

SPRING 2025 NEWSLETTER

HISTORY OF ART DEPARTMENT
UNIVERSITY OF PENNSYLVANIA

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LETTER FROM THE CHAIR

Dear Alumni and Friends,

Greetings from the Jaffe Building! Let me start with a shout-out to our amazing undergraduate and graduate students! Their dazzling achievements, awards, and more are celebrated in the pages of this newsletter.

This fall we welcomed two new faculty members to the department. Hannah Feldman is joining us as the new Katherine Stein Sachs CW'69 and Keith L. Sachs W'67 Associate Professor of Contemporary Art, coming to Penn after twenty years at Northwestern University. Hannah is a leading scholar of contemporary art; her exhibition "Huguette Caland: A Life in a Few Lines," opening at Museo Reina Sofia in Madrid on February 19, has already been listed in *ArtNews* as one of the exhibitions to see this winter. Ana Gisele Ozaki also joined the department this fall. As the Assistant Professor of Modern and Contemporary Architecture, she engages modern architecture in Brazil and its long history of connection to Africa, focusing on how plantation architecture and related structures were adapted for the tropics. We are delighted to welcome Hannah and Ana to the Jaffe community.

As the pages of this newsletter so amply demonstrate, it has been another year of achievements. In faculty news, I'm delighted to share that André Dombrowski, David Kim, and Gwendolyn Shaw were promoted to the rank of full professor July 1, 2024. Congratulations to all three! I'm still getting used to the idea that Michael Leja retired from Penn at the end of the last academic year, after nineteen years in the department. Michael transformed the field of American art through his mentorship of students, all of whom are flourishing in jobs as professors and curators. In addition to his many other roles at Penn, Michael was our department chair during the global pandemic, and thanks to his patience, wit, and compassion, the department came through stronger than ever. Thank you, Michael, for your care for us all. We keenly miss Huey Copeland's vibrant presence and wish him all the best in his new position as the Andrew W. Mellon Chair and Professor at the Department of the History of Art and Architecture at the University of Pittsburgh.

We remember with thanks Elliot Jaffe, who, with his wife, Roslyn, supported our department and sponsored our building—we miss you, Elliot. Emeritus faculty member Richard Brilliant also passed away this year. We include longer tributes to these and other members of our community now departed on our website.

I'll be taking a break from being department chair on June 30, 2025, for a year of sabbatical, and I thank André Dombrowski in advance for taking up the job of interim chair. I am grateful to all the support from everyone in Jaffe, especially Darlene and Libby, who truly keep the department running and make it a great place to work every day.

In closing, let me also thank our generous donors: The Institute for Aegean Prehistory; Dale Kinney, in memory of Dr. Cecil Striker; Aileen M. Level, C'99, GED'00; Constance C. McPhee, G'88, GR'95, and Henry R. McPhee III, WG'85; Hubert G. Neumann, W'52, and Melissa Neumann; Richard M. Thune, C'69, and Lindsey R. Thune, parents; William R. Valerio, G'87, WG'04; and Carla Yanni, GR'94.

As always, wishing you and yours a year of health and prosperity,

Julie Nelson Davis
Chair and Professor of the History of Modern Asian Art



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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.



HISTORY OF ART NEWSLETTER | SPRING 2025

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Front Cover and Above Image: Nina Chanel Abney; *I Dread to Think* (detail), 2012; acrylic on canvas ; three panels, 76" x 741" overall.

Nina Chanel Abney's epic painting cycle *I Dread to Think* (2012) was exhibited in the lobby of the Annenberg Center for the Performing Arts as a part of the exhibition "After Modernism: Selections from the Neumann Family Collection," which opened at the Arthur Ross Gallery in January 2025. This exhibition was curated by Prof. Gwendolyn DuBois Shaw.

MELLON OBJECT-BASED STUDIES

THE PROBLEM OF SCALE

FEBRUARY 2, 2024 | PHILADELPHIA MUSEUM OF ART

Prof. Sonal Khullar led a Mellon + Penn + PMA Object-Based Workshop in conjunction with the special exhibition “The Shape of Time: Korean Art after 1989” (October 21, 2023–February 11, 2024) supported by PMA colleagues Hyunsoo Woo, Pappas-Sarbanes Deputy Director for Collections, formerly the Maxine and Howard Curator of Korean Art and the Head of the East Asian Art Department; Elisabeth Agro, Nancy M. McNeil Curator of American Modern and Contemporary Crafts and Decorative Arts; Kate Cuffari, Conservator of Decorative Arts and Sculpture; and Taeyi Kim, Exhibition Assistant, “The Shape of Time: Korean Art after 1989.” ARTH graduate students Sophie Eichelberger, Marina George, Rhea Swain, Lynette Shen, and Vinit Vyas were toured through the exhibition by Agro, Kim, and Woo and treated to a presentation by Cuffari on conservation and installation, followed by a hands-on session with objects and materials. The event concluded with a wide-ranging discussion over lunch about Asian art, curatorial careers, and museum practices.



Do Ho SUH, Seoul Home_Seoul Home_Kanazawa Home_Beijing Home_Pohang Home_Gwangju Home_Philadelphia Home, 2012–present, Private Collection. View One. Image courtesy of the Philadelphia Museum of Art.

METAL/WORK: DIALECTICS OF MATTER AND FORM FALL 2024 | CLEVELAND MUSEUM OF ART

In fall 2024, Profs. Shira Brisman and Sarah Guérin co-taught a graduate seminar called “Metal/Work: Dialectics of Matter and Form.” Focusing on period efforts to exhume difficult-to-unearth materials (gold, silver, gems, etc.) as well as the politics of coordinating such extractive methods, the course interrogated labor as a matter of material sourcing, craft production, social organization, and artistic representation. In late October, the seminar traveled to the Cleveland Museum of Art, supported by the Mellon-PMA grant, where students presented their research and analyses of technical production on a range of objects, including an eleventh-century lead ampulla, a twelfth-century copper bowl with Arabic inscriptions, a colonial-era golden Andean figurine, and a seventeenth-century iron cavalry helmet. Highlights of the trip included a visit to the conservation lab with Dr. Gerhard Lutz and an exploration of metalwork objects in the collection of African art with Dr. Kristen Windmuller-Luna.



Students in the Mellon-funded Metalwork seminar study a fourteenth-century French table fountain at the Cleveland Museum of Art.

PARIS 1874: THE IMPRESSIONIST MOMENT
NOVEMBER 16, 2024 | NATIONAL GALLERY OF ART

Graduate students from Prof. André Dombrowski's Impressionism course traveled to Washington, DC to see "Paris 1874: The Impressionist Moment" at the National Gallery of Art. While there, students met with Mary Morton, exhibit Curator and Head of French Painting. Students were also joined by Scott Allan, Curator of Paintings at The J. Paul Getty Museum, who curated "Gustave Caillebotte: Painting Men," currently at the Musée d'Orsay and traveling to the J. Paul Getty Museum in Los Angeles in the new year.



EARLY BLACK MAKERS
FALL 2024 | NEW ORLEANS, LA

Under the auspices of the Mellon Object-Based Study program, the students in Prof. Gwendolyn DuBois Shaw's graduate seminar, ARTH7881: Early Black Makers, traveled to New Orleans, LA, in November. While there the class visited several venues associated with the triennial exhibition, Prospect, and attended a panel at the Newcomb Art Museum on the history of the tambourine in African American culture. They also visited art collections, including the Ogden Museum of Southern Art and the New Orleans Museum of Art and, conducted research on nineteenth-century African American art. At the Historic New Orleans Collection in the French Quarter, the group was joined by Dr. Mia Bagneris, a native New Orleanian and a professor at Tulane University who is a noted expert on Creole portraiture, for a discussion of contemporary issues around the conservation and display of images of people of color from Louisiana.



Graduate students in Prof. Gwendolyn DuBois Shaw's seminar ARTH7881: Early Black Makers at the Historic New Orleans Collection in November 2024.

INCUBATION SERIES

STRUCTURE

JANUARY 26 – FEBRUARY 24, 2024

From the smallest atom to the very forces which configure our world, we are shaped by structure. Structures may be governing systems or avenues for connection, at once discovered and created, natural and social, open and closed. This exhibition presented the work of four artists who engage with both naturally occurring forms and manmade ones: the microcosmic body of a tree, the violent clashes which constitute American football, the tools we use to protect ourselves from harm, and the remains of routes made by displacement and diaspora. In sculptures, paintings, and video installations, Cooper Campbell, Lin Li, Victoria Antoinette Megens, and Gabe Seamon built and broke structures, exposing and exploring the arrangement of the things that we construct—and that construct us in the process.

“Structure” featured the work of UPenn MFA candidates and was co-organized by Emma Nell Jacobs and Charlie Taylor. It was the twenty-second exhibition in the Incubation Series—a student-led initiative that fosters new ways of making, exhibiting, and seeing art. This exhibition was made possible with the generous support of the College Center for Visual



Victoria Antoinette Megens, Hull, 2023.

Culture and the Department of the History of Art at Bryn Mawr College, and the Department of the History of Art, School of Arts and Sciences, and the Department of Fine Arts, Weitzman School of Design, at the University of Pennsylvania.

BEYOND ARCHIVE

JUNE 7 – JUNE 29, 2024

What exists beyond the reach of documented history? Departing from state-sanctioned, institutionally maintained materials, “Beyond Archive” presented three artists who extended the boundaries of archives through fabricated historical dioramas, cartography rooted in private memories, and the naming and writing of ethnic, gendered bodies. Through the mediums of photography, sculpture, performance, and video installation, Jewan Goo, Gayoung Lee, and marta rodríguez maleck evoked questions on the ethics of alternative archives. Could remembering, forgetting, and reinventing the past be a remedy? What echoes do they cast upon the future?

“Beyond Archive” featured the work of UPenn MFA candidates and was co-organized by Lynette Qiuyang Shen and Star Yixin Song. It was the twenty-third exhibition in the Incubation Series—a student-led initiative that fosters new ways of making, exhibiting, and seeing art. This exhibition was made possible with the generous support of the College Center for Visual Culture and the Department of the History of Art at Bryn Mawr College, and The Sachs Program for Arts Innovation, the Department of the History of Art, School of Arts and Sciences, and the Department of Fine Arts, Weitzman School of Design, at the University of Pennsylvania.



Jewan Goo, The Japanese Botanists Cataloging Korean Endemic Species at Koishikawa Botanical Garden Research Lab, 2024.



“Beyond Archive” opening reception, Friday, June 7, 2024, at Practice Gallery.

Founded in 2015, the Incubation Series is a collaboration between students in the Fine Arts and History of Art graduate programs at the University of Pennsylvania. The series aims to showcase the work of MFA students in focused and conceptually rigorous exhibitions, while also offering an opportunity for History of Art graduate students to expand their curatorial practices. Each academic year, the Incubation Series team

produces several exhibitions throughout Philadelphia’s thriving art scene, allowing participants to build gallery relationships, engage with peers outside of campus, and test innovative exhibition strategies. Exhibitions include small publications and incorporate a variety of public programs, ranging from performances to artist and curator conversations.

FOLLOW INCUBATION SERIES ON INSTAGRAM @THEINCUBATIONSERIES

January 17 - February 9, 2020

Elisabeth Durham
Jane Fentress
Xinyi Hu
Kyuri Jeon
Sonnie Wooden

Hosted by the Incubation Series
All Art/Art History Graduate Students and Alumni welcome
Drinks, Snacks, & Herriment Provided

Thursday, April 4th, 6:30 pm
Slought Foundation

INCUBATION SERIES

THEORIES OF RELATIVITY
JUNE 13 – JULY 21, 2024

How do we connect to ourselves, our communities, and the past? Featuring the work of Rain Jacobson, Alicia Riccio, Em Slater, and Jacob Weinberg, “Theories of Relativity” examined relation as a framework for contact in and across space and time. Relativity here encompassed two connotations, at once emphasizing interdependence—and the shifting, shaping, and mutual inflection implied therein—and modes of kinship and community. Working across video, installation, photography, and mixed media, and employing a range of analog and digital technologies, the artists in this exhibition considered how connection is made both physically and virtually. This exhibition staged a conversation around the generative possibilities of communication, transference, and the matrix of interrelation.

This exhibition featured the work of UPenn MFA graduates and was co-curated by Maggie North and Hilde Nelson. It was the twenty-fourth exhibition in the Incubation Series—a student-led initiative that fosters new ways of making, exhibiting, and seeing art. This exhibition was made possible with the generous support of the Center for Visual Culture and the Department of the History of Art at Bryn Mawr College, and the Department of the History of Art, School of Arts and Sciences, and the Department of Fine Arts, Weitzman School of Design at the University of Pennsylvania.



Alicia Riccio, *Hard Copy: Chapter 5, Chapter 4 (detail)*, 2023-, inkjet prints, pen, marker on paper, dimensions variable, 9.5" x 13"/ea.

SPECIAL ALUMNI EVENT

JEFF KOONS AND HUBERT NEUMANN, IN CONVERSATION WITH
GWENDOLYN DUBOIS SHAW
JANUARY 27, 2024 | HARRISON AUDITORIUM, PENN MUSEUM

In January 2024 the department helped welcome alumnus collector Hubert Neumann (W'53) and internationally renowned artist and Penn grandparent Jeff Koons to campus for a conversation with Prof. Gwendolyn DuBois Shaw in the Harrison Auditorium of the Penn Museum about personal philosophies of art collecting. The two men have been friends since the 1980s, when Neumann first purchased *Cape Codder Troll* from Koons's Statuary series. *Cape Codder Troll* will be featured in the exhibition “After Modernism: Selections from the Neumann Family Collection” at the Arthur Ross Gallery, which is being organized by Gwendolyn and Prof. Peter Decherney of the Cinema and Media Studies Department, with the assistance of students in their fall 2024 seminar, “The Art of Art Collecting.” The evening, which drew almost three hundred in-person and online attendees, was co-sponsored by the Sachs Program for Art Innovation, the Arthur Ross Gallery, and Penn Lifelong Learning.



Jeff Koons, *Cape Codder Troll*, 1986, © Jeff Koons.

SPIEGEL-WILKS SEMINARS

THE ART OF CARE SPRING 2024

At our loneliest and most vulnerable, the arts can provide a lens to intimately explore the work of caring for the human condition. Encounters with an artwork—much like our encounters with one another—may catalyze connection and become a wellspring for healing and shared joy to unexpectedly emerge. This course, taught in spring 2024 as a first-year seminar, offered in collaboration with the Barnes Foundation and Public Trust, explored how art can foster a mutuality of healing and compassion for one another and ourselves, with a specific focus on caregiving and medicine today. Each week, students met at the Barnes Foundation and Penn Medicine and were invited to reflect on the way in which arts institutions can better support those who suffer, as well as the role of the arts and humanities more generally in helping patient and caregiving communities create intentional space to spur introspection and externalize inner grief and private suffering.

VENICE BIENNALE FALL 2024

Prof. Hannah Feldman, accompanied by PhD Candidate Athi Joja, took seven bright-eyed, brilliant undergraduates to Venice to see the sixtieth edition of the Venice Biennale, arguably the world's most important contemporary art event. Curated by Adriano Pedrosa, the exhibition was titled "Foreigners Everywhere," after an artwork by Claire Fontaine, and it turned away from the highly produced videos and lightbox photo installations by very famous artists that have dominated recent biennials to favor textiles, "outsider" and self-taught artists, and artists from places not always centered in the exhibition or the world it charts. For four days, students explored Venice, focusing primarily on the exhibition and the national pavilions that spread across the city. Preparatory study for the trip introduced readings that grounded the dominant themes of the exhibition: decolonization and decoloniality, migration and diaspora, indigeneity, and queerness. In Venice, students selected works for impromptu presentations, and conversation carried over to meals and walks. Upon our return, readings continued, with deeper focus on some of the artists we encountered. Students wrote and published reviews, commenting on each other's opinions and verdicts. They also wrote research papers that focused on either an artist "discovered" at the Biennale, or a curatorial strategy unleashed. At the exhibition, group favorites included the two historical "Nuclei," one focusing on works of modern painting from the so-called Global South that featured figurative forms to focus on human subjectivity. Favorites there included a rarely seen but oft-reproduced painting by Frida Kahlo, sent from Argentina along with its own private guard, as well as

outstanding canvases by Saloua Rouda Choucair, Hamed Ewais, Oswaldo Guayasamín, Ahmed Morsi, Uche Okeke, and Gerard Sekoto. The second historical focus yielded a similar swathe of modern works, now rendered in an abstract idiom. Loved were Huguette Caland, Mohammed Chebaa, Samia Halaby, Anwar Jamal Shemza, Mohamed Melehi, and Ione Saldanha, all of whom evidenced a different notion of abstraction than that featured in Western art historical narratives, illuminating alternative paths of reference and relation. Favorites in the Contemporary Nucleus were numerous, and we especially enjoyed thinking about unknown (to us) figures like Giulia Andreani, the Disobedience Archive, Omar Mismar, Pablo Delano—whose installation about Puerto Rico, *The Museum of the Old Colony*, elicited notably great conversations—and Lydia Ourahmane, as well as the better-known artists Bouchra Khalili, Teresa Margolles, Nil Yalter, and Yinka Shonibare. Group choice for best pavilion went to Nigeria, although everyone enjoyed Albania, Germany, Egypt, and the Netherlands. One student suggested that the course confirmed his desire to be an "art theorist," and others echoed that it confirmed for them that History of Art was the right major, and that a career in contemporary art would satisfy aesthetic and intellectual, not to mention political, desires.



Athi Joja (left) and Logan Saenz (right) admiring works in the "Nucleo Storico: Portraits" section of the Venice Biennale, 2024.

STANDING FACULTY UPDATES

SHIRA BRISMAN

Prof. Shira Brisman was interviewed this past spring in a feature-length podcast entitled [“To Give Shape to a Way of Seeing the Past,”](#) for the series “The Craft of Writing Art History,” hosted by the Clark. In the fall of 2024, the journal *Art History* published a volume she co-edited with Caroline Fowler, “Political Ecologies of Paper in Early Modern Art, 1500–1800.” The volume includes a co-authored introduction and a single-authored essay by Shira. Building on the themes of her forthcoming book, *The Goldsmith’s Debt*, she delivered invited lectures on the relationship between metalwork craft and property at Princeton University and the University of Michigan. In the spring of 2024, she was nominated for a Dean’s Award for Distinguished Teaching by an Assistant Professor.



Prof. Shira Brisman on an enthusiastic visit to the Cathedral Treasury in Hildesheim, Germany, July 2024.

JULIE NELSON DAVIS

Prof. Julie Nelson Davis was delighted to see the translation of *Utamaro and the Spectacle of Beauty* into Chinese as *Meiren ningshi* 美人凝视 this past year. She received a substantial grant from the University Research Fund for research on the Tress Collection of Japanese Illustrated Books, organized two metadata workshops, and developed a bilingual database with IT genius Brian Kirk and grad students Maria Puzyreva and Nick Purgett. The Tress team are part of a Japan Society for the Promotion of Science grant and worked with Japanese scholars for two weeks in August for a bilingual catalogue. Julie gave talks at Colby College, the University of Hamburg, and the Seattle Asian Art Museum, and spent two weeks as a Visiting Professor at the Université Paris Cité. In November, Julie was faculty leader for a Penn Alumni Travel trip to Japan, a highlight for the year. She looks forward to giving a lecture at Case Western in April and to being on sabbatical next year.



Prof. Julie Nelson Davis Studying Yayoi Kusama’s Red Pumpkin on Naoshima Island.

ANDRÉ DOMBROWSKI

Prof. André Dombrowski had a busy year in 2024, celebrating the 150th anniversary of the first Impressionist exhibition in Paris in April/May of 1874. He was part of the scientific committee that helped organize a three-day conference on Impressionism at the Musée d’Orsay in May, at which he also spoke. He also participated in Impressionism-related events this year at the Dallas Museum of Art, the Barnes Foundation, the University of North Carolina at Chapel Hill, and the National Gallery of Art in Washington, DC, and contributed an essay on Impressionist criticism in 1874 to the *Revue de l’art’s* special issue on “Impressionnisme” (no. 223, 2024). With Prof. Jonathan Katz, he co-authored an essay on Gustave Caillebotte’s male nudes for the exhibition “Gustave Caillebotte: Painting Men,” which travels from Paris to Los Angeles to Chicago in 2024–25. In November 2024, André received the Faculty Award of Merit from the Penn Alumni Association for his work with Penn Alumni Travel.



Prof. André Dombrowski (here with Penn’s Interim President, J. Larry Jameson) receiving the Faculty Award of Merit from the Penn Alumni Association on November 15, 2024. Photo credit: Eddy Marengo, Marengo Photo.

IVAN DRPIĆ

In spring 2024, Prof. Ivan Drpić was a member of the Institute for Advanced Study at Princeton. In April, he co-organized a symposium titled “The Byzantine Portrait: Personhood and Representation” with Benjamin Anderson at Dumbarton Oaks in Washington, DC. This event brought together art historians and scholars of literature and theology to explore Byzantine images of individuals across a spectrum of genres and media, both visual and textual. Upon returning from Princeton, Ivan assumed the role of Undergraduate Chair for the department. In September, he and Prof. Kim led a tour of Apulia in Italy for a group of Penn alumni.



Profs. David Young Kim and Ivan Drpić with members of the art history cohort at the Institute for Advanced Study at Princeton. Photo credit: Maria O’Leary.

HANNAH FELDMAN

Hannah Feldman was overjoyed to join the department in the fall of 2024 as the Keith L. and Kathy Sachs Associate Professor of Contemporary Art History. 2024 was a busy year: Hannah advanced work on the major retrospective and catalogue of Huguette Caland (Reina Sofia, Madrid, 2025; Deichtorhallen, Hamburg, 2025–2026); opened an exhibition on the Iranian artist Majid Fathizadeh at Ab-Anbar in London; published in *October* a conversation with several cultural practitioners in Beirut about art and “crisis”; presented her research in cities as far flung as South Bend, Paris, Beirut, Montreal, and Zurich (where she also spoke publicly with Ahlam Shibli and Adam Szymzyck at Shibli’s exhibition at Luma Westbau, the catalogue for which she also wrote); and entered into contract with Duke University Press for an edited volume of experimental art writing co-edited with Rachel Haidu, titled *Touching Paper: Writing Towards Art, Love, and the Weather*. Things at Penn are all still new, but a highlight was taking her brilliant undergraduates to the Venice Biennale.

SARAH GUÉRIN

In winter and spring 2024, Prof. Sarah Guérin was the inaugural Marlène and Paolo Fresco Fellow in African Studies, at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, working on her next book project, which examines the scramble to control access to West African gold by Saharan and Mediterranean political players. The fellowship at Villa I Tatti was especially productive because in recent years the center has nurtured scholarship on African history in a period contemporaneous with the Italian Renaissance – and these initiatives have brought together scholars from all over the world for camaraderie and intellectual exchange. Returning to teaching in the fall brought many enriching opportunities (see page 4), in addition to participating in events to celebrate the Metropolitan Museum of Art’s exhibition “Siena: The Rise of Painting, 1300–1350,” to which Sarah contributed a catalogue essay.



Prof. Sarah Guérin delivering a talk at the Metropolitan Museum of Art in a Sunday at the Met event for “Siena: The Rise of Painting, 1300–1350.”

SONAL KHULLAR

Prof. Sonal Khullar is working on a book on art and war in Sri Lanka as the Hilles Bush Fellow at the Harvard Radcliffe Institute. She was also awarded a Paul Mellon Centre for Studies in British Art Midcareer Fellowship for this project. Her article “Trouble in Paradise: Muhanned Cader’s ISLAND (2016)” was published in *Verge*. She presented her research at Yale, MIT, Princeton, the University of Toronto, the University of Hamburg, the Seattle Art Museum, the India Habitat Centre (New Delhi), Jawaharlal Nehru University (New Delhi), the Archive of Contemporary Art, Architecture and Design (Jaffna), the Lahore Biennale, and Beaconhouse National University (Lahore), and organized a book workshop at Penn on *The Next Monsoon*, a manuscript co-edited with Sarah Besky, Iftikhar Dadi, and Rupali Gupte.



Sri Lanka Archive of Contemporary Art, Architecture and Design, 199 Temple Road, Jaffna, Sri Lanka, 2024. Photo credit: Sonal Khullar.

DAVID YOUNG KIM

Prof. David Young Kim spent 2023–24 as the Felix Gilbert Member at the Institute for Advanced Study (IAS), Princeton, NJ. There he drafted his book project *Lives Found in Translation: Giorgio Vasari in East Asia*, which explores the 1986 rendering of Giorgio Vasari’s *Lives of the Most Excellent Painters, Sculptors, and Architects* (1550/1568) in Korean. David presented this research in the fall Colloquium and for the Josephine von Henneberg Lecture at Boston College. In 2024 David was awarded the qualification of Habilitation in the History of Art at the University of Zurich. His inaugural lecture discussed the seventeenth-century Luso-Brazilian preacher António Vieira and the antipodes as messianic point of arrival. David’s *Groundwork: A History of the Renaissance Picture* (Princeton University Press, 2024) was a finalist for the Apollo Book Prize.

ANN KUTTNER

Prof. Ann Kuttner took up the interim chairmanship of the Graduate Group in Art and Archaeology of the Mediterranean World this past summer; it is a pleasure to work with and advise so closely all of its fine graduate students. She also mentored this summer a gifted university student of ancient Roman history and archaeology from Puerto Rico visiting Penn in the Leadership Alliance program. Two articles were seen to press, one on Roman creation and reception of images of labor (just out), and the other on the cultural relations between Rome and Pergamon in the age of the first emperor, Augustus, with a focus on the Ara Pacis Augustae.

ANA GISELE OZAKI

Prof. Ana Ozaki joined the History of Art Department as an Assistant Professor of Modern and Contemporary Architectural History in July 2024. Before joining Penn, she was a guest speaker at Harvard University’s New Directions in Art History lecture series and at Cornell University and the University of Texas at Austin. She has continued to work on publications and collaborations alongside her most important project to date: welcoming her daughter Inês to the world in March 2024.



HOLLY PITTMAN

Prof. Holly Pittman had a very active 2024: in the spring she gave lectures in Australia on her excavations at Lagash as well as her work on Bronze Age Iran. She also traveled to Sicily, where she participated in a conference on “Etiquette and Manners in Mesopotamia.” During the summer she finished chapters on the al-Hiba legacy excavations in Area G. In October and November she directed a successful sixth season at Lagash, where significant discoveries were made. Beneath the “tavern” reported on last year, a ceramic workshop was found that is industrial in scale. Gradually the character of the southern part of the enormous city of Lagash, which flourished during the middle of the third millennium BCE in southern Mesopotamia, is becoming clear.



Prof. Holly Pittman and Sara Pizzimenti discussing Trench 3, Lagash, November 13, 2024.

GWENDOLYN DUBOIS SHAW

In June 2024, Provost John L. Jackson named Gwendolyn DuBois Shaw, Class of 1940 Bicentennial Term Professor, as the inaugural Faculty Director of the Arthur Ross Gallery. In this role, Gwendolyn welcomed “David C. Driskell and Friends: Creativity, Collaboration, and Friendship,” an exhibition celebrating the legacy of the renowned artist and scholar. In September 2024, she organized a conversation titled “The Women of the Driskell Circle,” supported by a convenings grant from the Terra Foundation for American Art as part of the Contested Bodies series. Shaw also collaborated with Peter Decherney, Edmund J. and Louise W. Kahn Endowed Term Professor in the Humanities, on “After Modernism: Selections from the Neumann Family Collection,” an exhibition developed with students in their co-taught SNF Paideia seminar, The Art of Art Collecting. Opening in January 2025, the exhibition will be presented at both the Arthur Ross Gallery and the Annenberg Center for the Performing Arts. Through these projects, Gwendolyn continues to reimagine the Arthur Ross Gallery as a hub for interdisciplinary exploration and meaningful dialogue across academic fields and communities.

MANTHA ZARMAKOUP

This year Prof. Mantha Zarmakoupi published the edited volume *The Delos Symposia and Doxiadis* (Lars Müller Publishers), the first comprehensive account of the 1960s and 1970s meetings on Delos that put ancient Greek cities at the center of the discussion on sustainable urban planning; submitted for publication the edited volume *Hermogenes and Hellenistic-Roman Temple Building* (University of Wisconsin Press), contextualizing recent archaeological research in Greece and Türkiye, and continued working on her third monograph on the urban development of the late Hellenistic city of Delos. Her excavation at the bouleuterion at Teos (Türkiye, funded by the Gerda Henkel Stiftung) has provided insights into the conceptualization of architecture and politics in the Mediterranean world, which she presented in Istanbul in June 2024 and Stuttgart in November 2024, and part of her exhibition “An Archaeology of Disability,” which was touring in Greece in 2023 and 2024, has found a permanent home at the entrance to the Cotsen Hall at the American School of Classical Studies at Athens.



View of the seats that were part of the exhibition “An Archaeology of Disability” at the entrance to the Cotsen Hall at the American School of Classical Studies at Athens.

AFFILIATED FACULTY UPDATES

VANCE BYRD

Prof. Vance Byrd continued research on his book on the American Civil War and visual culture. He recently spent time in Berlin studying Mark Bradford's *Float* (2019/2024) at the artist's "Keep Walking" solo exhibition at the Hamburger Bahnhof. He also returned to the Gettysburg National Military Park Library to study William H. Tipton's photographic albums and Charles H. Hale's battlefield lectures. In addition to writing about reckoning with the military conflict in America, he is completing an article addressing empathy and investigative aesthetics in the Ukrainian artist collective Open Group's *Repeat After Me* (2022/2024), a video installation which was on view in the Polish Pavilion at the 2024 Venice Biennale.



William H. Tipton, Civil War Veterans and Their Families at a Reunion at Devil's Den, <https://www.loc.gov/item/2018652620/>.

KATHLEEN FOSTER

Kathleen Foster, Robert L. McNeil, Jr., Senior Curator of American Art, and Director, Center for American Art at the Philadelphia Museum of Art, was part of the curatorial team for the recent "Mary Cassatt at Work" exhibition at the Philadelphia Museum of Art in summer 2024, contributing two essays to the catalogue. The exhibition traveled to the Fine Arts Museums of San Francisco in fall 2024 and will appear at the Honolulu Museum of Art in 2025. Currently, Kathy is working on the reinstatement of the American collections (circa 1850–1950) in refurbished galleries, slated to open in 2026.

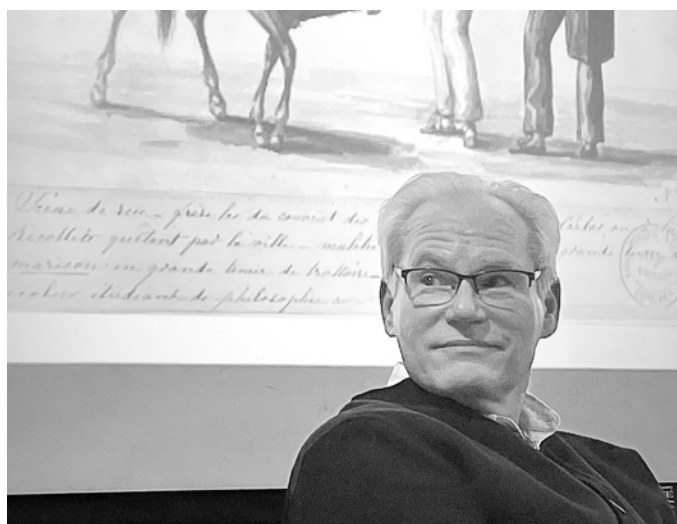
NICHOLAS HERMAN

Throughout 2024, Nick gave multiple lectures relating to research discoveries from the BASIRA (Books as Symbols in Renaissance Art) project, which was launched at Penn's Schoenberg Institute for Manuscript Studies in November of 2023. He also participated in the CIHA congress on materiality in Lyon and served on the vetting committee for Old Master Paintings at Frieze Art Fair in London. Additionally, he spoke at a study day at the Musée du Louvre celebrating the conservation treatment of Jan van Eyck's *Rolin Madonna*, spent five minutes alone with the *Mona Lisa*, and was in the front row of a Taylor Swift concert (all in the same day). In December, he gave a Distinguished Speaker Series lecture in the Department of Art History at Rutgers University and finally reached twenty thousand Instagram followers.

JONATHAN KATZ

Jonathan D. Katz published his *About Face: Stonewall, Revolt and New Queer Art* this year with Phaidon Press, along with several new essays co-authored with his husband, Prof. André Dombrowski, on nineteenth-century French topics.

Over the summer, Jonathan became the Rudolf Arnheim Visiting Professor at Humboldt University in Berlin, where he taught an undergraduate and a graduate course, both in queer studies. This coming May, after six years of research, Jonathan will open his "The First Homosexuals" exhibition at Wrightwood 659 in Chicago, accompanied by a major eponymous text also published by Phaidon. This exhibition will be followed by his *Dispossession in the Americas* exhibition and book, the culmination of the eleven exhibitions in Latin America he organized under funding by an eponymous grant from the Mellon Foundation. Jonathan was named one of the most influential queer leaders in Philadelphia this year by the venerable *Philadelphia Gay News*.



Prof. Jonathan Katz's Colloquium, "What Is a Homosexual? Contested Definition in Late 19th Century Art," November 20, 2024. Photo credit: Mantha Zarmakoupi.

BRIAN ROSE

Last year the ancient site of Gordion in central Turkey was inscribed on the UNESCO World Heritage Site List, reports Prof. Brian Rose, director of excavations there. This prompted a greater interest in Gordion by the media, which filmed four documentaries at the site in summer 2024 – two Turkish, one British, and one French. Excavations in 2024 focused on the monumental South Citadel Gate (ninth century BCE – fourth century CE) and the Mosaic Building, where the rulers of Gordion lived in the sixth century BCE. The conservation of the ninth-century-BCE Terrace Building was nearly completed, while the Gordion Museum was completely refurbished, and a new round of remote sensing showed that the ancient city was far larger than had been thought.



Prof. Brian Rose (right) and Gareth Darbyshire (left) at the excavation of Gordion's South Citadel Gate, with the Midas Mound tumulus in the background.

VISITING SCHOLARS

GONCA ZEYNEP TUNÇBILEK DINCER
NEVSEHIR HACI BEKTAS VELI UNIVERSITY, TÜRKIYE
HOSTED BY PROF. MANTHA ZARMAKOUPI
FEBRUARY 1, 2024 TO JANUARY 31, 2025

Gonca Dincer participated in the 50th ICOM International Committee for Architecture and Museum Techniques Conference in Taiwan, October 6–10. Following her impactful presentation, Gonca was officially accepted as an ICOM member. She has also been selected to present at the RIXARCH Conference in Latvia on March 27–28, 2025. Her research on architecture and museums includes a recently published book chapter on Cappadocia Museums and articles featured in the *NEVU Journal of Social Sciences* and *YAPI*, Türkiye's leading architectural journal.



Gonca Dincer at the 50th ICOM International Committee for Architecture and Museum Techniques Conference.

ROBERTA FERRITTO
UNIVERSITY OF BOLOGNA, ITALY
HOSTED BY PROF. MANTHA ZARMAKOUPI
FEBRUARY 1, 2024 TO OCTOBER 31, 2025

Roberta Ferritto recently made waves at the 30th European Association of Archaeologists conference, held in Rome, August 28–31. As the main organizer of a dynamic session, she united scholars from four countries and twelve prestigious institutions, creating a vibrant platform for interdisciplinary dialogue. The session culminated in an agreement to publish their findings in a compelling new volume titled *Architecture in Mediterranean Seascapes: Cross-Cultural Influences in Antiquity*. Roberta will not only co-edit this important work but will also write a dedicated chapter in her area of expertise, as well as the introduction that highlights the collaborative spirit of the contributions.



Roberta Ferritto at the 30th European Association of Archaeologists conference.

EMERITI UPDATES

DAVID BROWNLEE

In the past year David Brownlee lectured on Gothic revival architecture for the Victorian Society in London, on the architect Horace Trumbauer for the Preservation Alliance in Philadelphia, and on the architecture of medicine for the trustees of Penn Medicine. He completed his term on the boards of the Athenaeum of Philadelphia and the Preservation Alliance while continuing to serve the Beth Shalom Preservation Foundation and the Design Advocacy Group. He is writing essays on the making of Paul Cret's building for the Folger Shakespeare Library and Herzog and de Meuron's Calder Gardens. Both will appear in 2025.



David Brownlee revisits the Royal Courts of Justice, subject of his dissertation and 1984 book.

RENATA HOLOD

Renata Holod is seeing a number of projects through to publication. Among these are: a study of Chungul Kurgan, the story of a nomadic burial mound (qipchaq) on the steppes of Ukraine; an account of the materials for the excavation at Rayy in 1930 by Erich Schmidt and never published, which Renata rediscovered in a subbasement of the Penn Museum; and the second volume of the Jerba project. She is bringing to fruition the study of a Quran found in the Philadelphia Museum of Art and one more on the copy of *Khamsah* by Nizami (NEP 33).

LARRY SILVER

Larry Silver has enjoyed some academic activity in his retirement. A highlight was a Melbourne conference paper, soon to be published on "Materiality and Emotions in Albrecht Dürer's Nuremberg," where his topic focused on three Nuremberg sculptors at St. Sebald's parish church: Adam Kraft, Veit Stoss, and Peter Vischer, each using a different material. He has given lectures at Vassar and Florida State and is the author of a forthcoming book (London: Reaktion) on *Old Age in Art*, a rather appropriate topic for an emeritus professor. In addition to the usual round of essays and reviews, he had a *Doktorvater* moment of pride in fall as three former Penn PhD students presented in a single Dartmouth conference around the topic of Living with Sculpture: Liz Lastra, Laura Tillery, and Miya Tokumitsu. To be closer to grandchildren, Larry and Bettes have moved to Washington, DC, and invited colleagues and friends to stop in.



STAFF UPDATES

DARLENE JACKSON

Darlene graduated with honors from the University of Pennsylvania! Darlene participated in the Liberal and Professional Studies ceremony at the Kimmel Center on Saturday, May 18, 2024. Darlene topped her graduation weekend off by celebrating with the thousands of Penn Graduates on Franklin Field on Monday, May 20, 2024. Way to go, Darlene!



LIBBY SAYLOR

Libby Saylor exhibited her mixed media collages in group exhibitions at FrameWorks Gallery in Philadelphia and the Main Line Art Center in Haverford in 2024. Her work was also featured in 2024 issues of *Humana Obscura* and *Suboart Magazine*. Staying active in the studio, she began and concluded multiple mixed media series throughout the year, ending with a new abstract series of small works on paper. To end out the year, she indulged in a cruise to Bermuda, blissfully reflecting on a year well worked and well spent.



Collage 181, mixed media on paper, 15" x 11", 2024, © Libby Saylor.

A collage of six images arranged in a 2x3 grid. The top row shows a mannequin head in a brown hood, a textured brown ceramic cup, and a painting of a figure in a purple garment. The bottom row shows a group of people at a social event, a vase of purple and yellow flowers, and a group of people looking at a large map or document.

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GRADUATE STUDENT UPDATES

ROBYN BARROW

This year, Robyn finished drafting the chapters of her dissertation. Her essay “The Cloisters Cross and the Walrus Tusk” was highly commended by the British Archeological Association’s Reginald Taylor and Lord Fletcher Prize. She also gave an invited lecture for the Environmental Humanities Lab at Princeton University. Now in her final year in the program, Robyn Barrow is the Paul Mellon Fellow in residence at the Center for Advanced Study in the Visual Arts.

GRANT BRUNER (AAMW)

This summer Grant Bruner was partially supported by AAMW funds to participate in an excavation at the site of Falerii Novi in central Italy. During a four-week excavation from May 27 to June 21, Grant worked in a team led by AAMW alumna Dr. Margaret Andrews to uncover a portion of a marketplace complex along the ancient city’s main thoroughfare. At Falerii, Grant strengthened his excavation skills, gained familiarity with a broad swath of Roman material culture, and honed his interest in metal production and labor in the Roman world. He is very grateful to the Art and Archaeology of the Mediterranean World Graduate Group for supporting this experience.



EDUARDO CARRERA

On October 25, Eduardo Carrera shared his research on artist George Febres at The Second Annual Visual AIDS Research Symposium. A collaboration between MoMA and Visual AIDS, the symposium celebrates the lives and legacies of artists documented in the Visual AIDS Archive, the largest collection of images and biographical information on HIV-positive artists.



Edu Carrera at the Second Annual Visual AIDS Research Symposium.

JALEN CHANG

With help from the department’s summer funding, Jalen traveled to Paris for dissertation research, where he took a shoemaking workshop to better understand the craft of his historical subjects. If art history doesn’t work out for him in the long run, watch out for an ad in forthcoming newsletters’ margins for shoes made-to-measure.



KRISTINA DONNALLY (AAMW)

In spring 2024, Kristina Donnally passed her Master’s exams and moved on to prepping for her PhD exams and dissertation prospectus. She received the Wright-Meyers Fieldwork Scholarship from the American Society of Overseas Research (ASOR), which is helping fund her archaeological work at the site of al-Hiba in southern Iraq. Kristina also presented a paper titled “Beyond the Harem: Unveiling A New Perspective on the Roles of Mesopotamian Palace Women” at the ASOR Annual Meeting in November.

RYAN EISENMAN

Ryan Eisenman remained in Paris as the 2023–26 David E. Finley Fellow at the Center for Advanced Study in the Visual Arts. In January, he co-organized with Sonja Drimmer (UMass-Amherst) *The Medieval Multiple*, a conference hosted at the Index of Medieval Art (Princeton University). He also presented at the Association for Art History and CIHA-Lyon. A highlight of the year was a research trip to Spain and Italy with fellow medievalist Robyn Barrow.



Ryan at the treasury of the Cathédrale de Sens.

ELISA GALARDI

Alongside writing her dissertation in several of Munich's remarkable libraries, in 2024 Elisa presented part of her research on the materiality of Byzantine relief icons at the 36ème Congrès du Comité International d'Histoire de l'Art in Lyon. She also attended a summer workshop in the Svaneti region of Georgia, exploring its rich cultural heritage. In the fall, she was awarded the Carl Zigrosser Fellowship at the Philadelphia Museum of Art.



Elisa Galardi presenting at the Svaneti Museum of History and Ethnography in Mestia, Georgia.

MARINA GEORGE

Marina George spent the summer of 2024 in the Pacific, beginning with O'ahu, Hawai'i for the thirteenth Festival of Pacific Arts & Culture (FestPAC), where she had the privilege of interacting with indigenous artists from across Oceania. In Honolulu, she participated in Art Summit 2024, the precursor to Hawai'i Triennial 2025 (HT25) which brought together artists and curators to unravel the HT25 theme, "Aloha N." Marina then travelled to Sydney, Australia, and on to Aotearoa, New Zealand, where she spent time visiting Pasifika collections at several museums including Te Papa Tongarewa in Wellington.



A reunion with siapo (barkcloth) expert Regina Meredith Fitiao and her beloved dog, Emo, who were part of the American Samoa delegation at FestPAC13.

DAVID MULDER

David presented papers at the Barnes Graduate Symposium, at a workshop on ancient Western Asian glyptic at the Louvre, and at the Annual Meeting of ASOR. He also conducted dissertation research on artifacts and archival records at the Penn Museum, the Louvre, and the Institute for the Study of Ancient Cultures of the University of Chicago. In November he traveled to Şanlıurfa, Turkey, to attend the World Neolithic Congress.



Visiting the early Neolithic site of Karahan Tepe.

MARIA PUZYREVA

Last spring, as Maria Puzyreva was finishing her fellowship at the Philadelphia Museum of Art, she received a research travel grant from Penn's Center for East Asian Studies to conduct archival research in Hawaii. She also gave two talks with her colleague Nick Purgett, one of them at Université Paris Cité. Additionally, Maria worked on the Tress Collection Metadata Project, led by Prof. Julie Nelson Davis, to develop a new database for the Tress collection.



Nick and Maria after giving a talk at Université Paris Cité.

LYNETTE SHEN

Supported by departmental funding, Lynette conducted archival research in Hong Kong and Guangzhou, focusing on contemporary Chinese video art and experimental films. At the Asian Art Archive, Videotage, and the Video Bureau, she closely examined the comprehensive archive of Ellen Pau, a pioneering queer video artist in 1980s Hong Kong whose work remains underexplored. The trip also provided access to previously inaccessible works by artists like Cao Fei, Yau Ching, Anson Mak, and Cheng Xinhao.



Archive of Chinese experimental videos at the Video Bureau (Guangzhou, China).

GRADUATE STUDENT AWARDS

DR. ANTON C.R. DREESMANN FELLOWSHIP FROM THE RIJKSMUSEUM

Nicholas Purgett

CAREER SERVICES 2024 PHD CAREER EXPLORATION FELLOWSHIP, KLEINMAN CENTER FOR ENERGY POLICY, UPENN

Arielle Hardy

CHATEAUBRIAND FELLOWSHIP

Jalen Chang

COLBURN FELLOWSHIP

Helen Wong

ERIC AND CAROL MEYERS SCHOLARSHIP FOR ARCHAEOLOGICAL FIELDWORK, ASOR (AMERICAN SOCIETY OF OVERSEAS RESEARCH)

Kristina Donnelly

INDEPENDENT CURATORS INTERNATIONAL FELLOWSHIP, MARIAN GOODMAN GALLERY INITIATIVE, IN HONOR OF THE LATE OKWUI ENWEZOR

Eduardo Carrera

THE JOY UNGERLEIDER POSTER AWARD AT ASOR (AMERICAN SOCIETY OF OVERSEAS RESEARCH)

Helen Wong

KOLB SOCIETY FELLOWSHIP

Arielle Hardy

THE PENFIELD AWARD

Helen Wong

PENN GLOBAL DISSERTATION GRANT

Jalen Chang

PENN MUSEUM SUMMER STUDENT FIELD FUNDS

Arielle Hardy , Helen Wong

RESEARCH TRAVEL GRANT, CENTER FOR EAST ASIAN STUDIES, UPENN

Maria Puzyreva

SACHS PROGRAM FOR ARTS INNOVATION GRANT

Nina Hofkosh-Hulbert

SALVATORI RESEARCH FUND AWARD

Arielle Hardy

GRADUATE STUDENT DISSERTATIONS DEFENDED

ALISA CHILES

“Dueling Designs: The French–German Rivalry and Modernism in the Decorative Arts, 1890–1939” (Advisors, L. Weisberg and D. Brownlee)

SUNGHOOON (HOON) LEE

“*Escala*: Art, Scale, and Geographic Distance in the Colonial Philippines” (Advisor, D. Kim)

TAMIR WILLIAMS

“Scenes of Stamina: Endurance and Post–Plantation Geographies in Black Contemporary Video Art and Performance Art, 2003 – 2022” (Advisor, G. Shaw)

GRADUATE STUDENT MASTERS PAPERS

EDUARDO CARRERA

“Two Thousand Five Hundred Meters Above Sea Level (or More): Rafael Salas, Rafael Troya, and the Andes Mountain Range in Mid–Nineteenth–Century Landscape Painting” (Advisor, A. Dombrowski)

NINA HOFKOSH–HULBERT

“On Drawing Land: Bartolus de Saxoferrato’s *Tractatus Tiberiadis* (1355) and Bertran Boysset’s *Traité d’Arpentage* (1405)” (Advisor, S. Guérin)

EMMA JACOBS

“‘My House Like a Haven’: Appearance and Opacity in Mildred Thompson’s *Wood Pictures*” (Advisor, J. Katz)

ATHI MONGEZELELI JOJA

“Sekoto’s Mine Boys: Visualizing the Critique of Racial Capitalism” (Advisor, H. Copeland)

LYNETTE SHEN

“Bad Image as Diasporic Home: Yin Chi–Jang’s *Another Clapping* and Ouyang Peixuan’s *The___World*” (Advisor, C. Zhou)

RHEA SWAIN

“The Saccharine Imaginary of Early America: Displaying An Antislavery Sugar Bowl in Philadelphia” (Advisor, G. Shaw)



Graduate students from Prof. André Dombrowski’s Impressionism course visiting “Paris 1874: The Impressionist Moment,” National Gallery of Art, Washington, DC.

UNDERGRADUATE GRADUATED MAJORS AND MINORS

MAJORS

Olivia Baumstein, Jessa Glassman, Victoria Gu, Kavya Kolli, Emma Poveda, Charlotte Stubgen, Aili Waller, Louise Wang

MINORS

Abi Villaquiran Avila, Emilia Bebic, Christina Cunningham, Morgan Curl, Hannah Futeran, Anna Jean Hoppel, Olivia Lee, Malca Harrouche Levitam, Liana Kaye-Lew, Joanna Lin, Vincent Lin, Maurcus McDaniel, Madeleine Rice, Lacey Rivera, Manuella Romero, Arielle Stanger

2024 UNDERGRADUATE SENIOR HONORS THESES

KAISER KE

“Labor in Contemporary American Architecture Firms” (Advisor, V. Grossman)

JOANNA LIN

“Whose Adam and Eve? French Interwar Modernity in the Art of Suzanne Valadon and Tamara de Lempicka” (Advisor, H. Copeland)

QI LIU

“Female Piety and Power: The Depiction of ‘Noli me tangere’ in Ottonian Manuscripts” (Advisor, S. Brisman)

Recipient of the David M. Robb Prize

Recipient of the Stallybrass Prize in the History of Material Texts

EMMA POVEDA

“Will It Fly? Lee Bontecou’s Monuments of Free Fall” (Advisor, S. Brisman)

JAYLA RHODES

“Walter Hood and the Search for Black Radical Imagination in Post-Civil Rights Architecture,” (Advisor, H. Copeland)

JONATHAN SONG

“A Cosmic Garden” (Advisor, J. Katz)

AILI WALLER

“Recovering Josephine Walters (1837–1883): Connection and Loss in Her Painted Landscapes” (Advisor, M. Leja)

Recipient of the Rose Award from the Center for Undergraduate Research and Fellowships (CURF)

ROSE AWARD, CENTER FOR UNDERGRADUATE RESEARCH AND FELLOWSHIPS

AILI WALLER

“Recovering Josephine Walters (1837–1883): Connection and Loss in Her Painted Landscapes” (Advisor, M. Leja)

PHI BETA KAPPA

KYLIE GRIMM, QI LIU, EMMA POVEDA, AND AILI WALLER.

DAVID M. ROBB THESIS PRIZE

QI LIU

“Female Piety and Power: The Depiction of ‘Noli me tangere’ in Ottonian Manuscripts” (Advisor, S. Brisman)

2025 UNDERGRADUATE SENIOR HONORS THESES IN PROGRESS

JOSEPHINE BUCCINI

“Modern Women, Ancient Eve: Faith, Feminism, and the Fall in Mary Cassatt’s *Modern Woman Mural*” (Advisor, A. Dombrowski)

TALIA DESAI

“The Imprint of Ukiyo-e on Mary Cassatt: Delving into Her 1890–91 Prints” (Advisor, A. Dombrowski)

KAITLYNN GILMORE

“Protagonists of the Page: Depictions of Cameo Gems in Italian Renaissance Illuminated Manuscripts” (Advisor, A. Kuttner)

GREER GOERGEN

“Administrations of Judgment and Policing the Body: *The Temptation of St. Anthony*” (Advisor, S. Brisman)

KYLIE GRIMM

“Visualizing the Nile Mosaic at Praeneste: Recontextualizing Spatial Experience and Viewer Interaction” (Advisor, M. Zarmakoupi)

XINYI JIANG

“From Uniformity to Fragmentation: Skin Mutation in Eva Hesse and Mire Lee” (Advisor, J. Katz)

IRMA FLÓRA KISS

“Picturing Gentleness: Édouard Vuillard’s Tactile Pleasures” (Advisor, A. Dombrowski)

LOGAN SAENZ

“ante-labor: the work of refusal in mid-century american art” (Advisor, H. Feldman)

ISABELLA SANCHEZ

“The Colonial Vocabulary of the *Garden of Earthly Delights*” (Advisor, S. Brisman)

LILA SHERMETA

“Fascism and Out Lesbianism: The Portraits of Romaine Brooks” (Advisor, J. Katz)

ANTHONY VARGAS

“Authority, the Wondrous, and Ornamented Space in the Bavarian Rococo Church” (Advisor, A. Kuttner)

2024-25 UNDERGRADUATE ADVISORY BOARD (UAB)

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TALIA DESAI

KAIA FISHER

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DYLAN BROOKE GROSSMAN

VICTORIA GU

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KAVYA KOLLI

JOANNA LIN

QI LIU

EMMA POVEDA

AMANDA RODRIGUEZ

LOGAN SAENZ

LILA SHERMETA

AILI WALLER

SUMMER UNDERGRADUATE TRAVEL HIGHLIGHTS

KYLIE GRIMM

HISTORY OF ART DEPARTMENT SUMMER TRAVEL FUND

During summer 2024, Kylie Grimm traveled to California and Montréal to research Richard Buckminster Fuller's architectural and cartographic innovations. She visited Bucky's estate at Stanford to study the *Geodesic Dome and Dymaxion Map* and later traveled to Montréal to visit the Biosphere, formerly the 1967 World's Fair United States pavilion. These experiences deepened Kylie's understanding of how Bucky's spatial theories and representations challenge conventional mapping, inspiring her art historical research into mapping controversies.



View of Buckminster Fuller's Geodesic Dome structural design of the United States Pavilion at the 1967 World's Fair.

AMANDA RODRIGUEZ

HISTORY OF ART DEPARTMENT SUMMER TRAVEL FUND

Last summer, Amanda Rodriguez embarked on an eight-hour drive across the desert to experience Donald Judd's iconic installations in Marfa, TX. Thanks to departmental funding, she gained insight into Judd's retreat from the minimalist NYC art scene to the small, isolated Mexican American community. By bringing her mother along, the trip also evoked memories of agricultural work that once passed through Marfa, long before its transformation into a hub for contemporary art.



ISABELLA SANCHEZ

HISTORY OF ART DEPARTMENT SUMMER TRAVEL FUND

Isabella Sanchez conducted preliminary research in Madrid and Vienna pertaining to her undergraduate honors thesis, focusing on Hieronymus Bosch's *The Garden of Earthly Delights*. Her thesis investigates the extent to which fifteenth-century colonial dynamics appear in Bosch's critique of human behavior. Although direct colonial influence remains speculative, Isabella examined period attitudes toward exploration and hybridity through Bosch's iconography. Key research sites included the Prado, Reina Sofia, and Albertina Libraries and Museums, which provided essential contextual resources.



Hieronymus Bosch, *Tree Man (detail)*, 1500-1510, pen and brown ink, Albertina Museum, Vienna.

VICTOR TSAO

THUNE SUMMER TRAVEL AWARD

In May, Victor Tsao researched/visited sites on the path of the Fourth Crusade (1202-1204), inspired by Prof. Guérin's ARTH 2400: Medieval Art lecture course. He visited key sites in Istanbul, Venice, Ravenna, Florence, Rome, and the Vatican, including the Hagia Sophia, San Vitale, and the Basilica of St. Mark. This experience deepened his understanding of how the Fourth Crusade shaped the artistic and cultural landscapes of Europe, highlighting the profound connections between art, religion, and politics in the medieval world.



Victor in the Basilica of San Vitale, Ravenna.

UNDERGRADUATE EVENTS

CAREERS IN ART HISTORY: MUSEUMS, GALLERIES AND AUCTION HOUSES
MARCH 27, 2024

This event, sponsored by the Undergraduate Advisory Board, featured speakers: Erica Battle, John Alchin and Hal Marryatt Curator of Contemporary Art, Philadelphia Museum of Art; Annie Ma, Associate, Global Fine Arts, Sotheby's, New York; Mallika Sagar, Specialist and Auctioneer, Pundole's Auction House, Mumbai; and Zoe Ryan, Daniel W. Dietrich II Director, Institute of Contemporary Art, University of Pennsylvania. This event was sponsored by the UAB and organized by Prof. Sonal Khullar, Undergraduate Chair in the History of Art.

2024 HISTORY OF ART END OF THE YEAR SOCIAL



Students gathered on May 6, 2024, in Jaffe 113 to celebrate another successful year.

CAREERS IN ART HISTORY PANEL NOVEMBER 18, 2024

On November 18, 2024, four representatives of the Undergraduate Advisory Board—Victoria Avanesov, Kaia Fisher, Dylan Grossmann, and Irma Flóra Kiss—along with Undergraduate Chair Ivan Drpić, organized a panel on careers in art history. The discussion focused on art criticism and other forms of art writing beyond academia. The panel featured four speakers: Nikki Columbus, a freelance art critic and curator; Paul Galvez, an art historian and art critic affiliated with the Institute for Advanced Study at Princeton; Athi Mongezeleli Joja, an art critic and PhD candidate at Penn; and Judith Stein, a freelance art critic and curator. The speakers shared their experiences with an engaged audience of majors and graduate students in the History of Art, addressing a range of topics from social activism to the changing nature of art publications and the challenges posed by the digital age.

Careers in Art History
MUSEUMS, GALLERIES, AND AUCTION HOUSES

Erica Battle
JOHN ALCHIN AND HAL MARRYATT CURATOR OF CONTEMPORARY ART, PHILADELPHIA MUSEUM OF ART

Annie Ma
ASSOCIATE, GLOBAL FINE ARTS, SOTHEBY'S, NEW YORK

Mallika Sagar
SPECIALIST AND AUCTIONEER, PUNDOLE'S AUCTION HOUSE, MUMBAI

Zoe Ryan
DANIEL W. DIETRICH, II DIRECTOR, INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA

MARCH 27, 2024
5-6:30PM, FOLLOWED BY RECEPTION
JAFFE 113

SPONSORED BY THE UAB, ORGANIZED BY THE UG CHAIR IN THE HISTORY OF ART

NOVEMBER 18, 2024 | 3:30-5 PM | JAFFE 113
CAREERS IN ART HISTORY
panel

NIKKI COLUMBUS
FREELANCE ART CRITIC, WRITER, AND CURATOR

PAUL GALVEZ
ART HISTORIAN AND ART CRITIC, IAS AT PRINCETON

ATHI MONGEZELELI JOJA
ART CRITIC AND PHD CANDIDATE IN THE HISTORY OF ART AT PENN

JUDITH STEIN
FREELANCE ART CRITIC, WRITER, AND CURATOR

PLEASE JOIN US FOR A DISCUSSION ON CAREERS IN ART WRITING BEYOND ACADEMIA
ORGANIZED BY PROF. IVAN DRPIĆ AND UNDERGRADUATE ADVISORY BOARD MEMBERS
VICTORIA AVANESOV, IRMA FLÓRA KISS, KAIA FISHER, AND DYLAN GROSSMANN

PROGRAM NEWS

CENTER FOR THE ANALYSIS OF ARCHAEOLOGICAL MATERIALS (CAAM)

2024 was another successful year for the Center for the Analysis of Archaeological Materials (CAAM). CAAM hosted its annual End-of-Year Student Showcase in April, celebrating undergraduate and graduate student research. The event brought together a vibrant scientific community of students, museum staff, and faculty. In May, seniors Mac McKillip and Lauren Davis graduated with a Minor in Archaeological Science. In June, CAAM faculty Vanessa Workman curated the Penn Museum's spotlight gallery with a new exhibit, "Clues Left In Bronze," featuring unique copper alloy objects from the site of Ur in Mesopotamia. The corrosion on these objects preserved small remnants of organic materials called pseudomorphs, or "ghost structures." These remnants reveal details about organic archaeological objects that are otherwise invisible because of decay. September 2024 marked CAAM's tenth anniversary! Over the past ten years, CAAM has taught archaeological science to over two thousand Penn undergraduate and graduate students and expanded its curriculum, student programming, instrumentation, and laboratory and field research opportunities.

SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES (SIMS)

The Institute's many activities in 2024 included a wide array of events and achievements related to the History of Art Department. The weekly Coffee with a Codex and monthly Online Lecture series continue to engage audiences from beyond Penn's walls, while our November symposium, dedicated to the circulation of manuscripts through time and space, brought together sixteen distinguished speakers and dozens of participants. The Institute's journal, *Manuscript Studies*, has entered its tenth year of existence and as of January 1, 2024, is entirely open access. In October, SIMS partnered with the Research Data and Digital Scholarship division of Penn Libraries to organize a multi-day workshop on South Asian manuscripts and automated text recognition. Finally, the VCEditor project, which consists of a widely used web application for constructing collation models of manuscripts, has been awarded a major grant from the National Endowment for the Humanities, which will enable its long-term sustainability and growth.



Participants examine manuscripts from the Kislak Center's collection at the South Asia Studies Digital Humanities Workshop, October 10, 2024.

VISUAL STUDIES (VLST)

In May 2024, the twenty-first Visual Studies class graduated one senior, Theresa Kong. In summer 2024, four students participated in internships — Priya Bhavikatti, Agustina Hufschmid, Nadia McGrath, and Diana Mota. In April 2024, artist Marlenee McCarty presented the annual Visual Studies Lecture. In the same month, psychologist Michele Sinico of the IUAV, Venice, presented a lecture, "Stories from the User Lab: Inclusivity and Sustainability in Design," co-hosted with the Wharton Neuroscience Lab.

ALUMNI UPDATES

LEE ANN CUSTER (PHD'21) is completing her NEH Collaborative Humanities Postdoctoral Fellowship at Vanderbilt University. For the last year and a half, she has served on the Advisory Board of the Urban Humanities Network, which is planning its second (Un)Conference at Washington University in St. Louis in fall 2025. Join us!

TERRILL WARRENBURG CYDYLO (BA'16) works at Sean Kelly gallery in New York as the Art Fairs and Special Projects Manager overseeing to the gallery's participation in ten to twelve international fairs per year, as well as numerous large-scale projects. Terrill is also launching a freelance company to work on artwork and graphic design projects.

DEBORAH MAUSKOPF DELIYANNIS (PHD'94) has been named the Donald A. Rogers Professor of History at Indiana University. She is spending 2024-25 as a fellow at the National Humanities Center, working on a project entitled, "To Rival the Temple of Solomon: Splendid Churches and Bishops in Early Christianity."

KRISTEN (WEBSTER) DUCKETT (BA'01) lives in northern Virginia and leads the People & Talent function at Cavnue, a tech startup focused on building the future of roads. Her sixteen-year-old daughter, Emma, is enjoying her AP Art History class this year, and they enjoy comparing notes about what she is learning.

OLIVIA DUDNIK (MA'18) is an Exhibitions Coordinator at the National Gallery of Canada. She has worked on several groundbreaking exhibitions focusing on contemporary Canadian and American Indigenous art, as well as assisting with the Governor General's Awards in Visual Art and Media Arts. This is also her fifth year of being the sub-editor for the US exhibitions section of the newsletter for the Association of Historians of Nineteenth Century Art.

ELISHA DUMSER (PHD'05) was promoted to Professor in the Myers School of Art at the University of Akron, OH, effective August 2024.

MICHAEL FALCETANO (BA'12) joined the faculty of the History and Global Studies Department at The Hun School of Princeton. He lives in Lawrenceville, NJ, with his wife, Amelia, also a teacher at The Hun School. Having married a French teacher, he owes no small debt to Dr. Renata Holod, who once advised, "French is a Romance language, so just deal with it."

ROKSANA FILIPOWSKA (PHD'19) published "[Being Present with Art: Mindful and Interactive Engagement with Art Lowers Stress While Increasing Attention and Belonging](#)" in the *Journal of Museum Education*. Following the publication, Filipowska demonstrated the BPWA method at Art and Observation, an

international conference on art's potential to transform hospitals and health care, which took place in Rome in November 2024.

JOHN HAZARD FORBES (BA'74) spent all of 2024 being more handsome than ever.

NATASHA RUIZ-GÓMEZ (PHD'06) recently published *Pathology and Visual Culture: The Scientific Artworks of Dr. Jean-Martin Charcot and the Salpêtrière School* (Pennsylvania State University Press, 2024). She is also currently serving as Editor of *The Sculpture Journal*.

KENDRA GRIMMETT (PHD'22) became an Assistant Teaching Professor of Art History at Ball State University in Muncie, IN. Her article "The Images and Interventions of Adriana Perez in the Rockox Collection," was published in the *Nederlands Kunsthistorisch Jaarboek*, in volume 74 on Women: Female Roles in Art and Society of the Netherlands, 1500-1950.

LARISA GROLLEMOND (PHD'16) was promoted to Associate Curator of Medieval and Renaissance Manuscripts at the Getty Museum, and in 2024 she curated "Blood: Medieval/Modern" and "Rising Signs: The Medieval Science of Astrology" both at the Getty Center.

SOLEIL HAWLEY (BFA'19) is an analyst on a research team at the Penn Cultural Heritage Center that received a National Leadership Grant from the Institute of Museum and Library Services. This grant enables the PennCHC to implement the [Museums: Missions and Acquisitions \(M2A\) Project](#), an unprecedented three-year national study that will create an evidence-based framework for the future collecting decisions of U.S. museums.

MARINA ISGRO (PHD'17) was promoted to Curator of Media and Performance Art at the Hirshhorn Museum and Sculpture Garden. In 2024, she opened two shows at the museum: "Revolutions: Art from the Hirshhorn Collection, 1860-1960," and "OSGEMEOS: Endless Story."

PENNY H. JOLLY (PHD'76) curated an exhibition titled "Growing Up in a Renaissance Palazzo: Childhood in Italy, 1400-1600" for the Hyde Collection in Glens Falls, New York (October 5, 2024-January 5, 2025). Making use of the Ages of Wo/Man trope to organize the exhibition, she combined loan works from institutions like the Boston MFA, Cleveland Museum, Yale University, and others with the Hyde's own Renaissance holdings, exploring infancy, childhood, and adolescence in Renaissance Italy. Besides public tours, she also presented a lecture titled "Dressing the Renaissance Child: From Swaddling to Codpieces."

RAMEY MIZE (PHD'23) was recently promoted to Associate Curator of American Art at the Portland Museum of Art, ME, where she organized three exhibitions that opened in 2024:

“Jeremy Frey: Woven,” “Peggy Bacon: Biting, never Bitter,” and “Braiding the Land.” “Woven” is now on view at the Art Institute of Chicago, the second of a three-venue tour. In December of 2023, Ramey and her husband welcomed the arrival of their son, Theo; life has been extra busy and extra wonderful ever since!

STEPHENNIE MULDER (PHD’08), Associate Professor of Islamic Art at The University of Texas at Austin, received an NEH Fellowship for her book project “The Ceramics of Balis,” which will publish a study of the Islamic ceramics excavated at medieval Balis, Syria. She also received a seed grant from the Vice President for Research at the University of Texas at Austin for the production of a video game based on the excavation. During summer 2024 she worked with a UT Austin-based team to develop a short, playable demo for the game.

EMILY NEUMEIER (PHD’16) published a volume she co-edited with Benjamin Anderson, titled *Hagia Sophia in the Long Nineteenth Century*. As the newest installment of the Studies in the Ottoman Empire series from Edinburgh University Press, this volume is dedicated to the memory of Bob Ousterhout, who contributed the final chapter in the book: “Temple of the World’s Desire: Hagia Sophia in the American Press, c. 1910–1927.”

JULIA PERRATORE (BA’03) was promoted to Associate Curator in the Department of Medieval Art and The Cloisters at The Metropolitan Museum of Art.

JILL VAUM ROTHSCHILD (MA’14, PHD’21) started as an Associate Curator at George Washington’s Mount Vernon after completing a Luce Curatorial Fellowship at the Smithsonian American Art Museum, where she has been based since January of 2023. At Mount Vernon, she has been developing a new exhibit on the history of enslavement at the site and working to study and grow the collection of fine and decorative art.

ERIN SCHONEVELD (MA’08, PHD’12), Associate Professor and Chair of East Asian Languages and Cultures, and Associate Professor of Visual Studies at Haverford College, was named the [2024 NCAA Division III Faculty Athletic Representative Association \(FARA\) Newcomer of the Year](#). She also published the article “Collecting Japanese Posters: Erin Schoneveld in Conversation with Merrill C. Berman,” in *Impressions*, vol. 45, no. 2 (2024): 62–97.

PAUL SCOTTON (PHD’97) reports that his archaeological excavation and field school at Lechaion Harbor in the Corinthia, Greece, was awarded a \$500,000 grant from the National Science Foundation for its new Build and Broaden Program. This grant will enable under-represented students to participate in ongoing research on site at Lechaion, analyze in laboratories the samples they take in the field, and present their findings at conferences. The project is a bridge between humanities and STEM.

MARIANNA SHREVE SIMPSON (BA’71) taught a Penn graduate seminar on Islamic manuscripts using the collections at Penn and the Free Library of Philadelphia, and an intensive version of the same for the Rare Book School. She gave the Calderwood Lecture at Boston College and remote talks for the Virtual Islamic Art History Seminar Series, the Schoenberg Institute for Manuscript Studies, and the TeTra Text and Transmission Seminar. She also published several articles.

Freed from fifty-five years of teaching when we stepped down from co-directing the Critical Conservation Program at Harvard’s Graduate School of Design, **SUSAN SNYDER (ARCH MA’73)** and **GEORGE THOMAS (PHD’75)** spent much of what would have been the spring semester touring Paul Watson’s Florence and Allan Ceen’s Rome, followed by a friend’s wedding in northern Spain. There they found David Robb’s line of Visigothic churches along the southern edge of the Basque hills. Their fall ended with lunch with James O’Gorman and Susan Danly, who send greetings to the Penn community.

LAUREL TAYLOR (AAMW, PHD’00) recently co-edited the volume [Consumption, Ritual, Art, and Society](#) (Brepols, 2023), which offers new interpretive approaches to understanding the role of food within Etruscan society. Her chapter “Beyond the Banquet, Beyond the Tomb: Typologies of Feasting in Etruscan Visual and Material Culture” considers depictions of food and feasting within funerary art.

COLLOQUIA 2024

ANDRÉ DOMBROWSKI | FEBRUARY 23

“Photosculpture: Machine Made Portraiture in the 1860s”

TYLER SHINE | MARCH 29

“Infinite Radius: Alma Thomas’s Homeplace and Garden”

MANTHA ZARMAKOUPI | APRIL 5

“Making It Public: The Bouleuterion at Teos, Turkey”

SONAL KHULLAR | APRIL 19

“An Unnatural History of Ceylon”

ELLIOT MACKIN | APRIL 26

“Seeing Christ Queerly: Power and the Pathetic Image in Byzantine Art”

DAVID YOUNG KIM | SEPTEMBER 11

“Giorgio Vasari in South Korea: Translation, Life-Writing, and Art History”

SARAH GUÉRIN | SEPTEMBER 18

“Reaching for the stars, and failing: Enamels, circa 1300”

SHIRA BRISMAN | SEPTEMBER 25

“Unlinking the Chains of Concordance”

HANNAH FELDMAN | OCTOBER 9

“The 1001st Night of Scheherazade, a tale told in dots and shapes”

NICHOLAS HERMAN | OCTOBER 16

“Renovation/Divination: Mosaics in Venetian Renaissance Painting”

ANN KUTTNER | OCTOBER 23

“Shiny Worlds, Gleaming Histories in Friendly Hands: The Boscoreale Cups at Their Roman Tables”

EMILY NEUMEIER, TEMPLE UNIVERSITY | OCTOBER 30

“Restoring the Ottoman Baroque: A History of Architectural Renovation in Istanbul’s Mosques”

LUKE FIDLER, UNIVERSITY OF SOUTHERN CALIFORNIA | NOVEMBER 13

“Face and Place: Carving the Twelfth-Century Landscape”

JONATHAN D. KATZ | NOVEMBER 20

“What Is a Homosexual? Contested Definition in Late 19th Century Art”

JALEN CHANG | DECEMBER 4

“Artists, Shoemakers, Castles: The Paris Commune and the ‘Foot as It Should Be’”

IN MEMORY OF

ELLIOT JAFFE

It is with great sadness that members of the Departments of History of Art and Cinema and Media Studies learned that our longtime supporter Mr. Elliot Jaffe passed away on November 29, 2023. Mr. Jaffe was a graduate of the Wharton School ('49) at the University of Pennsylvania, and, together with Mrs. Roslyn Jaffe, his partner in life, business, and philanthropy, he founded Dress Barn. Dress Barn began as a visionary act of entrepreneurship in the world of clothing retail, and just as they transformed the world of clothing retail, so Elliot and Roslyn Jaffe have challenged and inspired our intellectual community with their commitment to art education, educational access, and making big dreams a reality.



Jaffe family in front of the Elliot and Roslyn Jaffe History of Art Building, 1994.

Many of us knew Elliot Jaffe personally because he and Roslyn tended the growth of our department with both care and interest.

The Jaffes served for several years, along with other alumni, on an advisory board for the department. We knew Elliot Jaffe as a man of strong and clear ideas, great generosity toward and interest in our department, fabulous stories, and a terrific sense of humor. Elliot told of being steered toward department stores while at Penn by Craig Sweeten, who was then serving in the University's Placement Service. He also described Sweeten as helping him navigate the barriers of anti-Semitism he encountered. In a lovely coincidence, Sweeten's office was located in what is now the Jaffe Building, beloved home of the Department of the History of Art.

The Jaffes helped shape our department at a key moment when there was a plan afoot to move History of Art from its offices in Meyerson Hall to a building in need of renovation. Tony Atkin had done a preliminary design for both the renovation and the construction of a new wing. After learning about this plan, Elliot wanted to come to Philadelphia to learn more. Atkin presented the design over breakfast at the faculty club before walking Elliot to the site, and by lunchtime, he was ready to commit to the project that resulted in the Department of History of Art being one of the very first departments a student encounters when they set foot on Penn's campus.

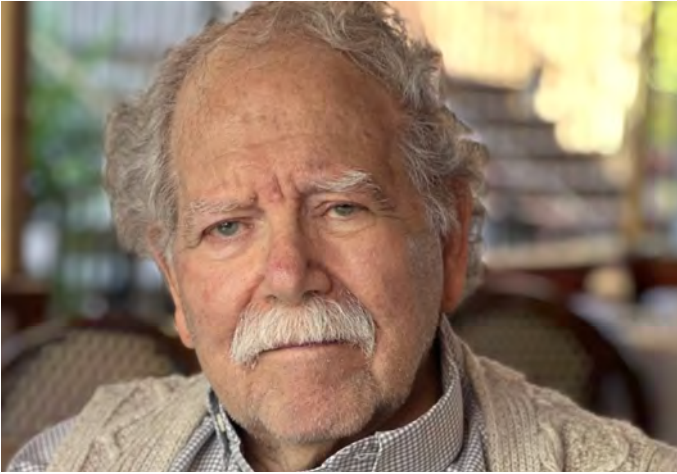
Some years later, still feeling that not enough students had encountered art during their time at Penn, Elliot expressed a desire to endow a professorship that was initially in Contemporary Art, and that eventually became the Elliot and Roslyn Jaffe Endowed Professorship in Film Studies. This,

along with public programming funds that accompanied the Jaffe professorship, supported not only the expansion of the curriculum in History of Art into the realm of moving images, but also fostered the nascent Program of Cinema and Media Studies, which became a department in its own right in 2023.

Mr. Jaffe served on the Board of Advisors at Penn Arts and Sciences, and although he did not have the opportunity to take many humanities courses while a student at Penn, he cultivated a knowledge and love of art over the course of his life and felt compelled to try to help students such as himself discover arts and humanities courses during their college years.

As Mr. Jaffe stated in a winter 1994 interview for the School of Arts and Sciences, "I didn't have room for any art or music appreciation courses in my schedule but, to be honest, since no one had ever planted the seed, I probably wouldn't have taken them up on my own. And when I got out of Wharton, I was really charging ahead to make up for the years I had lost to the military and the war. It was only many years later that I realized just how I had deprived myself of the fullness and richness that the arts can bring to life. As a result, I understand what it is to come out of the cultural desert, so to speak, and now that I can make a contribution, I want it to be in an area that I missed, such as History of Art."

IN MEMORY OF



RICHARD BRILLIANT

On August 8, 2024, former History of Art professor Richard Brilliant died at the age of 94. One of the most outstanding Roman art historians in North America, he spent six years with the Penn department, rising from Associate Professor to Full Professor and Department Chair between 1963 and 1969. He also received the Christian R. and Mary F. Lindback Award for Distinguished Teaching during his tenure at Penn. In 1970 he moved to Columbia University and retired from full-time teaching there in 2004. He did much to further the study of Greek and Roman art as a vital intellectual component in our department and outside it. (And all through the 1990s, anyone teaching Classical art with slides was indebted to the superb teaching collection he had built up!) A signal mark of the imprint that Richard Brilliant left on the study of the arts of the Roman world was his mentoring of graduate students. They went on to fill positions all over the US, including at Penn: Elizabeth Bartman was Assistant Professor, and Professor C. Brian Rose of Classical Studies, a member of the ArtH Graduate Group, wrote his dissertation for Richard Brilliant also.

Dr. Brilliant graduated from Yale College in 1951 with a Bachelor of Arts degree in Classical Civilization. He earned a Legum Baccalaureus (LLB) degree from Harvard Law School in 1954. Returning to Yale, he pursued graduate studies in archaeology and art history, earning an MA in 1956 and a PhD in 1960. Among his numerous awards, he received in 1967 a Guggenheim Fellowship for his project on Roman imperial sculpture and coinage and a Rome Prize from the American Academy in Rome (1960–1962), where he remained a frequent visitor.

He is survived by his wife, Eleanor; his four children, Stephanie (Stephen), Livia (Tom), Franca (Seth), and Myron (Nady); twelve grandchildren; and seven great-grandchildren.

The family requests that donations be made to the Avery Architectural and Fine Arts Library at Columbia University or to the Metropolitan Museum of Art in his memory.

AARON WUNSCH

Aaron Wunsch, 53, of Philadelphia, award-winning architectural historian and preservationist and Associate Professor in the graduate program of the Department of Historic Preservation at the University of Pennsylvania's Weitzman School of Design, died Friday, September 20, 2024, of gastric cancer at his home in Germantown.

An expert on landscape architecture and the documentation of historic architecture, Professor Wunsch made detailed on-site inspections and took deep dives into public and private archives of all kinds to establish the nature and value of old structures. He focused much of his attention on abandoned industrial buildings, old cemeteries, Quaker meeting houses, unique rowhouses in South Philadelphia, and churches all over the city.

Aaron Vickers Wunsch was born December 22, 1970, in Cambridge, MA. He earned a bachelor's degree in history at Haverford College in 1992, master's degree in architectural history and certificate in historic preservation at the University of Virginia in 1996, and doctorate in architectural history at the University of California, Berkeley, in 2009.

He joined Penn's Department of Architectural History as a Visiting Assistant Professor in 2008, lectured for the graduate program on historic preservation at the School of Design, and later became an Associate Professor for the graduate program. He was also a cherished member of the Graduate Group in the History of Art Department in the School of Arts and Sciences at Penn.

He won awards, including in 2023 from the Philadelphia chapter of the American Institute of Architects for "significant contribution to the preservation of Philadelphia's built environment." He also consulted, served on boards, earned grants, ran seminars and conferences, and served fellowships at Penn, Swarthmore College, the Library Company of Philadelphia, and other places.



Professor Wunsch (left) and his son, Elias, always liked a challenge, such as this one in England. Courtesy of the family.

COMMEMORATIVE CONFERENCE

BYZANTINE CAPPADOCIA: “VISUALIZING COMMUNITY”
FROM LOCAL AND TRANSREGIONAL PERSPECTIVES,
A CONFERENCE IN MEMORY OF PROF. ROBERT G.
OUSTERHOUT

In July 2024, an international conference in memory of Bob Ousterhout was held in Cappadocia, Türkiye. It was co-organized by Ivan Drpić, Anna Sitz (PhD AAMW '17; now at the Universität Tübingen), and Tolga Uyar (Professor of Art History at Nevşehir University), in collaboration with Ferda Kolatan (Associate Professor at the Weitzman School of Design). Fifteen specialists of the medieval period in the region gave papers, which ranged from synthetic views of the historical region as whole to critical reassessments of the historiography of the rock-cut monuments of Cappadocia, to detailed studies of particular monuments. Ferda Kolatan's paper presented student projects from his Design Studio class, showing that students today continue to draw inspiration from the “cave” architecture of Cappadocia. Speakers reflected on Bob Ousterhout's unparalleled contributions to the study of Byzantine Cappadocia, on his dedication to the preservation of monuments in the region, and on his commitment to educating the next generation of Byzantine art historians. This conference, the first on Byzantine Cappadocia to actually take place in the region, aimed to keep Bob Ousterhout's efforts on these matters alive, even if he himself is no longer with us.



Conference participants visit a Byzantine church undergoing restoration.



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.



SPRING 2025 NEWSLETTER

HISTORY OF ART DEPARTMENT
UNIVERSITY OF PENNSYLVANIA
