a rigorous and highly competitive selection to secure a place. Over fall break, they experienced four days of extremely intensive art tourism, with three full days in the sprawling Biennale and another full day on the trail of the Venetian Renaissance, led by Katz. A singular highlight was the extraordinary installation in the Palazzo Ducale by Anselm Kiefer, surely one of the best, and largest, exhibitions ever held in Venice by a single artist. Evenings were spent loading carbohydrates in rich sauces and, always, capping the evening with multiple scoops of gelato, while seriously pondering—and debating—who could claim the title of the best ice cream in Venice.



➤ Members of the Spiegel-Wilks seminar in Venice in front of San Marco.

"HERMOGENES AND HELLENISTIC-ROMAN TEMPLE BUILDING IN GREECE AND ASIA MINOR: MESSON – TEOS – MAGNESIA – SARDIS"

Penn Museum and Zoom

March 26, 2022

New excavations in Turkey have rekindled interest in Hermogenes, the Hellenistic architect whom Vitruvius credits with a number of temple innovations (e.g. the eustylos and pseudodipteros temple types). The recent excavations of the temple of Dionysos at Teos (Prof. Musa Kadioğlu) have provided new evidence about Hermogenes's eustylos at this location. This conference brings together specialists from Turkey, Greece, and the U.S. in order to contextualize this renewed attention on Hermogenes in view of current research on temple architecture in both Greece and Turkey as well as the reception of Hellenistic architecture in Rome. Papers also present recent excavations and research on the pseudodipteros at Messon on Lesbos (Dr. Yannis Kourtzellis), on the Sanctuary of Artemis at Magnesia on the Meander (Prof. Emeritus Orhan Bingöl), on the pseudodipteros at Sardis (Prof. Nick Cahill and Prof. Emeritus Fikret Yegül), on the pseudodipteral temples of Apollo (Prof. Görkem Kökdemir), on Hellenistic architectural trends in Samothrace (Prof. Bonna Wescoat and Prof. Sam Holzman),

on the appropriation of Hermogenes and, more broadly, Hellenistic architecture in Rome (Prof. Mantha Zarmakoupi), and on the legacy of Hermogenes in the study of Hellenistic–Roman temple building (Prof. Emeritus Lothar Haselberger).



➤ Zarmakoupi presents her paper "Hermogenes, Hellenistic Architecture, and Rome" at the conference. Photo by Başak Kalfa Ataklı.



➤ Aerial view of the temple of Dionysus at Teos, © Teos Excavations, Prof. Musa Kadioğlu.

FEDERICK HARTT LECTURE

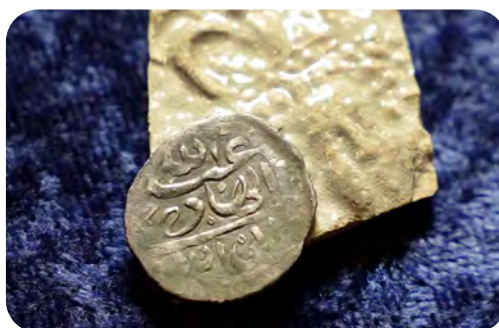
Nancy Um, Professor of Art History, Binghamton University

"Materializing Silver Flows across the Indian and Atlantic Oceans: On Seventeenth-Century Arabian Coins in Colonial New England"

April 1, 2022

Over the past decade, archaeologists and metal detectorists have unearthed a corpus of silver coins minted in Yemen at colonial sites in New England, thereby shedding light upon unacknowledged seventeenth-century connections between the mountains of the southern Arabian Peninsula and the shores of North America. This talk delves into the meaning and significance of these Yemeni coins, tracing material connections between distant yet intertwined monetary systems, far-flung oceanic networks of value, and the dispersed legacies of early modern objects crafted of silver.

➤ A seventeenth-century Arabian silver coin that research shows was struck in 1693 in Yemen, rests against a piece of seventeenth-century broken pottery featuring a likeness of Queen Mary. The



coin was found at a farm in Middletown, RI in 2014 by metal detectorist Jim Bailey, who contends it was plundered by English pirate Henry Every in 1695 from Muslim pilgrims sailing home to India after a pilgrimage to Mecca. Photo (AP) by Steven Senne.

JILL AND JOHN AVERY LECTURE

Kishwar Rizvi, Robert Lehman Professor in the History of Art, Islamic Art and Architecture, Yale University, "Selfhood, Empire, and the Entanglements of Early Modernity: Jarun/Ormuz between Iran and Portugal"

October 28, 2022

The Fall 2022 Jill and John Avery Lecture in the History of Art was delivered on October 28th by Kishwar Rizvi, Robert Lehman Professor in the History of Art, Islamic Art and Architecture, at Yale University. Entitled "Selfhood, Empire, and the Entanglements of Modernity: Jarun/Ormuz between Iran and Portugal," Professor Rizvi's talk was drawn from her current book project organized around the various worlds engendered by the Safavid Ruler Shah Abbas. Drawing upon a range of sources—colonial maps, shipmates' diaries, and illuminated manuscripts—Rizvi revealed the complicated relations of exchange between Persian, British, and Portuguese interests in the Gulf region and how they shaped both cultural identities and aesthetic encounters.

➤ "Folio 44v: The Taking of Hurmuz (1623) by Imām Qulī Khān and his Army." *Jarūnnāmah*, c. 17th c., Safavid, British Library, London.



"ARTHUR TRESS AND THE JAPANESE ILLUSTRATED BOOK"

Kislak Center for Special Collections, Rare Books and Manuscripts
September 29 – December 16, 2022

What is a Japanese illustrated book? What are its characteristics and methods of production? And how might this material have been important for one of the great photographers of our time? "Arthur Tress and the Japanese Illustrated Book," on view from September 29 to December 16 at the Kislak Center for Special Collections, Rare Books and Manuscripts Goldstein Gallery, engaged with these unexpectedly interrelated questions.

The exhibition highlighted fifty books from the Tress Collection alongside Tress's own photography. The books ran the gamut of Japanese illustrated book publishing—from lavishly decorated seventeenth century manuscripts to art-nouveau inspired design books from the early twentieth century. Tress's photographs on display were similarly diverse, ranging from tongue-in-cheek humor and psychological intrigue to frank explorations of sexuality. The opportunity to pair Tress's collection of books and photography side-by-side created unexpected moments of symmetry that resonated across place and time, from eighteenth-century Tokyo, 1960s New York, and our own here and now.

More remarkable still is the cooperation across the Penn community that led to this exhibition. Students in two curatorial seminars taught by Professor Julie Nelson Davis in 2019 and 2020 worked hands-on with books from the Tress Collection, selecting, curating, and organizing the

books into thematic groupings throughout the semester. This student work formed the backbone of the exhibition, with cases representing subjects such as landscape, encounters with foreign nations, and kabuki theater. In the summer of 2022, graduate students Eri Mizukane, Nick Purgett, and Maria Puzyreva worked with Davis and Professor Linda Chance of EALC as well as designer Libby Saylor to compile and edit the students' work into a fully illustrated exhibition catalogue. Tress's generous gift continues to be transformative for both students at Penn and the larger art-historical community, providing access to a world-class collection of objects just a stone's throw away from the Jaffe building.

—Nicholas Purgett, Graduate Student in the History of Art.



➤ Installation view of "Arthur Tress and the Japanese Illustrated Book."



SCENES OF SUBJECTION 25TH ANNIVERSARY CONVERSATION + BOOK LAUNCH WITH SAIDIYA HARTMAN ICA Philadelphia and Penn Law School October 13, 2022

To celebrate the 25th anniversary of MacArthur "Genius" Grantee Saidiya Hartman's field-turning debut, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America*, Professor Huey Copeland convened a dialogue between the author and her two collaborators on the book's new edition, the renowned visual artists Cameron Rowland and Torkwase Dyson. Their interventions at once extended and refracted Hartman's meditations on slavery and freedom while making the book's central preoccupations visually and materially manifest for a new generation of readers.

The event was sponsored by ICA Philadelphia, the History of Art Department, Annenberg School for Communication, the School of Arts and Sciences, and The Center For Africana Studies at the University of Pennsylvania.

➤ Torkwase Dyson, *06 (Scenes)*, 2021. graphite, acrylic, and ink on paper 9" x 12".



➤ Saidiya Hartman. Photo by Jai Lennard.

CONVERSATION + BOOK LAUNCH

SHIRA BRISMAN

Assistant Professor in Early Modern Art

Professor Shira Brisman spent Spring 2022 in residence at the National Gallery in Washington, DC as the Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Studies in the Visual Arts. There she completed a draft of her book, *The Goldsmith's Debt: Conceptions of Property in Early Modern Art*, which she presented at the Hershey Manuscript Workshop at the Wolf Humanities Center in September of 2022. She is currently putting the finishing touches on "Ecologies of Paper in Early Modern Art," a special issue of the journal *Art History* that she is co-editing with Caroline Fowler.



VANCE BYRD

Presidential Associate Professor of German

Vance Byrd joined the faculty of the University of Pennsylvania in January 2022 as Presidential Associate Professor of Germanic Languages and Literatures; he holds a secondary appointment in History of Art. He did not arrive on campus immediately, though. He was on fellowships at the National Humanities Center, Duke University, and at the Getty Research Institute during 2021–22, and then moved to Philadelphia in late summer. He works on eighteenth- and nineteenth-century literature in German, and his research projects address word and image, visual culture, history of books and periodicals, the environmental humanities, and commemoration. He recently completed articles on American illustrated editions of German realist writers, is wrapping up work on a co-edited collection titled *Queer Print Cultures*, and is preparing essays on Alexandra Bell as well as Janet Cardiff & George Burges Miller's sound installations. His current book project, *Listening to Panoramas*, investigates how Black artists have turned to the panoramic form to resist reconciliationist narratives about the American Civil War. He will be teaching his first seminar in the department in Spring 2023, which is related to this project. In the seminar, students will examine the ways in which European and American artists since the nineteenth century have turned to panoramic forms to tell and call into question stories about empire and



colonialism, enslavement and freedom struggles, and the mastery of natural environments, as well as military victory and loss. The seminar will feature materials from the Kislak Center and includes excursions to John Vanderlyn's *Panoramic View of the Palace and Gardens of Versailles* (1818–1819) at the Met and Paul Philippoteaux's *Gettysburg Cyclorama* (1883) at the National Battlefield Park.

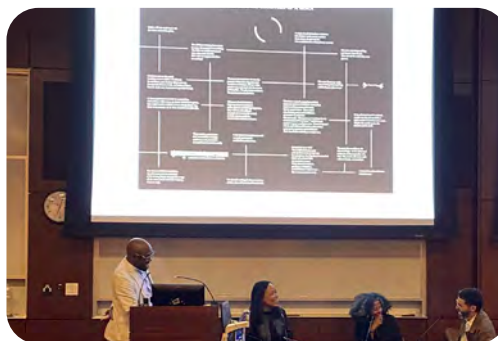
➤ Photo by Sarina Lincoln.

HUEY COPELAND

BFC Presidential Associate Professor

In Spring 2022, Huey Copeland completed his final term as Andrew W. Mellon Professor (2020–22) at the Center for Advanced Study in the Visual Arts. His next book, *Black Modernisms in the Transatlantic World*, coedited with Center Dean Steven Nelson, will be published by the National Gallery of Art and distributed by Yale University Press in April 2023. In the fall, Copeland began teaching at Penn full-time and also participated as a Mellon Fellow in the year-long Provost's Leadership Academy. In addition to publishing essays in *Artforum* as well as in international exhibition catalogues, Copeland conducted two major interviews: with artist Glenn Ligon on the occasion of his first retrospective in France (*Numéro Art*); and with theorist Saidiya Hartman in anticipation of the 25th anniversary edition of her first book *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (OCTOBER). With support from the department, Africana Studies, the Annenberg School of Communication, the Institute of Contemporary Art, and an SAS Conference Support Grant, Copeland organized a convening to celebrate the expanded Norton edition of

Hartman's classic, which includes contributions by leading contemporary artists Torkwase Dyson and Cameron Rowland, who also joined Copeland and the author for a discussion and book signing. Copeland presented his own new work at the Center, the Museum of Modern Art, Howard University's annual Porter Colloquium, and Cape Town's Zeitz Museum of Contemporary African Art, among other venues.



➤ Left to Right: Huey Copeland, Saidiya Hartman, Torkwase Dyson, and Cameron Rowland in conversation, October 13, 2022.

JULIE NELSON DAVIS

Professor of History of Art

For Julie Nelson Davis, the highlight of the year was the opening of the exhibition, "Arthur Tress and the Japanese Illustrated Book," on September 29th in the Goldstein Gallery in Van Pelt Library. Developed through two curatorial seminars in Fall and Spring 2019–20, with contributions from twenty students, the exhibition featured books from the Tress collection in conversation with Arthur Tress's photographs. Davis, Eri Mizukane, Nick Purgett, Maria Puzyreva, and Linda Chance edited the catalogue, designed by Libby Saylor. The two-day hybrid symposium included speakers from Japan, France, Mexico, and the US, culminating with a conversation with Tress about his collection and his work as a photographer. Davis presented case studies from her book-in-progress on ukiyo-e painting to the department colloquium and the Material Texts workshop; gave talks at George Mason, Duke, the Mid-Atlantic Association for Asian Studies, and the Renaissance Society of America; and has an essay on Katsushika Ōi forthcoming in an anthology from the British Museum. She is currently working with a team of graduate students on an exhibition about modern

Japanese prints for the Michener Art Museum, slated for an opening in March 2023. Davis would also like to express her gratitude for the support and patience shown by all as she learns the ropes of being Department Chair and offers sincere thanks to Darlene and Libby for their kindness in training her in this new role.



ANDRÉ DOMBROWSKI

Frances Shapiro-Weitzenhoffer Associate Professor of 19th Century European Art

In the fall of 2022, André Dombrowski turned in his book manuscript, *Monet's Minutes*, at Yale University Press for Fall 2023 publication. He also wrote an essay for the exhibition catalogue *Le Voyage en train* at the Musée d'arts de Nantes (Fall 2022), as well as a chapter in the forthcoming anthology *Historical Narratives of Global Modern*

Art, edited by Irina Costache and Clare Kunny (Routledge, 2023). Dombrowski served as the chair of undergraduate studies in the department for the academic years 2021-22 and 2022-23, and in Summer 2022, he was the recipient of a Trustees' Council of Penn Women Summer Fellowship.

IVAN DRPIĆ

Associate Professor of History of Art

In 2022, Ivan Drpić was invited to join the advisory committee overseeing the establishment of a new department dedicated to the arts of Byzantium and Eastern Christianities at the Musée du Louvre. His article "The Fictive Mosaics of Medieval Serbia" has appeared in *Gesta*, while another essay, "Eloquent Hands: Epigrams Featuring Named Artists and the Eulalios Dossier (Twelfth to Fourteenth Century)," has been included in the landmark anthology, *The Visual Culture of Later Byzantium (c.1081–c.1350)*, edited by Foteini Spingou for Cambridge University Press. In the past year, Drpić gave invited lectures at the University of Heidelberg, Dumbarton Oaks Research Library and Collection in Washington, DC, and the Bard Graduate Center in New York. He is currently organizing, together with John Lansdowne (Villa I Tatti, Florence), a colloquium-cum-workshop at Dumbarton Oaks, entitled

Piece by Piece: Mosaic Artifacts in Byzantium and the Ancient Americas, which is scheduled to take place in May 2023.



➤ Drpić examining a Byzantine micromosaic icon of the Transfiguration at the Louvre. Photo by John Lansdowne.

SARAH GUÉRIN

Assistant Professor of History of Art

The event of the year for Professor Guérin was the September 2022 publication of *French Gothic Ivories: Material Theologies and the Sculptor's Craft* with Cambridge University Press. It is the first monographic look at the small-scale sculptures hewn from elephant tusks in Western Europe in the Gothic period, in which she thinks carefully about the production and use of these devotional and liturgical objects. Following the tusk from the savannas of West Africa to the workbenches of Parisian craftsmen (and craftswomen), Guérin takes seriously the status of the material as a commodity. But it is also valuable for non-commercial means – in the realms of religion, via metaphors borrowed from Hebrew Scripture and theological elaboration, to ivory's use in science and medicine. The material matters in the

function and reception of these exquisite medieval sculptures.

Seemingly because the book focuses on Gothic ivories of religious subject matter, Guérin was asked twice this year to speak about ivories with courtly romantic iconography, first at an international conference in Jena, and then as a keynote in Bern. At the department's colloquium, at the Medieval Academy of America, and at Columbia University's Society of Fellows Guérin spoke about a new project reconsidering the role of the gold trade in the events leading up to the Crusade of 1270. It seems the jostling for gold in the middle decades of the thirteenth century brought together societies as diverse as Capetian France and the nascent empire of Kanem-Bornu.

JONATHANK KATZ

Associate Professor of Practice

Jonathan D. Katz welcomed the first three students in the new McDonough Fellowships in Queer Art History. He was also able to secure the presence of Pavel Golubev, with the assistance of Penn's Scholars at Risk Program, and the Alphawood Foundation. Pavel is a rare queer studies art historian coming from Russia, but hounded by the authorities, he fled to Ukraine, where he rose to become the Head Curator of the Odessa Fine Arts Museum until the war.

Katz opened his "The First Homosexuals" exhibition in Chicago in November, the first of a two-part major international exhibition on the immediate aftermath in art of the coining of the word "homosexual" in 1869—ably assisted in the curation by former Penn undergraduate

Johnny Willis. Earlier in the year he curated an exhibition on Frank Lloyd Wright's Larkin Building. This year also saw the realization of a number of exhibitions funded by a Mellon Foundation Award, "Dispossession in the Americas," with exhibitions in Quito, Panama City, Lima, Santiago, and Lima (where, after it closed at the museum, it was loaded on a raft and floated down the river to indigenous communities).

He has begun a partnership with Phaidon Press, and the first book to come out of that relationship will be published this fall. Additionally, he has new essays appearing in catalogs published by DIA, the Pennsylvania Academy of Fine Arts, and the Art Institute of Chicago.

SONAL KHULLAR

W. Norman Brown Associate Professor of South Asian Studies

Sonal Khullar has enjoyed getting to know Penn students and advising their projects. Beyond Penn, she presented research at the Joburg Contemporary Art Foundation, Rutgers University, Bryn Mawr College, and O.P. Jindal University. In Summer 2022, with the support of a Trustees' Council of Penn Women Faculty Research Grant, she visited artists and sites in Arunachal Pradesh, Meghalaya, and Assam in northeastern India. She also visited artists' studios, galleries, museums, and private collections in Johannesburg, and was interviewed on South African public radio. Her scholarship appeared in the journal *Feminist Studies*, the edited volumes *20th Century Indian Art* and *The Lahore Biennale Reader 01*, and the podcasts *Empire Lines* and *Great Women Artists*. Her edited book, *Old Stacks, New Leaves: The Arts of the Book in South Asia*, will appear with the University of Washington Press in 2023. With colleagues at Cornell University and the School of Environment and Architecture in Mumbai, Khullar has organized reading groups on "Frontiers," "Climate," "Islands," and "Ecologies" for an NEH-

funded collaborative research project, "The Next Monsoon: Climate Change and Contemporary Cultural Production in South Asia." That project and her graduate seminar, "Indian Ocean Art Worlds," has received generous support from Penn's South Asia Center.

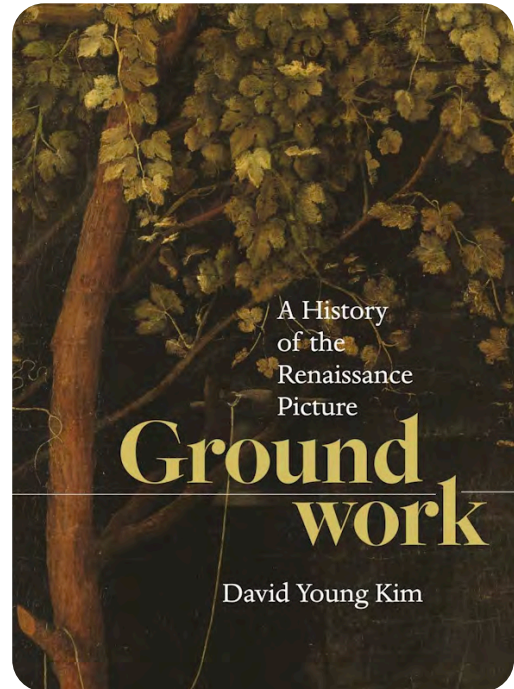


➤ Apatani Sacred Grove, Hong Village, Ziro, Arunachal Pradesh, India. Photo by Sonal Khullar.

DAVID YOUNG KIM

Associate Professor of History of Art

David Young Kim published his second monograph, *Groundwork: A History of the Renaissance Picture* (Princeton University Press), which was named one of the best books of the year by Artforum International. He has been enjoying serving as Graduate Chair and running an experimental approach to the Graduate Methods course. He will be on sabbatical 2023–24 to begin a new project on the Korean translation of Giorgio Vasari's *Lives*.



ANN KUTTNER

Associate Professor of History of Art

Ann Kuttner had a happy sabbatical last year, missing the reversion to in-person teaching. In Fall 2022, it was a joy to work with live students, again, at last. The past summer brought her first study trip to Rome since Before, re-uniting with fellow archeologists and art historians on the Italian circuit, including scrutinizing the Ara

Pacis with History of Art's David Kim, and visiting excavations of Hadrian's villa at Tivoli with its field director, AAMW alum Daira Nocera. Essays on aspects of the Ara Pacis, and on Roman images of labor, are now forthcoming; commissioned work on statues in Ovid's *Metamorphoses* is in its final stages.

MICHAEL LEJA

James and Nan Wagner Farquhar Professor of History of Art

Michael Leja's term as Department Chair ended in mid-summer, and he began a research leave during the fall term. With covid precautions easing, he was able to present two public lectures in person: one at the Metropolitan Museum in New York on Marcel Duchamp and *trompe l'oeil* painting, and one at the Muzeum Sztuki in Łódź on "Narration and Comedy in 1970s Art in the United States," which revisited two exhibitions he organized in a prior life as a curator at the Institute of Contemporary Art in Boston. Two

other presentations were virtual: a keynote lecture for a symposium at the Courtauld Institute in London on "Problems of Primariness," and contributions to a panel discussion convening authors of the recently published volume *Humans* (Chicago, 2021) hosted simultaneously by the Research Center for the Study of Democratic Cultures and Politics at the University of Groningen, the Center for Ideas and Society at UC Riverside, and the Potomac Center for the Study of Modernity at the University of Maryland.

HOLLY PITTMAN

Bok Family Professor in the Humanities

During the year Pittman made up for time lost in the pandemic by leading two full seasons of excavation at the site of Tell al Hiba, ancient Lagash, in southern Iraq. During those two seasons of work, we solidified our team, focused our research questions, and set out to excavate more than 700 square meters of architecture over four phases in the latter part of the Early Dynastic period (ca. 2900–2350 BCE). She was joined in the field by students from Art History, AAMW, NELC, and Johns Hopkins, as well as from the Louvre and the University of Pisa. She realized over the course of the fall season that everyone of the team members had at one time or another been a student. This was a huge source of both pride and comfort. The work was supported by a combination of funding sources including the URF, the Penn Museum, the Bok Chair in the Humanities, the NEH, NSF, and the Metropolitan Museum of Art. She looks forward to returning in the fall of 2023 to continue seeking to identify the social structure of neighborhoods during the era of the first cities.



➤ Holly Pittman and Zaid Alrawi in front of the Nasiryah Museum April 2022

KAREN REDROBE

Elliot and Roslyn Jaffe Endowed Professor in Film Studies

Karen Redrobe was on sabbatical in spring and did research at various sites, including the Bundeswehr Military History Museum, Dresden. She published a conversation with Wazhmah Osman in *Film Quarterly* (<https://doi.org/10.1525/fq.2022.76.1.23>) and contributed to a special issue of *differences* in memory of Leo Bersani. The book she co-edited with Jeff Scheible, *Deep Mediations* (<https://www.upress.umn.edu/book-division/books/deep-mediations>), won the SCMS prize for Best Edited Collection. She participated in an SCMS panel entitled "Refusals," and gave a talk (in French!) on the animator Helen Hill for L'Université de Caen Normandie / l'école supérieure d'arts et medias de Caen/Cherbourg. She later presented Hill's work in Wales. Karen spoke about "The Changing Humanities in a Changing U.S. Academy" at Southwest University, Chongqing and was a Session Chair for the 2022 Animation and Digital Arts International Conference (ADAIC) at Communication University of China, Beijing. In the fall, she was delighted to be back in the classroom and was honored to co-teach a course with filmmaker and Scribe Video Center ([https://](https://www.scribe.org)

www.scribe.org) founder Louis Massiah, "We Tell: 50 Years of Participatory Community Media." She also developed a new graduate course focused on the methodologies used in Cinema and Media Studies. In her spare time, she helps to take care of the Spruce Hill Bird Sanctuary.



➤ Receiving mulch delivery for the Spruce Hill Bird Sanctuary.

BRIAN ROSE

James B. Pritchard Professor of Archaeology, Professor of Classical Studies

C. Brian Rose directed an eleven-week excavation at the Turkish site of Gordion, where Penn has been conducting fieldwork for over seventy years. One of the most famous events that took place on the Gordion citadel was the cutting of the Gordian Knot by Alexander the Great in 333 BCE. In 2022, while excavating on the south side of the citadel, Rose and his team uncovered an elaborately decorated complex (the "Mosaic Building") with a large stone omphalos, or navel, architectural terracottas with geometric and animal reliefs, and hundreds of gray and coral-colored terracotta pegs that formed part of a wall mosaic. There was also a stone base for the exhibition of a large object, which was probably the cart with the Gordian Knot cut by Alexander. Excavation at the South Citadel Gate, which appears to have been in operation for over 1,200 years, revealed the road leading into the citadel, and architectural conservation focused on the East Citadel Gate, megarons, and industrial district (Terrace Building), all of which were

constructed in the ninth century BCE. Remote sensing revealed an entirely new residential district, which suggests that the ancient settlement of Gordion was twice as large as they had thought.



➤ Penn students (from left to right) Janessa Reeves, Brigitte Keslinke, and Amber Swanson reassemble an architectural terracotta from the Mosaic Building. Photo by Gebhard Bieg.

GWENDOLYN DUBOIS SHAW

Class of 1940 Bicentennial Term Associate Professor

In Spring 2022, Gwendolyn DuBois Shaw contributed an essay focusing on technical issues of painting Black skin in nineteenth-century art to the catalogue for *Winslow Homer: Crosscurrents* at the Metropolitan Museum of Art. It received extensive media coverage and was mentioned in reviews published in *Artforum* and *The New Yorker*. In August, "I Dream a World: Selections from Brian Lanker's Portraits of Remarkable Black Women" opened at the National Portrait Gallery in Washington DC, which Shaw co-curated with Portrait Gallery's senior photography curator Ann Shumard. It is ongoing through 2024, so be sure to see it if you are in the nation's capital. After several semesters of leave and a moment of online pandemic teaching, Shaw returned to the classroom in Fall 2022 to teach a First Year Seminar in biography and art history, an MLA Proseminar on fakes and forgeries, and to co-lead a graduate seminar, "Black Art Histories," with Professor Huey Copeland. And the year closed with her participating in the Tanner Lectures at the Center for Human Values at Princeton University, where Shaw served with philosopher Alexander Nehamas, political theorist Wendy Brown, and writer Rebecca Solnit, as a respondent to Fintan O'Toole's lectures

on "Known and Strange Things: The Political Necessity of Art."



➤ During a May visit to the 59th Venice Biennale, Gwendolyn DuBois Shaw posed with an augmented reality sculpture by Afroscope (Nana Isaac Akwasi Opoku) downloaded from the Ghanaian Pavilion.

MANTHA ZARMAKOUPI

Morris Russell and Josephine Chidsey Williams Assistant Professor in Roman Architecture

This year Mantha Zarmakoupi finished her book *Shaping Roman Landscape: Ecocritical Approaches to Architecture and Wall Painting in Early Imperial Italy*, which will be published by the J. Paul Getty Museum in 2023. This book focuses on Roman architecture, nature, and wall painting to shed light on the interconnected environmental, aesthetic, social, and political changes of the late Republican and early Imperial periods that shaped ideas of landscape as a way of seeing—an active, historically-determined mode of looking. In Summer 2022, Zarmakoupi started a new excavation project at Teos, Turkey, focusing on the city's *bouleuterion* and adjacent *triporticus*—a collaboration between the Teos Archaeological Project of Ankara University (2010) and Penn's Department of the History of Art. Penn sophomore student Christina Cunningham and AAMW second year graduate student Arielle Perrin Hardy joined her. Located in the northwest corner of the city's agora, the *bouleuterion* offers an exceptional opportunity to tackle traditional typological approaches in the study of Greek and Roman cities, as the epigraphic and architectural evidence on the building point to its polyvalent use. Zarmakoupi has been awarded a grant from the Gerda Henkel Stiftung that will support

her excavation project for the following three excavation seasons (2023–25).



➤ From left to right: Teos Archaeological Project archaeologist Şeyda Dosti, AAMW second year graduate student Arielle Perrin Hardy, and Penn sophomore student Christina Cunningham.

CHENSHU ZHOU

Assistant Professor of History of Art

The biggest news Chenshu Zhou would like to share is that her book *Cinema Off Screen: Moviegoing in Socialist China* won the 2022 Best First Book Award from the Society of Cinema and Media Studies! It was a great honor to receive this award. The book was recognized for bringing together a "collision between history and theory." In 2022, Zhou made progress with two new research projects. She presented an article on pandemic drone videos at the Annual Conference of the Asian Studies Association in Hawaii in March and at the departmental colloquium in November. She is also contributing a chapter to *The Oxford Handbook of Chinese Digital Media*, in

which she discusses a common practice among fans of popular culture that she calls munching. Munching involves the manipulation of digital videos to achieve desired effects, often used by "shippers" to enhance romantic affects. This is one of many modes of engaging with time-based media in neoliberal capitalism that Zhou will explore in her next monograph. Zhou continued to teach new courses this year, including *Cinema and Socialism* (co-taught with Julia Alekseyeva), *Cinema and the Museum*, and *Chinese and Sinophone Cinemas*, introducing Penn students to a wide variety of global film cultures.

DARLENE JACKSON

Administrative and Graduate Coordinator in the History of Art

Darlene Jackson is aka a Victorious Warrior. When diagnosed with breast cancer in Summer 2022, she never skipped a beat. She maintained that positive attitude we all know she exhibits and never allowed the cancer to depress her. She is still enjoying her classes at Penn and completed two more in Fall 2022. She has five more courses to go for her BAAS degree. "Victorious warriors win first and then go to war, while defeated warriors go to war first and then seek to win."



LIBBY SAYLOR

Administrative and Undergraduate Coordinator in the History of Art

Libby Saylor welcomed 2022 by having some of her collage work featured in issue 51.1 of *phoebe* Journal. She also created a new body of work inspired by grief and loss, combining text with imagery of her mother.

Always drawn to new endeavors, in March she signed up for a year-long course to learn more about the art of tarot divination, a passion that she and her friends have shared for years.

Mid-year, she focused much of her free time on redecorating her apartment, hunting through thrift shops for unique finds, and DIY-ing her way through each room. In Summer 2022, she also

enjoyed her beloved family's annual vacation to the Jersey Shore (Wildwood Crest/Cape May). Following this, in preparation for her friend's autumnal wedding, she led a flower crown-making workshop, guiding fourteen women and several children to construct their own flower crowns to be worn at the beautiful October wedding, which she also helped decorate.

Her 2022 holiday season was filled with a busy work schedule, balanced out by long weekend getaways with loved ones, more friends and family time, an excessive amount of baked goods, gratitude, relaxation, and so much joy.



Being beautiful
was so important to you.
It's the same for me.

➤ *Mom Haiku*
6, mixed media
on paper, 2022,
image and words
dimensions 4
1/2" x 2", paper
dimensions 12" x 9".

RENATA HOLOD

College for Women Class of 1963 Term Professor Emerita in the Humanities

Renata Holod is busy applying for funds and completing ongoing projects for publication. These are:

A. *Recovering Rayy*: materials excavated in the late 1930s and found in the sub-basement of the Penn Museum.

B. *Island Through Time: Jerba Studies*, vol. II

C. *The Chungul Kurgan: A Thirteenth Century Prince's Burial in the Black Sea Steppe*.

D. "Lighting the Great Mosque of Cordoba: Interiors, Vision, and Memory."

E. Toward a "Biography" of a Manuscript: A Project in the History of the Book.

BOB OUSTERHOUT

Professor Emeritus of History of Art

During Summer 2022, Bob Ousterhout enjoyed a daring escape from the Zoom prison for an in-person lecture and workshop at the Gennadius Library in Athens, followed by another iteration of the summer field school, "Cappadocia in Context," which he has co-directed since 2011 for Koç University in Turkey.

LARRY SILVER

James & Nan Wagner Farquhar Professor Emeritus of History of Art

Larry Silver is now seeing the fruits of the long quarantine coming into print. Two books appeared at the turn of 2022-23: *Europe Views the World, 1500-1700* (Lund Humphries) along with *Fools and Folly in Flemish Art* (Hannibal). Another is in the works for next year's report.

While COVID prevented most travel until recently, his role in a big 2022 summer Bosch exhibition in Budapest, *Between Hell and Paradise*, occasioned one delightful excursion. Meanwhile, the usual tasks of Festschrift articles (friends are all retiring), exhibition catalogue essays, and book reviews kept the keyboard humming. Plus young grandsons.



MARK MEIGS

Professor of American History and Civilization, Université de Paris VII,
Denis Diderot

July 8 to September 15, 2022 | Michael Leja

Mark Meigs, Emeritus Professor of American History at the University of Paris-Cité, has been offered associate privileges at Penn History of Art for ongoing work on an exhibition project "Global Intersections at the Paris World Exposition of 1867: A Monumental Vision of Modernities." He worked with the library and other resources at Penn throughout 2022 and will continue into 2023. The exhibition will take place in Autumn 2026, at the Musée Carnavalet, devoted to the history of Paris, with the collaboration of the Experimental Museology Laboratory of the Ecole Polytechnique Fédérale de Lausanne, headed by Sarah Kenderdine. A database of images and references around the photographic visualizations of the exhibition will make possible a digital installation that will allow spectators to move around the exhibition thanks to a three-dimensional rendering made from period stereoscopic views. Research by historians of

photography, led by Gary Van Zante of MIT and Daniel Foliard of the University of Paris-Cité as well as Meigs, will emphasize the conflicting and intersecting visions of modernity on view at the exhibition in the context of the colonial hierarchies and industrial developments and competitions of the late nineteenth century. The American contribution to the exhibition placed America's post-Civil War industrial might in front of European and British industrial production. Different models of industrial labor, including, in the American case, newly freed African Americans, were on display or obscured in the industrial and cultural parts of the exhibition as well. Philadelphia, an industrial powerhouse at the time, had produced much of the American material on display in 1867, some of which will be integrated in its solid three-dimensional form or digitally reproduced as part of the exhibit in 2026.

MUSA KADIOĞLU

Professor of Classical Archaeology, Ankara University, Turkey

November 1, 2021 to June 10, 2022 | Mantha Zarmakoupi

For 2021-22, Musa Kadioğlu was a visiting scholar with Mantha Zarmakoupi, Morris Russell and Josephine Chidsey Williams Assistant Professor in Roman Architecture.

He had the opportunity to conduct his research on the ancient Greek and Roman cities of Teos in Ionia with the grant from the TÜBİTAK (Turkish Scientific Research Council), working in the Penn Museum and the Fisher Fine Arts and Van Pelt Libraries.

His visit to Philadelphia gave him the opportunity to complete research-based articles, as well as to present his main research topic on the Temple of

Dionysos at Teos and its architect Hermogenes at the Hermogenes Conference on March 26, 2022, organized by Mantha Zarmakoupi and Brian Rose. He also presented at the Archaeology Colloquium at Penn in February 2022, as well as an Archaeology Lecture at the University of Michigan, Ann Arbor in April 2022.

In Summer 2022, Kadioğlu and Zarmakoupi initiated a collaboration between Penn and the Teos Excavation Project to excavate and study the Bouleuterion and adjacent Triporticus at Teos (excavation season July 1 – August 15, 2022).

DENİZ BERK TOKBUDAK

PhD Candidate, Archaeology Department, Ankara University, Turkey

November 15, 2021 to April 15, 2022 | Mantha Zarmakoupi

Deniz Berk Tokbudak was a visiting scholar from Turkey, studying in the Archaeology Department at Penn in Fall 2021 and Spring 2022. He was awarded an ARIT (American Research Institute in Turkey) PhD scholarship, and continued his studies under the guidance of Mantha Zarmakoupi, working on the Flavian Building Programme in Asia Minor.

ROBYN BARROW

Medieval

Robyn Barrow had a banner year in 2022. She presented at the departmental colloquium, published an article, organized a panel for the Medieval Academy of America, and had the opportunity to share her research in several major forums. Following the successful conclusion of her Fulbright year in Iceland, she became the 2022–25 Paul Mellon Predoctoral Fellow at the Center for Advanced Study in the Visual Arts. She is now in Sweden, continuing her dissertation research on vibrant systems of art making and exchange in the medieval Nordic world.



EDUARDO CARRERA

Contemporary

Eduardo Carrera is a first-year PhD student and curator focusing on Latin American contemporary and modern art. In Fall 2022, an extended version of his essay "Against Nature: Cuy(r) Ecologies and Biodiverse Affectivities" was published in the book *Climate: Our Right to Breathe*, an anthology of the European Confederation of Museums L'Internationale. He also published an essay in the Latin American magazine *Terremoto* specializing in contemporary art. In October, he was part of the conference "Espectros de Memorias Cuir / The Queer Memory Spectrum" organized by AECID Spain. In November, he was part of the second International Conference "Dispossessions in the Americas," an initiative of the Mellon Foundation and Penn in which he presented his most recent curatorial work "Raíz" carried out at CAC Quito in early 2022.



RYAN EISENMAN

Medieval

Ryan Eisenman held the 2021–22 Dr. Anton C.R. Dreesmann Fellowship at the Rijksmuseum and a Chateaubriand Fellowship at the Centre de recherches historiques, École des hautes études en sciences sociales, which enabled him to research and draft the first chapter of his dissertation. With grants from the Rijksmuseum and the International Center of Medieval Art, he examined over 125 Limoges *champlevé* enamels at collections in the Netherlands, Belgium, Germany, Italy, Denmark, and Sweden. Eisenman attended Harvard Art Museums' Summer Institute for Technical Studies in Art, funded by the Mellon Foundation. He continued to serve on the ICMA Advocacy Committee.

➤ Eisenman photographs nineteenth-century copies of medieval enamelwork at the church of San Sebastian, Biella.



ELISA GALARDI

Byzantine

In Spring 2022, Elisa Galardi completed her M. Alison Frantz Fellowship at the Gennadius Library in Athens after a productive academic year of research and writing. With the support of the McCoubrey-Campbell Travel Grant and the Sylvia Brown Research Award from the University of Pennsylvania, Galardi could spend the summer studying Byzantine icons in steatite, ceramic, ivory, and semi-precious stones from major collections in Sofia, Tarnovo, Paris, and London. She could moreover take advantage of London's rich libraries to draft a chapter of her dissertation. In the fall, Galardi relocated to Istanbul to begin her Student Fellowship at the ANAMED Research Center for Anatolian Civilizations.

➤ Galardi in front of the doors of the Alexander Nevsky Crypt Icon Gallery in Sofia.



SUNGHOON LEE

Early Modern

Sunghoon (Hoon) Lee, a fifth-year PhD student, continues his Kress Fellowship at the Bibliotheca Hertziana in Rome. He presented his work on the earliest Christian images in the Philippines, Santo Niño de Cebu in Cebu City, Virgen Milagrosa in Bodoc, and Santo Cristo Milagroso in Sinait, at the Penn History of Art Colloquium. He has been awarded the 2021 Oxford Art Journal Essay Prize for Early Career Researchers for his essay "Oro en el río: Placer Mining, Abundancer, and Sustainability in Early Modern Art and Thought," which will be published in March 2023.

RAMEY MIZE

Art of the Americas

In 2022, Ramey Mize began her new role as the Assistant Curator of American Art at the Portland Museum of Art in Maine, where she is overseeing a community-driven reinstallation effort and the Winslow Homer Studio, among other projects. This position follows her research assistantship in support of the exhibition "Winslow Homer: Crosscurrents," which was on view at The Met from April to July. She completed her Swann Fellowship at the Library of Congress, as well as the Center for Curatorial Leadership's Mellon Seminar, and presented papers at the NCSA and AHAA conferences. An excerpt from her dissertation, "Hearing Witness: The Wičhówoyake of Mathó Nážin's Little Bighorn Muslins," was a featured article in the 2022 volume of the *Metropolitan Museum Journal*.

➤ Mize at the Winslow Homer Studio in Prouts Neck, Maine.



DAVID MULDER

Ancient Near East

David Mulder spent the spring semester completing an MA paper on Old Babylonian molded terracotta plaques, a portion of which he adapted for presentation at a colloquium of the Association for Coroplastic Studies in October. He continued work towards the publication of the Area C glyptic corpus from Tell al-Hiba/Lagash over the summer and participated in archaeological fieldwork at the same site during the fall semester. Another highlight of the year was the opening of the new Eastern Mediterranean gallery at the Penn Museum, for which Mulder contributed label text and an article in the accompanying issue of *Expedition* magazine.

➤ Mulder drawing a seal impression excavated at Tell al-Hiba.



JANESSA REEVES

Roman Archaeology

Janessa Reeves is a second year in the AAMW program finishing her MA. In Summer 2022, she worked as site registrar at Gordion in Turkey, cataloguing and storing the season's finds. In the fall, she worked on the Historical Greenhouse Artifacts project processing objects from the Woodlands in West Philadelphia. She also continued to serve as a Grad Guide at the Penn Museum, which she says is her favorite part of being at Penn! Reeves has begun work on her thesis, which will explore ancient glassmaking techniques and trade in the ancient Eastern Mediterranean.

➤ Reeves taking photos of drying ceramic shards at Gordion, Turkey.



JANELLE SADARANANDA (AAMW)

Greek Archaeology

In Summer 2022, Janelle Sadarananda successfully defended her dissertation, "Clays, Ceramic Production, and Landscape at Archaic and Classical Eleon" and graduated from Penn. After a brief research trip back once again to the site of Eleon in Eastern Boeotia, Greece, she began a new job as a Visiting Assistant Professor in the Classics Department at Skidmore College.

JOHN SIGMIER (AAMW)

Roman Archaeology

John Sigmier finished his term as a 2021-22 Fulbright Fellow, and decided to stay on in Paris for a second academic year to continue his dissertation work on Roman theater architecture. In the spring, he presented aspects of his research at the École Normale Supérieure and at the Université Paris Nanterre, and, in the summer, he returned to Turkey, where he was once again engaged with the study and publication of a monumental Roman arch in the ancient city of Sardis.



➤ Paying a springtime visit to the Pont du Gard.

BROOKE WRUBEL

Medieval

Brooke Wrubel, a second-year MA student, received a Hartt Travel Award for Summer 2022 to conduct research in Siena. In Fall 2022, she began writing her thesis "Intermediality in Duccio's *Maestà*: Cosmati Work, Textiles, and Enamels," advised by Sarah Guérin. Drawing on the third chapter of her thesis, her paper proposal "St. Agnes' Roundel: A Site for Sienese Material Translations and Transformations" was accepted for an ICMA-sponsored session at the 58th International Congress on Medieval Studies in May 2023.



➤ Wrubel in front of the Battistero in Siena, IT.

Anne L. Poulet Curatorial Fellowship, The Frick Collection, 2022-24 | Anna-Claire Stinebring

Anton C. Dreesmann Fellowship, Rijksmuseum | Erin Wrightson

Byzantine Studies Association of North America, Best Graduate Student Paper | Elliot Mackin

Chateaubriand Fellowship, Écoles des hautes études en sciences sociales | Ryan Eisenman

Goldman Memorial Fund, History of Art Department | Stephanie Gibson, Elliot Mackin, Anna-Claire Stinebring

History of Art Mentors Fund | Naoko Adachi, Brooke Wrubel

Koç University Research Center for Anatolian Civilizations (ANAMED) Fellowship, Istanbul | Elisa Galardi

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

Latner Travel Award, University of Pennsylvania, Summer 2022 | Jalen Chang, Erin Wrightson

McCoubrey-Campbell Travel Award, University of Pennsylvania, Summer 2022 | Zoe Coyle, Elisa Galardi, Maria Puzyreva

Oxford Art Journal Essay Prize, 2021 | Sunghoon Lee

Paul Mellon Predoctoral Fellow, Center for Advanced Study in the Visual Arts, 2022-25 | Robyn Barrow

Penfield Research Fellowship, University of Pennsylvania, 2022-23 | Ryan Eisenman

SAS Dean's Award for Distinguished Teaching by Graduate Students | Francesca Bolfo

Sylvia Brown Research Award, University of Pennsylvania, 2022-23 | Elisa Galardi

Terra Fund, History of Art Department, Summer 2022 | Tamir Williams

DISSERTATIONS DEFENDED

Naoko Adachi

"Constructing Authenticity: Images of Japan in Photograph Albums, 1860–1910"
(Advisor, J. Davis)

Kendra Grimmert

"Grappling with Hercules: Masculinity and the Male Body in Rubens's Time"
(Advisors, S. Brisman and L. Silver)

Jeffrey James Katzin

"Light and Black Magic: Alvin Langdon Coburn and the Potential of Abstract Photography"
(Advisor, M. Leja)

Serena Qiu

"Imperial Objects and Transpacific Subjects: Japan, China, and the United States at World's Fairs 1867–1915"
(Advisor, M. Leja)

Miriam Ashkin Stanton

"Gravitational Imagination: Picturing Suspension from Eadweard Muybridge to the Space Age"
(Advisor, A. Dombrowski)

Anna-Claire Stinebring

"Jan Sanders van Hemessen and Antwerp Painting before Bruegel"
(Advisors, S. Brisman and L. Silver)

MASTERS PAPERS

Timothy Hampshire

"Breath of Time: Sibylline Prophecy and the Virgin Mary, 1430–1540" (Advisor, S. Brisman)



➤ History of Art Welcome Reception, Elliot and Roslyn Jaffe History of Art Building, September 9, 2022.

HISTORY OF ART

Undergraduate Majors

Steven Attorri, Jason De Medeiros,
Caroline Donnelly Moran,
Lourdes Fanjul, Giovanna Gravina,
Cecelia Heintzelman, Emily Janover,
Kayla Klein-Wolf, Rithika Lanka,
Qinlin Li, Danielle Obolevitch,
Minsuh Park, Julia Schlank,
Ashley Sniffen, Siyuan Zhao, Zihan Zhou

CINEMA AND MEDIA STUDIES

Undergraduate Majors

Amanda Bello, Noah Carey,
Jennifer Chen, Joseph Elston,
Ayanna Frey, John Gamba,
Savanna Grinspun, Michele Gros,
Tanjah Johnson, Delila Keravuori,
Sungjoon Kim, Kayla Klein-Wolf,
Olivia Klubeck, Melody Kulaprazhze,
David Lawrence, Sage Levine,
Ryan Norton, Kaitlin Rwan, Savannah Stone,
Zaccariah Wright, Zoe Young



VISUAL STUDIES

Undergraduate Majors

Zuqi Fu, Morgan Jones, Aubrey Luk, Manxue Ma, Priyanshi Pokharna, Eli Ricanati, Yinyi Song,
Emma Van Zandt

HISTORY OF ART

Undergraduate Minors

Jingyi Chi, Natasha Fishelson, Zuqi Fu, Leo Gearin, Maria De Monserrat Grajales, Monique Leong,
Isabel Liang, Lucas Lippert, Danielle Jean Myers, Eli Ricanati, Eva Riccio, Isabelle Schatzker, Tracy Tran,
Gabrielle Lynn Utomo, Yingfan Wang, Shu Ye, Peng Zhao, Jack Zinterhofer

CINEMA AND MEDIA STUDIES

Undergraduate Minors

Riya Annamraju, Lua Beckman, Vivian Chiang, Helene Cho, Liam Cook, Eli Eisenstein, Sophia Haegley,
Sofia Janak, Lauren Joost, Veenadhari Kollipara, Christopher Kwok, Jessica Lipman, Yi Xuan Lu, Aubrey Luk,
Robert Marshall, Anna Naggarr, Minsuh Park, Ilyse Reisman, Laiqa Shariff, Maya Sherwood, Amy Sun,
Teresa Xie, Grace Zhou, Zihan Zhou

"RESILIENCE: ART & DESIGN IN TIMES OF UNCERTAINTY" CO-CURATED BY ARTH MAJOR ADRIANNA BRUSIE University City Arts League May 3, 2022

Resilience is a defining characteristic of an emerging generation of artists and designers. 2020 was a year of pause, as the collective shock from the pandemic rippled through our social fabric and into our most personal lives. It was a call for transformation with respect to every aspect of the world. Who are we when we are alone and what are our roles in our communities? How can we become part of something bigger than ourselves? In a time of ongoing social and political upheaval and a growing environmental crisis, we have had to continuously adapt our routines and reconsider the ways in which we relate to each other and the spaces around us. In taking on different forms, these relationships have revealed a new personal and collective resilience.

This exhibition, "Resilience: Art & Design in Times of Uncertainty," brings together fifteen artists from a variety of backgrounds, working in various mediums who reflect on these questions and the multifaceted nature of resilience. Sculpture-, painting-, and embroidery-based works explore resilience through a personal and historical lens, while digital abstractions of landscapes pose questions about our built and natural

environments. In other pieces, photography and documentation practices create space for reflection on memory and these distinctive moments in time.

From an initial call for submissions in March, this show bridges new connections between young artists from across Philadelphia schools, including Drexel University, Pennsylvania Academy of the Fine Arts, Tyler School of Art and Architecture at Temple University, and the College of Arts & Sciences and the Stuart Weitzman School of Design at the University of Pennsylvania.

Works were curated by Co-Editors Eleanor Shemtov and Adrianna Brusie, Caroline Jones, and Avery Givens Nardone. Our second print issue, *t-art magazine* / volume 2 will include works featured in the exhibition along with additional stories and interviews surrounding the theme of resilience.

Fifteen percent of all proceeds from artwork sales will be donated to CARE to provide humanitarian and medical aid to Ukraine.



➤ Hainuo Shi, *Nian Ye Fan (New Year's Eve Dinner)*, sequins and oil on canvas, 2022.

DAVID M. ROBB THESIS PRIZE

Ashley Sniffen, "Reframing Joan Mitchell: Feeling, Memory, and Abstract *Impressionism*" (M. Leja)

2022 ROSE UNDERGRADUATE RESEARCH AWARD

Siyuan Zhao, "Camping in Chinatown: Martin Wong's Queer Art," (J. Katz)

PHI BETA KAPPA

Bob Chow
Caroline Donnelly Moran
Danielle Obolevitch
Eda Ozuner
Ashley Sniffen

HOWARD AND SHARON RICH ENDOWED SCHOLARSHIP

Sarah Diaz

For Spring 2022, Sarah Diaz had the opportunity to study abroad at the University of Cambridge in Pembroke College. During that time, she completed a dissertation, "The Evolution of Latin American Exhibitions in the US, 1943–2004," and the research she did piqued her interest more generally in contemporary Latin American art, encouraging her to do a senior thesis, which she is currently in the process of writing. Her thesis focuses on the influence of Santería, an Afro-Cuban syncretic religion, on the works of Belkis Ayón, a contemporary Cuban artist. Having been granted a travel grant to conduct her research, Diaz was able to attend the Venice Biennale in November 2022, where numerous of Ayón's pieces were on display.



➤ Diaz at the Venice Biennale with one of Belkis Ayón's works.

SENIOR THESES 2021-22

Bob Chow, "Post-Traumatic Revivals: Embodiments and Doubling in Hamaguchi Ryusuke" (J. Alekseyeva)

Caroline Donnelly Moran, "Writing New Codes: Georgia O'Keeffe, ca. 1928-1932" (J. Katz)

Daniel Fragoso (Architecture: History & Theory), "The Transition of Cherokee Tribal Architecture during the Time of Relocation, 1800-1907" (A. Dombrowski)

Giovanna R. Gravina, "Lorenzo Ghiberti's *Gates of Paradise*: The Power of Portals" (D. Kim)

Qinlin Li, "The Tomb of Xu Xianxiu of Northern Qi (550-577)" (N. Steinhardt)

Min Park, "Eva Hesse: On Bodies" (J. Katz)

Ashley Sniffen, "Reframing Joan Mitchell: Abstract Impressionism, Landscape, and Memory" (M. Leja)

Thomas Soros (Architecture: History & Theory), "Design's Role In Creating Value In Real Estate" (D. Brownlee)

Alice Siyuan Zhao, "Martin Wong's Queering of Chinatown" (J. Katz)

SENIOR THESES IN PROGRESS 2022-23

Adrianna Brusie, "Amaryllis DeJesus Moleski: Instructions for Horizons" (G. Shaw)

Cloe Cho, "Monstrous Bodies: Flesh, Function, and National Development in the Work of Lee Bul" (J. Katz)

Philip Davis (Architecture: History & Theory), "Designing for People: How Architects Address the Needs of Communities" (D. Brownlee)

Sarah Diaz, "Belkis Ayon and the Secret Society of Abakua" (G. Shaw)

Rema Hort, "The Cageian Aesthetics of Warhol's Early Films (1963-1965)" (J. Katz)

Alana Kelly, "Cornelia Parker and the Art of Suspension" (S. Brisman)

Sarah Jooyoung Kim, "Julian Schnabel: Breaking as the New Making" (A. Dombrowski)

Annie Ma, "Porcelain Odysseys: Ai Weiwei's Mythologies of Displacement" (A. Kuttner)

Justin Moore (Architecture: History & Theory), "Toward a Greener Architecture: The History and Survey of Sustainability Standards" (D. Brownlee)

Tram Anh Tran, "Mark Rothko and the Vitalist Impulse" (J. Katz)



➤ Rema Hort presenting at the Senior Honors Thesis Colloquium on December 13, 2022.

2022 INTERNSHIPS

Jackson Klingelhofer

Salesforce | San Francisco, CA | June 1-Aug 5 | Operations Analyst for the Strategic Partnerships Team

Annie Ma

Sotheby's | New York, NY | June 6-August 13 | Intern in Contemporary Art (Day Sales)

2022-23 UNDERGRADUATE ADVISORY BOARD MEMBERS

Olivia Baumstein, Sarah Diaz, Victoria Gu, Anna Hoppel, Alana Kelly, Sarah (Jooyoung) Kim*, Kavya Kolli, Rose (Ru) Pan, Emma Poveda*, Aili Waller*, Louise Wang, and Judy (Xiaojin) Zhou

*Core Members

ICE CREAM SOCIAL



➤ On April 28th, after a two-year pandemic hiatus, the department hosted its traditional spring Ice Cream Social again. The event, organized with the help of the UAB, brought together the entire department and guests on the lawn in front of Jaffe. Even if it was a bit blustery that day and some toppings became airborne, everyone enjoyed the sweets and relaxed conversations.

UNDERGRAD/GRAD/FACULTY SOCIAL IN HISTORY OF ART

On November 19, a large group of graduate students and faculty in the department met with our current group of majors and minors in History of Art for a panel discussion of academic career paths in art history and related fields. The social was organized by the core members of the UAB with Undergraduate Chair André Dombrowski, and took place in Jaffe 113 from 3:30-5:30 pm.

THUNE TRAVEL FUND

Professors Ivan Drpić and Reyhan Durmaz

On April 2nd, students in ARTH 333: Material Christianities: The First Millennium, an undergraduate seminar co-taught by Ivan Drpić and Reyhan Durmaz (Religious Studies), traveled to Baltimore and Washington, DC. With the support of the Thune fund, the class visited the Walters Art Museum and the Dumbarton Oaks Research Library and Collection. Amidst icons, crosses, pilgrim tokens, reliquaries, amulets, and liturgical vessels, the students had an opportunity to speak with Christine Sciacca, Curator of European Art at the Walters, and Elizabeth Dospěl Williams, Curator of the Byzantine Collection at Dumbarton Oaks. The visit to the latter institution ended with a guided tour of the special exhibition on Byzantine seals, "Lasting Impressions: People, Power, Piety," which was led

by Jonathan Shea, Associate Curator of Coins and Seals at Dumbarton Oaks.



➤ Prof. Ivan Drpić speaks to students in the Byzantine Gallery at Dumbarton Oaks.

SUMMER TRAVEL AWARD

Adrianna Brusie (BA'23)

To support her thesis research on the contemporary artist Amaryllis DeJesus Moleski, Brusie traveled to multiple locations including San Juan, Puerto Rico and the Aldrich Museum of Contemporary Art in Ridgefield, CT. In San Juan, she had the opportunity to view work by other Puerto Rican contemporary artists and some of Moleski's inspirations, including the installation artist Pepón Osorio and his piece *En la barberia no se llora* (No Crying Allowed in the Barbershop). Moleski's piece, *The Girl Has Teeth and Teeth Are Tired*, was selected for the fifty-first anniversary exhibition of the original *Twenty Six Contemporary Women Artists* curated by Lucy R. Lippard in 1971. The sculpture plays on themes of sexuality and practices of othering that the artist meditates on in much of her work.



➤ Amaryllis DeJesus Moleski, *The Girl Has Teeth and Teeth Are Tired*, 2022. Photo by Adrianna Brusie.

THUNE SUMMER TRAVEL AWARD

Cloe Cho (BA'23)

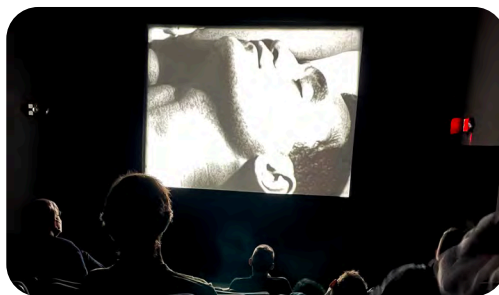
From June 26 to July 7, 2022, Cloe Cho traveled to Seoul to view several works by contemporary artist Lee Bul, the subject of their senior honors thesis. Cho also visited various museum libraries where they were able to access texts related to the artist that are not accessible through the university's libraries, in particular books written in Korean. In addition, they visited a collection of Minjung feminist art, which helped them

understand how Lee Bul deviates from the broader traditions of 1980s feminist art in Korea. Seeing firsthand how Lee's work engages with Korean history has helped shape their thesis project, which addresses the ways in which Lee invokes the body to trace embodied functionality in relation to national development and historic traumas.

THUNE SUMMER TRAVEL AWARD

Rema Hort (BA'23)

With a Thune Summer Travel Award, Rema Hort had the tremendous opportunity to see many of Warhol's early films. These films will be the foundation of her thesis on the "Cageian Aesthetics of Warhol's Early Films (1963–1965)." They are the truest manifestation of the influence of John Cage's aesthetic ideology—of improvisation and of the elimination of the distinction between art and life—on Warhol's work, that being relative to his later films, screen tests, and still work.



➤ *Sleep*, Anthology Film Archive, New York, NY, Warhol Durational Film program.

SUMMER TRAVEL AWARD

Alana Kelly (BA'23)

Over the summer, Alana Kelly used her Summer Travel Award to visit London in preparation for her thesis. The artist she is studying, contemporary multimedia artist Cornelia Parker, had an exhibition at the Tate Britain, where she was able to experience Parker's large-scale installations first-hand, including *Cold Dark Matter: An Exploded View* (1991), *Thirty Pieces of Silver* (1988–89), and *Perpetual Canon* (2004). In addition to seeing her works in person, Kelly also spoke with one of her gallerists about her print series, and experienced some of the sights and culture of London.



➤ Alana Kelly with *Cold Dark Matter: An Exploded View* (1991) at the Tate Britain in May 2022.

THUNE SUMMER TRAVEL AWARD

Aili Waller (BA'24)

During Summer 2022, Aili Waller traveled to New Bedford, Washington DC, and New York City to continue reconstructing the biography of Mary Josephine Walters (1837–1883), a relatively unknown landscape artist and a student of Asher B. Durand.

Following this trip, Waller wrote an article for the New Bedford Whaling Museum's new magazine *Vistas* (Fall/Winter 2022, Volume 1, Issue 1) on Robert and Frances Gifford's relationship as an artist couple in the nineteenth century.

These summer trips helped to shape Waller's research project with her Wolf Humanities Fellowship (2022) art history honors thesis (2023).



➤ Waller reading Robert Swain Gifford's letters, New Bedford Whaling Museum Research Library.

ART AND ARCHAEOLOGY OF THE MEDITERRANEAN WORLD (AAMW)

It has been another successful year for the AAMW program. In May 2022, AAMW awarded a PhD to Emily French and an MA to Sabrina Ross. In August 2022, AAMW awarded a PhD to Janelle Sadarananda. French and Sadarananda secured positions for 2022–23; French is a Visiting Assistant Professor at the University of Colorado, Boulder and Sadarananda is a Visiting Assistant Professor at Skidmore University. Two alumni also secured new positions. Petra Creamer is now Assistant Professor of Middle Eastern and South Asian Studies at Emory University and

Steve Renette is a Visiting Assistant Professor at Western Washington University. In addition, Brigitte Keslinke (a third year) was named a Kolb fellow and served as graduate curator for "The Stories We Wear" at the Penn Museum which ran from November 2021–June 2022. In 2022–23 we welcome two new graduate students, Kristina Donnally and Sheridan Marsh, and we look forward to the unique contributions they will bring to the AAMW community.

CENTER FOR THE ANALYSIS OF ARCHAEOLOGICAL MATERIALS (CAAM)

The Center for the Analysis of Archaeological Materials had another successful year in 2022, offering several undergraduate and graduate courses in archaeological science across the spring and fall semesters. Alongside coursework, students were active in the CAAM laboratories working on capstone projects, independent studies, senior and graduate theses, contributing to on-going CAAM projects, and successfully completing Penn Museum fellowships and graduate assistantships. In the class of 2022, six students graduated with a Minor in Archaeological Science. The summer was equally busy with CAAM's Intensive Course Series offering short courses in the field of ceramic petrography, archaeobotany, faunal analysis, and geophysical survey. CAAM teaching specialists also took time away from the labs to participate in different field projects: Chantel White was at Molyvoti (Greece), Jason Herrmann at Mozia (Italy), Vanessa Workman at Tell es Safi/Gath (Israel), and Marie-Claude Boileau in Luang Prabang (Laos). In early November, White, Herrmann and Boileau conducted fieldwork at The Woodlands (West Philadelphia) looking for evidence of William Hamilton's eighteenth-century greenhouse in collaboration with the Center for American Archeology. Students enrolled in CAAM courses Plants & Society and Intro to Digital

Archaeology had the opportunity to participate in this local project. In March, CAAM sponsored "Emerging Research on Istanbul's Historic Market Gardens: Interdisciplinary Perspectives," a workshop organized by Chantel White, which brought together scholars in history, design, and archaeological science.



➤ Penn students Chris LaMack (ANTH) and Janessa Reeves (AAMW) excavating one of the two trenches at The Woodlands. Photo: Jason Herrmann.

CENTER FOR ANCIENT STUDIES (CAS)

The Center for Ancient Studies at the University of Pennsylvania continues to bring together Penn students and faculty, and members of the greater Philadelphia community, through the promotion and support of events pertaining to pre-modern societies. This year, the activities of CAS continued to be disrupted by the COVID-19 pandemic, though not as dramatically as the previous two years. In an attempt to return to normalcy, we hosted two conferences on campus. We hosted our Annual Symposium on April 8–9, 2022 at the Penn Museum. It was co-organized by Megan Kassabaum (Anthropology) and Thomas Tartaron (Classics) and conducted entirely in-person. The purpose of the Symposium, entitled "The Future of Ethnoarchaeology," was to bring together scholars of the ancient world from a variety of disciplines to discuss where the broad field of ethnoarchaeology is headed in the contemporary moment and beyond. This conference engaged with a variety of questions (e.g., Do these considerations mean we are entering a post-ethnoarchaeological world? Will new ethnographies continue to have relevance for the ancient past? How might we engage with alternative sources of evidence while searching for analogies and cautionary tales?) through a series of presentations and discussions. The nine talks and three discussants were organized into three sessions: (1) Alternative Sources

of Data for Ethnoarchaeological Research; (2) Ethnoarchaeology in the Contemporary Political and Academic Moment; and (3) Ethnoarchaeology at Present and in the Future: Disciplinary Status and Directions. We also held the annual Graduate Student Conference in-person at the Penn Museum from April 29–30, 2022. Entitled "Borders and Boundaries in the Ancient World," this conference was organized by the Center's graduate assistant, Kyle West (Ancient History). This conference invited graduate students from across disciplines related to ancient studies to explore the wide variety of productive questions raised by considering borders and boundaries. One of its key objectives was to encourage fruitful, professional interaction and collaboration between students and young scholars in ancient studies who otherwise have limited opportunity to be stimulated by one another's work due to disciplinary boundaries. Thus the schedule was designed to emphasize discussion among the participants and attendees, which was highly successful. After a keynote speaker, the primary conference day included presentations by nineteen graduate students from nine institutions, organized into four thematic panels: (1) Sanctuaries and Religion; (2) Authorial Interventions; (3) The Life Cycle; (4) Political and Class Boundaries.

SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES (SIMS)

Staff at the Schoenberg Institute for Manuscript Studies (SIMS) at Penn Libraries had a busy year engaging with students, faculty, and visiting scholars in the realm of Art History. In January 2022, SIMS and Italian Studies welcomed curator and educator Bryan Keene to Philadelphia for a week-long residency which included a talk on Italian choirbooks of the trecento and various collection-based workshops with students. Throughout the spring term, curator and Adjunct Assistant Professor Nicholas Herman taught a Manuscript Illumination Seminar in the department, which included site visits to numerous local institutions such as Bryn Mawr College, The Rosenbach Library, and the Philadelphia Museum of Art. A whistle-stop one-day field trip to New York included visits to a landmark exhibition of German manuscript illumination at The Morgan Library & Museum, a tour of The Met Cloisters in Upper Manhattan, and a stop at a commercial exhibition of Medieval art at the Lühring Augustine Gallery in Chelsea. In October of 2022, the institute hosted Shalom Sabar from the Hebrew University of Jerusalem for a short-term fellowship and a well-

attended talk at the Kislak Center on the topic of illuminated marriage contracts or *Ketubot*. Finally, ARTH major Aili Waller was named as the inaugural SIMS Undergraduate Outreach Intern for the 2022–23 academic year. Waller's activities included the organization of several undergraduate club and society visits to view of the treasures of the Lawrence J. Schoenberg collection.



➤ Students examine a 15th-century Book of Hours at the Sam Fogg gallery's "The Medieval Body" exhibition at Lühring Augustine Gallery in New York in January 2022.

VISUAL STUDIES (VLST)

In May 2021, the eighteenth Visual Studies class graduated seven seniors. Four students received honors in the major: Zuqi Fu, Eli Ricanati, Yinyi Song and Emma van Zandt. Two students, Zuqi Fu and Morgan Jones, were awarded the Charles Willson Peale prize. The exhibition marked a return to the Fisher Fine Arts gallery, after two years of virtual exhibitions.

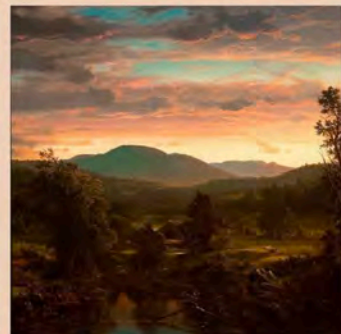
Class of 2021 alumna Zovinar Khirmian was awarded Phi Beta Kappa honors. In Summer 2022, one independent research project and four internships were supported. Cloe Cho ('23) conducted independent research in South Korea, to work on the artist Lee Bul. Amy Krimm ('23) worked in Anjan Chatterjee's Neuroaesthetics Lab. Elizabeth Stone ('23) helped Gregory Vershbow on a studio-based, historical fiction narrative "Quantum Camera." Silas Ruth ('25, undeclared)

produced a video with Ian Verstegen documenting "What is Visual Studies?" with faculty and alumni.

In March 2022, a symposium took place with VLST alumni and former TAs: "Eye, Mind and Image: Themes from Visual Studies." In October, an alumni event was hosted in which three alums returned to campus to discuss careers. In the spring of 2023, Visual Studies will welcome History of Art alumna Marina Isgro to discuss optical and kinetic art.

In the class of 2023, there are five seniors. Working with their advisors, they will be writing out their projects and preparing an exhibition in Fisher Fine Arts Library to open in April. This year there are two students in Sector A (Philosophy and Science of Seeing), one in sector B (Art and Culture of Seeing), and two in sector C (Art Practice Technology).

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Matthew Baigell (PhD'65) gave a talk titled "Stories and Narratives in Recent Jewish American Art" at the Conney Conference on Jewish Art, March 27–30, 2022, at the University of Wisconsin, Madison.

Erica F. Battle (née Fisher) (BA'03) has been promoted to Curator of Contemporary Art at the Philadelphia Museum of Art. She looks forward to continuing her work on exhibitions, acquisitions, and collaborations working with artists from the mid-twentieth century to today across media. On the immediate horizon is a new partnership with Penn Medicine to curate their recently-opened Pavilion designed by Norman Foster + Partners with the work of Philadelphia artists, a multiscreen video installation in the museum's central Forum space with Isaac Julien, and more projects to come.

Juliet Bellow (PhD'05)'s essay "Fernand Léger's Mechanical Ballets: On Dance and the Machine Aesthetic" was published in the April 2022 issue of *Modernism/modernity*. This essay developed from a talk that she presented at the Fifth Annual Anne d'Harnoncourt Symposium, "Reconsidering Paris in the 1920s: Fernand Léger in an Expanded Context." In June 2022, she was a Chercheuse Invitée at the Institut National d'Histoire de l'Art, Paris, where she completed the research for her forthcoming book, *Rodin's Dancers: Sculpture and Performance in the Age of Spectacle*.

Edward J. Bergman, Esq (BA '63) continued to teach in the Department of Legal Studies and Business Ethics at Wharton and the Department of Medical Ethics and Health Policy at Perelman.

Andrew Casper (PhD'07), Associate Professor of Art History at Miami University, has been awarded the 2022 Roland H. Bainton Book Prize by the Sixteenth Century Society for Best Book in Art and Music History. His book, *An Artful Relic: The Shroud of Turin in Baroque Italy* (Penn State University Press, 2021), was announced the winner on October 28, 2022 at the Sixteenth Century Society Conference in Minneapolis.

Allan Ceen (PhD'77) published *Roma Traversata: Tracing Historic Pathways through Rome* (Cornell University Press, 2022).

Lee Ann Custer (PhD '21) is a 2022–25 NEH Collaborative Humanities Postdoctoral Fellow at Vanderbilt University in History of Art and Architecture, with a dual focus on urban and environmental humanities.

Wendy Drexler (BA'69) was awarded an artist fellowship in poetry from the Massachusetts Cultural Council, and her third full-length collection, *Notes from the Column of Memory*, was published by Terrapin Books. She is the poet-in-residence at New Mission High School in Hyde Park, MA. Her website is wendydrexlerpoetry.com.

D. (Dede) Fairchild Ruggles (PhD'91) had the good fortune in May to spend a week in Greece with Robert Ousterhout, visiting early Byzantine churches (with Bob! Does it get any better?), chatting with nuns, climbing the stairs of Epidauros, chomping souvlaki, and swimming in clear blue waters of the Aegean. At University of Illinois, in addition to holding the Debra Mitchell Chair in Landscape Architecture, I am now Director of the Unit for Criticism and Interpretive Theory.

Sheila ffolliott (PhD'79), Professor Emerita of Art History, George Mason University, and Vice Chair, The Medici Archive Project, <http://www.medicini.org>, participated in a conference in March 2022 at the Museo del Prado, Madrid, "Protagonistas Femininas," part of the museum's initiative to call more attention to the importance of women in the formation of its collection, with a talk on Early Modern Women Patrons.

Dr. Cathleen A. Fleck, PhD (BA'90), Associate Professor of Art History and Chair of the Department of Fine and Performing Arts at Saint Louis University, has recently published a new book entitled *Reimagining Jerusalem's Architectural Identities in the Later Middle Ages* (Brill, 2022). The book examines how Jerusalem was creatively represented and reimagined in several intriguing Christian and Islamic artworks in the later Middle Ages (c. 1187 to 1356). The book considers how European Catholic crusaders, Eastern Christian sects, and diverse Muslim factions displayed Jerusalem's architecture to express their interpretation of the holy city's sanctity and influence. These examples demonstrate how artworks can reflect Jerusalem's importance to these faiths in the past and illuminate our understanding of its status into the modern era.

Larisa Grollemond (PhD'16), Assistant Curator of Medieval and Renaissance Manuscripts at the Getty Museum, is proud to have co-curated, with Bryan C. Keene, "The Fantasy of the Middle Ages" that was on view at the Getty Center from June 21 to September 11, 2022, and was accompanied by a publication of the same name. The project explored the visual construction of the Middle Ages over many centuries in illuminated manuscripts, prints and printed books, photography, cinema, reenactment, and beyond, resulting in a rich variety of modern medievalisms that are very much a part of popular culture today.

Larisa Grollemond (continued) For more information on the exhibition, and links to the book and a variety of digital media created in conjunction with the show (including a Google Arts & Culture version of the exhibition and a Spotify playlist), see: <https://www.getty.edu/art/exhibitions/fantasy/>.

Jennifer Hallam (PhD '04) continues work as a multimedia content creator and producer. Since 2019, she has been a producer, writer, and researcher on the WNET/Thirteen series, *Understanding LGBTQ+ Identity*. In 2022, she was thrilled when her team won a NY Emmy Award for their documentary short about Civil War hero Albert Cashier. This year, Jenn also got to put a check in her Make-An-Independent-Film box. After nearly a decade, she finally completed *What I'm Made Of*, a feature doc that shares the stories of three trans youth experiencing gender-affirming medical care. She hopes to find distribution for the film in 2023.

Kris Juncker (BA'97) moved from a position at the Smithsonian National Museum of African Art to SI's Office of Sponsored Projects. At the grants management office, Dr. Juncker coordinates research on climate change occurring across SI's 21 museums and research centers. The Smithsonian has recently announced its strategic plan to concentrate on climate change research and be proactive on international climate change policy.

Corey Loftus (BA '18) is currently enrolled in the doctoral program at the Institute of Fine Arts, NYU, where she studies twentieth-century Art of the Americas. Her recent article, "Bloodstained: Teresa Margolles and the Venezuelan Migration Crisis" was published in *Latin American & Latinx Visual Culture's* Summer 2022 issue.

Darielle Mason (PhD'95), The Stella Kramrisch Curator of Indian and Himalayan Art and Head of the Department of South Asian Art at the Philadelphia Museum of Art and Adjunct Professor in the History of Art at Penn, published *Storied Stone: Reframing the Philadelphia Museum of Art's South Indian Temple Hall* (Philadelphia Museum of Art with Yale University Press, 2022). This unusual case study explores, from multiple perspectives and in multiple voices, the only example of historical Indian stone temple "architecture" publicly displayed outside the subcontinent. Modelling a self-reflective curatorial practice, the book interrogates issues ranging from authenticity and sacrality to ownership and the right to interpret.

Jonathan Mekinda (PhD '10) is Associate Professor of Design History at the University of Illinois Chicago School of Design, where he also serves as Associate Director for Faculty Affairs. Following sabbatical in 2021-22, Mekinda was back in the classroom in the fall, teaching his newly revised survey of the early history of modern design. His essay "Feeling at Home: Exhibiting Design, Blurring Fascism," which he co-authored with Elena Dellapiana (Politecnico di Torino), was published in *Curating Fascism: Exhibitions and Memory from the Fall of Mussolini to Today* (Bloomsbury) in December 2022. In September he presented his digital humanities project *Defining Chicago Design: Tracing a Metropolitan Design Ecosystem* at the annual conference of the Design History Society, and, in November, he participated in a symposium on "Housing Histories" at the Politecnico di Milano as part of work on an edited collection on the topic. His contribution to the collection is titled "The Scale of Home: Building the 'House of Man' in Mid-Century Milan."

Liliana Milkova (PhD'08) continued to serve as head of the Education Department and Nolen Curator of Education and Academic Affairs at the Yale University Art Gallery. She was appointed Whitney Humanities Center Fellow for the 2022-23 academic year and also co-authored two articles with Penn art history alum Roksana Filipowska (PhD'19). In October, Liliana organized a day-long faculty colloquium titled "STEM in the Museum: Teaching Skills and Content through Art," which featured Roksana as panel moderator. Liliana further contributed articles on object-based pedagogies and best practices in museum education to two Bulgarian volumes.

Emily Neumeier (PhD '16), Assistant Professor of Islamic Art and Architecture at Temple University, has stepped into the role of Director of Undergraduate Studies for the Art History Department. She also published two chapters in edited volumes, "The Muybridge Albums in Istanbul: Photography as Diplomacy in the Ottoman Empire" (in *Making Modernity: Art and Architecture in the Nineteenth-Century Islamic Mediterranean*, Indiana University Press) and "Mohamed Zakariya and Contemporary Islamic Art" (in *Mohamed Zakariya: The Life and Times of a 21st-century Calligrapher*, Fons Vitae). But the most exciting development this year was welcoming a new addition to the family, Maria Nikolettia Dimitriadis, who was born on March 5, 2022 at Pennsylvania Hospital.

Brooks Rich (PhD'18), curated the exhibition "The Renaissance in the North: New Prints and Perspectives" at the National Gallery of Art in Washington, DC. The show, his first since starting as Associate Curator of Old Master and Nineteenth-Century Prints in 2019, featured highlights from the National Gallery's recent acquisitions of early modern prints by German, Swiss, and Netherlandish artists.

Robert I. Rudolph (C'67, M'71, GME'75), MD, FACP. In addition to his still drawing breath, it might interest some to know that Dr. John T. Carpenter, Mary Griggs Burke Curator of Japanese Art at the Metropolitan Museum of Art in New York City, along with Tim Zhang (who completed his MA in the department and now working with Carpenter) were to his home in Wyomissing, PA for two days a while ago to view his extensive collection of Tsukioka Yoshitoshi (1839-1892) prints and hanging scroll paintings. They plan to return in the spring to continue their excursion since there are many more prints to look at, in addition to many scroll paintings in their kiribako(s).

Linda Safran (BA, MA'79) has published a new medieval art textbook, *Art and Architecture of the Middle Ages: Exploring a Connected World* (Cornell University Press, 2022; <https://www.cornellpress.cornell.edu/book/9781501702822/>), co-authored with Jill Caskey and Adam S. Cohen. The companion open-access website, with illustrated essays, maps and plans, timelines, an illustrated glossary, translated primary sources, and podcasts, is available at <https://artofthemiddleages.com>. She recently co-edited and wrote two essays (on Byzantine diagrams) in *The Diagram as Paradigm: Cross-Cultural Approaches* (Dumbarton Oaks Research Library and Collection, 2022).

Hilary Whitham Sánchez (PhD'21) spent the spring and summer of 2022 at the Center for Advanced Study in the Visual Arts at the National Gallery of Art. In her role as a Postdoctoral Research Associate she worked closely with Kress-Beinecke Professor Lowery Sims to develop a database focused on determining the relationship between academic training and market success for contemporary artists of African descent. In September, she joined the faculty at Purchase College, State University of New York, as Assistant Professor of Art History specializing in Afro-Atlantic arts and museum studies. She is currently at work on her first book project, provisionally titled *From Dada to Decolonization: The Idea of Africa and the Radical Past of Modernist Art*.

Quintana Heathman Scherer (PhD '18) is an Assistant Professor in the Faculty of Cross-Cultural and Japanese Studies at the University of Kanagawa in Yokohama, Japan. In 2022 she delved into new projects, joining an art and tourism research group, as well as a research group focusing on a collection of Kano School studies and preparatory artworks.

Marianna Shreve Simpson (BA '71) returned to teaching an in-person, hands-on course for the Rare Book School in July 2022, "Introduction to Islamic Manuscripts," using the collections at the Free Library of Philadelphia and Penn's Kislak Center. She published two articles: "Solomon's Secrets and other Surprises in a late Sixteenth-Century Shahnama" in *Zeren Tanindi Festschrift: Art and Culture of Books in the Islamic World* (Istanbul, 2022) and "How to Turn a Silk Purse into a Sow's Year: A Speculative Note on Human and Humayun in Philadelphia," *Journal of the Royal Asiatic Society* 32, Special Issue 4: Studies in Honour Barbara Brand (October, 2022). She happily attended her 50+1 Penn reunion.

Martha Mel Stumberg Edmunds (PhD'93) was surprised and delighted to find a heavy box containing a copy of the two volume *Cambridge Guide to the Architecture of Christianity* on her doorstep in mid-November. Thirteen years ago, late in 2009, John Beldon Scott had asked her to write a chapter on Baroque Palace Chapels for this project, with January 31, 2010 as the deadline for her finished manuscript. (Richard Etlin was the general editor for the project and Scott was the editor for one of the four chronological sections.) Over the intervening thirteen years, she received random requests for editing and help in finding photographs and updates on publication, but the receipt of the just-published volumes, of which her chapter is one of 103, was unannounced. Scott was at Penn on a Mellon post-doctoral fellowship in 1984-85, and Carol Paul and Kathleen James-Chakraborty, who also overlapped with Edmunds at Penn, each authored a chapter.

Jill Vaum Rothschild (MA'14, PhD'21) began a Luce Curatorial Fellowship at the Smithsonian American Art Museum in January 2022, where she is working on plans for the museum's permanent collection reinstallation.

Eric White (BA'87), Scheide Librarian & Assistant University Librarian for Special Collections, Rare Books & Manuscripts at Princeton University Library, has published "New Light on the Histories of Albrecht Pfister's Bamberg Picture Books of the 1460s," in: *Jahrbuch für Buch- und Bibliotheksgeschichte* 7 (2022), pp. 7-44.

ERIN WRIGHTSON

February 4, 2022

"Wood Working: Brazilwood and Salvation in Amsterdam's Rasphuis Prison, c. 1600"

ROBYN BARROW

March 4, 2022

"Olav's Axe: Woodcarving and Structures of Power in Medieval Iceland and Norway"

SUNGHOON LEE

March 18, 2022

"The Miraculous Circumnavigation: Devotional Objects, Scale, and Geographic Vastness in the Colonial Philippines"

JONATHAN D. KATZ

March 25, 2022

"In Chryssa's Words"

NICHOLAS HERMAN

April 8, 2022

"Looking through Books"

SONAL KHULLAR

April 15, 2022

"Amphibian Journeys: Art, Event, and Environment in India"

MICHAEL LEJA

April 22, 2022

"Pictures in the Age of their Mass Production"

CHRISTINE POGGI AND LARA DEMORI

September 23, 2022

"Penone at the PMA" and "Format and Contingency: The Drawings of Giuseppe Penone"

SARAH GUÉRIN

October 14, 2022

"1270: Paris-Tunis-Njimi. A Work In Progress"

JULIE NELSON DAVIS

November 4, 2022

"The Ghost in the Brush: the Case of the Snow, Moon, and Flowers Paintings, Revisited"

CHENSHU ZHOU

November 18, 2022

"The Spectacular Drone: Pandemic Lockdowns from Above"

PAVEL GOLUBEV

December 2, 2022

"The Lady with the Mask: Homosexuality in the Art of Konstantin Somov"

ELIZABETH JOHNS

Our esteemed colleague, brilliant scholar, beloved teacher, and friend, Professor Elizabeth Bennett Johns, passed away on September 12, 2022. Known as Beth to everyone, she brought her sharp intellect, impressive breadth of knowledge, passionate dedication to her field, and integrity to all her endeavors.

Johns earned her BA and election to Phi Beta Kappa from Birmingham Southern College, her MA from UC Berkley, and her PhD from Emory University. She joined the faculty in Art History at the University of Maryland, College Park in 1975, and in 1987 became the Andrew Mellon Professor of Fine Arts and History at the University of Pittsburgh. Two years later, she was named the Silfen Term Professor in the History of Art Department at the University of Pennsylvania. Her many pathbreaking books and exhibitions include: *Thomas Eakins: The Heroism of Modern Life* (Princeton, 1983), for which she won the Mitchell Prize for the most promising first book in the history of art; *American Genre Painting: The Politics of Everyday Life* (Yale, 1991); *New Worlds from Old: 19th-Century Australian and American Landscapes* (Thames and Hudson, 1998); *Winslow Homer: The Nature of Observation* (University of California Press, 2002), for which she won the Charles Eldredge Prize from the Smithsonian American Art Museum; and *Paths to Impressionism: French and American Landscape Paintings in the Worcester Art Museum* (Worcester, 2003). Her scholarship was supported by John Simon Guggenheim and the Woodrow Wilson Fellowships, among others.

Johns was a prize-winning teacher who brought art alive through her clear, informative, and fascinating lectures. An early pioneer of socio-

historical methods, she took an interest in American visual culture as well as fine arts. She also championed curatorial scholarship and many of her students went on to become prominent curators and museum professionals as well as teachers. Before class she would often greet students individually in our large lecture hall, Meyerson B5, and she was warm and accessible to the many students who wanted to work with her or who sought her advice. She was a role model to many of us, and remains vivid as a strong, often funny, forthright woman who cared deeply about others, including her wonderful family. Not surprisingly, she was also an accomplished pianist who played the organ at the Haven Luthern Church in Hagerstown, MD. She is sorely missed by all of us who had the privilege to know her, work with her, or count her as a friend.

Christine Poggi, Professor Emerita of History of Art; Judy and Michael Steinhardt Director, and Professor of Fine Arts, Institute of Fine Arts, New York University.



CHARLES MINOTT

Charles (Charlie) Minott, a fondly remembered teacher and celebrated scholar of late Gothic and Northern Renaissance painting and printmaking, died in 2022 in Paris, where he had lived with his wife, the medievalist Anca Bratu, since his retirement in 1997. He was 90.

Born in Massachusetts, Minott studied painting and illustration at the Massachusetts College of Art, earning a BFA in 1954. After service as an illustrator in the US Army, he began his art history studies at the University of North Carolina (receiving an MA) and continued at Princeton, where he earned his PhD in 1967 with a dissertation on the iconography of the frescoes

in the church of Sant'Angelo in Formis in Capua. His research was supported by a Rome Prize fellowship at the American Academy in Rome in 1962-64. While completing his dissertation, he taught as an instructor at the University of Pittsburgh in 1965-66, before joining the Penn faculty in 1966.

Minott was a brilliant practitioner of iconographic analysis, and his shrewd unraveling of the symbolisms of the *Merode Altarpiece*, published in 1969, won the Arthur Kinsley Porter Prize of the College Art Association, awarded to the most distinguished article published by a young scholar in the *Art Bulletin* during the previous year.

His monograph on Martin Schongauer, which reflected his deep engagement in the methods and culture of printmaking, was published 1971. A member of the Institute for Advanced Studies in Princeton in 1972–73, Professor Minott was promoted to tenure in 1973. Dürer, Bruegel, and early printmaking and printed books were among the objects of his sustained interest. He spoke regularly at the annual meetings of the CAA and elsewhere.

Minott was active in the leadership of the Department of the History of Art and in university governance, serving terms as departmental Graduate and Undergraduate Chair and as a member of the University Council, the Faculty Senate Executive Committee, and the School of Arts and Science's Committee on Academic Freedom and Responsibility.

A teacher and mentor of many graduate students and College undergraduates, Minott was also

art history's most faithful contributor to the educational program of what was then called the College of General Studies. He assembled the fruits of his teaching in *History of Art*, written for the Harper Collins College Outline Series (1992).

—David Brownlee, Frances Shapiro–Weitzenhoffer Professor Emeritus of 19th Century European Art



LEO BERSANI

When it was announced that Leo Bersani would be teaching his first graduate seminar at Penn, I gasped in my advisor's office. His writing for many of us was not just formative but constitutive to our very sense of what thinking and writing could enable, the new symbolic and relational arrangements it might world. Before attending graduate school, I would read Bersani's volume of collected essays during lunch and after work at my office job. Never did it occur to me that I would be his student. The experience for us students was exhilarating and intimidating. On the first day of class, we were poised, reverent, but trembling – much like how I imagine the ballet dancers Leo adored so much are like when assessed by their maître at the academy. We shouldn't have been. As a teacher, Leo had no interest in the kind of hierarchical obedience someone of his stature might have demanded. He was a generous and friendly interlocutor, profoundly animated and energized not only by the content but also the rhythms and cadences of how others think. As a seminar leader, Leo lectured brilliantly and listened intently, gently probing us to articulate our positions as precisely as possible. His thinking was audacious and exacting, his new theorizations of both familiar and unfamiliar texts inventive while also always grounded in the intricacies of aesthetic form. For a theorist often associated with the underrated ethical force of the impersonal, Leo had an enormous personal effect on his students. Speaking for myself, it was Leo's encouragement of my writing, and

his commitment to a particular relationship to evocative language, rigorous speculation, and theory, that served as a model for the kind of intellectual environment that is worth pursuing and cultivating. I remain deeply humbled by Leo's support and kindness towards his students. But I also mourn not knowing what new brilliant topic he would radically rethink – from startdust to sleep, from the existential poignancy of a painted arm's tautness to the act of walking away – the eclectic abundance of his mind that reflected the very interconnectedness he theorized famously and brilliantly. I will miss the rush of pleasure in asking him – Leo, what do you think about X?

—Iggy Cortez (PhD'18)



➤ Photo from *New York Times* article, "Leo Bersani, Literary Critic and Theorist on Gay Life, Dies at 90," Feb. 27, 2022.

HISTORY OF ART DEPARTMENT
UNIVERSITY OF PENNSYLVANIA
ELLIOT AND ROSLYN JAFFE BUILDING IN THE HISTORY OF ART
3405 WOODLAND WALK
PHILADELPHIA, PA 19104
[HTTPS://ARTH.SAS.UPENN.EDU/](https://arth.sas.upenn.edu/)

