

spring 2026 newsletter  
history of art department | university of pennsylvania

# S26



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## history of art newsletter | spring 2026

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Front cover: Huguette Caland, *Espace Blanc II and Espace Blanc I*, 1984.  
As installed at the Museo Nacional Reina Sofia, Madrid, 2025.

Top: "The First Homosexuals: The Birth of a New Identity, 1869–1939"  
exhibition opening at Wrightwood 659. Photo by Daniel Eggert.



## letter from the chair

Dear Alumni, Colleagues, Students, and Friends,

You will find in these pages our annual greetings and updates from the History of Art at Penn. It's been my pleasure to serve as Interim Chair for this academic year, appreciating every day the amazing research and teaching that is being undertaken inside the Jaffe Building and beyond. First, I'd like to thank Julie Nelson Davis for the dedication she demonstrated as Chair for the past three years. Worry not, everyone—she will return on July 1, 2026, for her second term, and we all owe her gratitude in advance for her service. Many thanks to Darlene and Libby for being, as ever, the stalwarts of the department.

2025 has been one of those years with lots of ups and downs. As all of academia, our department, too, had to withstand an onslaught of threats, both large and small, to our core mission. We have faced them by leaning on one another, every day; thankfully, classroom content remains a faculty matter, as it should be. And, to be sure, there *were* things to celebrate this year, as this newsletter demonstrates. The highlights include that our Jaffe History of Art Building turned thirty—a special occasion we marked with a celebration on May 16. Julie tells us more about the event in the pages that follow.

It's my great pleasure to announce that Shira Brisman was promoted to Associate Professor with tenure as of July 1, 2025, and that three colleagues received endowed chairs this year: as of July 1, Julie Nelson Davis is the Paul F. Miller, Jr. and E. Warren Shafer Miller Professor of History of Art; Ivan Drpić the Cecil L. Striker Associate Professor of History of Art; and Gwendolyn DuBois Shaw the James and Nan Wagner Farquhar Professor of History of Art. Congratulations to them all!

Please find detailed in these pages the many other achievements by our students, colleagues, and alumni. Our opening this year is devoted to our scholar-curators and gives just a small sampling of the many curatorial endeavors that have resulted in inspiring exhibitions and other displays this year alone.

This time around, we have tried to integrate all members of our community and have held dinners for our visiting and non-standing faculty, and organized pizza socials when our majors and minors could intermingle with the graduate students and faculty. It is my hope that these events become a more regular feature of departmental life. Our Thune Lecture Series in the History of Art also got off to a great start with two events in the fall (see more inside!), thanks to the generous support of Richard M. Thune, C'69, and Lindsey Thune, parents, who provide the funds for the series.

Last but not least, I want to thank our other supporters in 2025 as well: Anonymous; The Institute for Aegean Prehistory; Emily J. Kim, C'13; 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; and William R. Valerio, G'87, WG'04.

With the very best wishes for a successful year,

André Dombrowski  
Interim Chair and Francis Shapiro-Weitzenhoffer Professor of 19th Century European Art

## 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.



**CUR**

**ATO**

**RIAL**

highlights from 2025



Prof. Hannah Feldman’s graduate seminar in New York City, looking at the work of Huguette Caland and Dorothy Salhab Kazemi at Salon 94. Photo by Clare Wiesen.

## huguette caland: a life in a few lines

**Prof. Hannah Feldman** opened “Huguette Caland: A Life in a Few Lines” in February at the Museo Nacional Reina Sofía in Madrid and again at the Hamburg Deichtorhallen in October (in September 2026, the show will wrap up its tour at the Hammer Museum in Los Angeles). Accompanied by a major scholarly publication on the artist, the exhibition was recently named one of the top ten of 2025 by *Artforum*. Based on over five years of research across three continents, the exhibition presented the first major survey (with close to three hundred works) of the Lebanese–French–American artist, Huguette Caland, who was born in 1931 and died in 2019, having spent a full life split between her natal Beirut, Paris, and Venice, Los Angeles. Although Caland worked prolifically during that period and was friends with leading artists in each city, it has only been in the last ten years that her work has begun to achieve the major acclaim she deserves, with paintings acquired by

institutions like Tate, Musée National d’Art Moderne in Paris, the Met, MoMA, and so forth. Working across media including painting, drawing, and sculpture, but also fashion, interior decor, and textile design, Caland produced an enormous oeuvre centered around concerns with the female body, the relationship between abstraction and figuration, and written language. The exhibition articulated a through line across these foci, highlighting as well narratives about death and aging, migration, the economies of art making and canon formation, and community.



Detail of Gustave Caillebotte, *Paris Street: Rainy Day*, 1877. Art Institute of Chicago, Charles H. and Mary F. S. Worcester Collection.

## gustave caillebotte

In 2024–25, **Prof. André Dombrowski** was a member of the advisory team of experts in nineteenth-century French art that assisted curators Scott Allan (J. Paul Getty Museum), Gloria Groom (Art Institute of Chicago), and Paul Perrin (Musée d'Orsay) in assembling the block-buster exhibition "Gustave Caillebotte: Painting Men." The show traveled from Paris to Los Angeles and then to Chicago between October 2024 and October 2025, focusing on Caillebotte's thought-provoking depictions of fellow men, from his bachelor friends to the workers on his estates. Dombrowski, with his partner Prof. Jonathan Katz, focused especially on a set of paintings that Caillebotte made of nude male bathers seen at their private baths—an unusual topic for the period and one that invites themes of homoerotic looking and longing. Dombrowski and Katz's contribution to the exhibition catalog was especially vilified by a group of conservative Parisian critics in the French press, for introducing American-style identity politics into the canon of French painting, when, by contrast, their whole approach to the art is based on French theoretical approaches to sexuality, from the nineteenth century to Michel Foucault.



Roman trail in the Cour du Sphinx, Louvre Museum. Image © WHY-BGC.

## byzantine art at the louvre

The Louvre Museum in Paris is currently establishing a new department dedicated to the arts of Byzantium and Eastern Christianities. **Prof. Ivan Drpić** is contributing his expertise to this endeavor as a member of an international scholarly committee tasked with advising the museum staff. Scheduled to open its galleries in spring 2027, the new department brings together more than 20,000 works of art, spanning the period from the origins of Christian imagery in the mid-third century to the Treaty of Lausanne in 1923. Its holdings cover a vast geographic area, stretching from Ethiopia to Russia, from the Caucasus to Mesopotamia, and from the Balkans to the Levant.



"The First Homosexuals: The Birth of a New Identity, 1869–1939" at Wrightwood 659. Photo by Daniel Eggert.

## the first homosexuals

**Prof. Jonathan D. Katz** taught a curatorial seminar called "The First Homosexuals" that recapitulated and extended his research in mounting an exhibition at the Wrightwood 659 museum in Chicago of that same name. The course ended with a visit to see the exhibition shortly after it opened in May, with travel courtesy of a Sachs Program for Arts Innovation grant and the department's McDonough fund. The three-and-a-half-month-long exhibition was completely sold out, but Penn students were able to receive an extended personal tour given by Katz, and by Penn 2023 Art History graduate Johnny Willis, Associate Curator. The curatorial seminar followed an extensive seven-year research journey that brought forward an international array of works that thematized sexual and gender difference—and the relationship between the two. Covering every continent but Antarctica, the exhibition and course worked to decenter Euro-American attitudes in order to understand how the rest of the world understood sexual and gender differences. The research underscored how, prior to European colonialism, same and different-sex desires coexisted, often in the same individual with no implicit hierarchy. But Europe's profoundly negative attitudes

were carried across the globe on the back of colonial violence, such that some of the most open homosexual cultures in the world, including Iran's, have now become among the world's most homophobic.

The exhibition and course spanned the period from the initial coining of the word "homosexual" in 1868 to the beginning of the World War II era, underscoring how and why what was once a unified notion of sexuality came to be polarized, and how artists resisted that polarization, seeding human commonality in the face of policed differences. The exhibition will go on to be shown at Basel's Kunstmuseum in the spring of 2026.



A visitor examines the xiaorensu at the opening reception for “Hung Liu: Happy and Gay.”

## arthur ross gallery: a year of dynamic exhibitions and engaged programs | gwendolyn dubois shaw

In 2025, the Arthur Ross Gallery at the University of Pennsylvania showcased a compelling series of exhibitions and programs that engaged students, scholars, and the broader Philadelphia community with art that resonates culturally, historically, and socially. The year began with a major exhibition, “After Modernism: Selections from the Neumann Family Collection,” on view from January through April. Curated by **Prof. Gwendolyn DuBois Shaw**, Faculty Director of the Gallery and the James and Nan Wagner Farquhar Professor of History of Art, this ambitious show brought together over fifty works from the renowned Neumann family’s private collection. Spanning iconic twentieth-century masters such as Picasso, Miró, and Matisse to contemporary figures including Jeff Koons and Allison Zuckerman, “After Modernism” explored the evolving dialogues between modernist traditions and contemporary practices. The exhibition not only offered rare access to private holdings but also served as a collaborative learning experience for Penn art history students in Shaw’s seminar who wrote the object labels for the show.

From August to October, the Gallery presented “Hung Liu: Happy and Gay,” co-curated by students at Georgetown University, that reimagines midcentury Chinese children’s book illustrations through the painterly lens of acclaimed Chinese American artist Hung Liu. Featuring works from 2011–2013, the exhibition invited visitors

to reflect on the intersection of ideology, identity, and visual culture, as Liu transformed xiaorensu (early children’s primers) into vibrant, large-scale paintings that challenge conventional narratives. The exhibition featured a bustling opening reception with performances and remarks, as well as a series of related talks and faculty-led explorations into ideas of truth and propaganda in visual media.

Continuing through the final months of the year, “Postigo Express: Documenting the Basque Conflict in San Sebastián, 1977–2003” opened in November and runs into early 2026. This powerful photojournalistic exhibition, the first major US presentation of Basque photographer Fernando Postigo’s work, chronicles Spain’s fraught transition to democracy and the Basque Country’s struggle for autonomy through more than seventy striking images. Accompanied by film screenings, guided tours, and talks with the artist and curator Prof. Peter Decherney of the Cinema and Media Studies Department, “Postigo Express” foregrounds the vital role of documentary photography in capturing social change.

Across these exhibitions, the Arthur Ross Gallery continued its mission to engage, educate, and inspire—presenting art that not only reflects diverse histories and viewpoints but also creates meaningful spaces for discussion and discovery throughout 2025.



Maria Puzyreva learning to make a woodblock print.

## from metadata to making paper: research on the tress collection | julie nelson davis

Thanks to support from the University Research Fund and a Japan Society for the Promotion of Science, the Tress research team made great progress on the bilingual database and related research on the Tress Collection of Japanese Illustrated Books held in the University of Pennsylvania Libraries. Researcher Ran Kamiya came to Penn for two months to collect metadata on the four hundred titles added to the collection in 2024, an acquisition that brings the total count to approximately 1,700 titles.

Core members of the Tress team traveled to Japan in June to learn more about digital tools and historic materials; the group included **Prof. Julie Nelson Davis**, Nick Purgett, and Maria Purzyreva (ARTH), Prof. Linda Chance and Jiayin Yuan (EALC), and JSPS colleagues Naoko Adachi (ARTH PhD'25), Kyoko Kinoshita, and Ran Kamiya. In Tokyo, the team started off by studying the history of print at the Toppan Print Museum, learned to make prints at Tama Art University, met with JSPS colleagues, and discussed databases and digitization at

the National Institute of Japanese Literature. Traveling to Kyoto, they experienced collotype printing at Benridō, saw the historic collection of woodblocks at Unsodō, learned about another tradition of woodblock printing at Karachō, and discussed the project with the Art Research Center at Ritsumeikan University. In Echizen, they learned about the history of paper and visited the paper studio of a national living treasure. The Penn team continued their travel to a symposium on the woodblock in East and Southeast Asian traditions at the Korean Studies Institute in Andong, South Korea, studying extant woodblocks, making paper, and visiting temples and shrines.

The team will continue to work on the database and produce a bilingual catalogue in the next few years. Kamiya will return to Penn later this winter for further work, to be joined by Japanese team members in March, and as many team members as possible in August for the final round of data collection for the database.



Students at the "After Modernism: Selections from the Neumann Family Collection" exhibition in Spring 2025.

## spiegel-wilks seminars

### THE ART OF CARE AT THE BARNES FOUNDATION AARON LEVY | SPRING 2025

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 another—can catalyze connection and act as a wellspring for healing and shared joy to unexpectedly emerge. In this course, offered in collaboration with the Barnes Foundation, Penn Medicine Health Humanities Initiatives, and Public Trust, students intimately engaged with foundational works of modern and contemporary art to explore how art can foster a mutuality of healing and compassion for one another and ourselves. Each week, students 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 in helping patient and caregiving communities heal by externalizing inner grief and private suffering. The course met weekly at the Barnes Foundation, at Penn Medicine, and in a variety of arts settings on Penn's campus, where students directly engaged with a variety of artists, healing practices, and museum professionals.

### CURATING CONTEMPORARY ART EMILY ZIMMERMAN | SPRING 2025

This class integrated the theory and practice of curating contemporary art from the conceptualization of an exhibition to its realization. Students looked at exhibitions as vehicles for the reception of art, philosophies of aesthetic experience, knowledge, and cultural politics. In order to do so, they studied the history of the profession and a broad overview of topics related to the production of exhibitions: curatorial research, writing for exhibitions, logistics, exhibition design, curatorial ethics, and best practices in the field. The class featured conversations with leading curators to provide insight into their practices, and field trips to major institutions in Philadelphia.



Prof. Erin Schoneveld and students on-site at RAIR.

## the sachs fund in contemporary art

In Fall 2025 Visiting Prof. Erin Schoneveld (Haverford College) taught the course “Contemporary Art Seminar: Art and Environment in East Asia,” which explores the cultural and geographic region of East Asia and the ways in which artists, activists, curators, filmmakers, and communities confront issues of pollution, sustainability, global warming, climate change, ecologies of disaster, and extinction. Through a series of case studies students examined how these topics not only express the changing social, cultural, political, and physical landscape of East Asia, but also analyzed how the relationship between the visual and structures of power play out within various forms of artistic media, acts of making, exhibition, activism, and social practice. As part of the seminar students participated in a site visit to

Recycled Artist in Residency (RAIR). RAIR is located in Northeast Philadelphia on the grounds of a construction and demolition waste recycling facility and administers an artist in residency program that encourages artists to develop and transform their creative practice through the lens of sustainability. RAIR’s resident artists work on-site to create art that engages issues of waste creation, disposal, and reuse. This field trip allowed students to better understand the ways in which artists problematize urban waste production as well as examine the ethics of consumerism through their creative practice—with the goal of highlighting connections between art, industry, and sustainability.

## jaffe@30 by julie nelson davis

On May 16, 2025, we celebrated the anniversary of the History of Art Department moving into the Jaffe Building with an event for Penn Alumni. Our program began with a panel, where three of our faculty members shared a few words about their ongoing research, curatorial projects, and more. Prof. Drpić shared research from his current book project, Prof. Feldman discussed her recent exhibition on Huguette Calend, and Prof. Shaw spoke about her new role as the Inaugural Faculty Director at the Arthur Ross Gallery.

At the reception, Prof. Davis told the story—as she first heard it on her campus interview in 2002—of how this building came to be. One day in the early 1990s faculty members Renata Holod and David Brownlee decided that the department needed to move from the basement in Meyerson Hall to better spaces in support of even better work. When they toured our building, then used for University Communications, they noticed it still had lovely original features from when it was built as the Phi Delta Theta Fraternity House in 1900. Renata and David gained the support of the university administration, and the development team, to proceed.

But the building was not quite big enough, nor was it configured for use as an academic department. They convinced Tony Atkin, himself a Penn grad and a faculty member in the School of Architecture, to help with the planning and renovation. Atkin soon produced a preliminary design for the project. With two parts of what they needed—a vision and a plan—they needed the third part, financial support. After hearing from the development team about the idea of turning this building into the History of Art Department, Elliot Jaffe came to Penn to find out more. He met with Tony Atkin over breakfast to discuss the redesign, then they walked over to look at the building. By lunchtime, Elliot committed to support the renovation. More great Penn Alumni, Howard and Sharon Rich and Howard and Patricia Silverstein, joined Elliot and Roslyn in supporting us by funding our two seminar rooms.

Elliot Jaffe was a member of the Wharton class of 1949, and as it turned out, he has a special connection with this building. Sometime before he graduated, he went to the Placement Service offices to discuss his future. There he met Craig Sweeten, and their conversation—held in what our same building—changed Elliot's life. Sweeten encouraged Elliot to consider working in a department store. Elliot applied for the retail training program at Macy's in New York, and he was one of twenty-five out



of 10,000 applicants to be selected. Elliot and Roslyn met when he was at Macy's, and she was working at Gimbel's.

They went on to found the women's clothing store, Dress Barn. While Elliot continued at Macy's, Roslyn piloted their concept of affordable clothes for working women, taking \$5,000 from their savings to open the first shop in Stamford, Connecticut, in 1962. Six months later they were both working full time on Dress Barn, and they grew the company into a multimillion-dollar operation.

The Jaffes became art collectors, too, particularly of abstract expressionist painting from the 1960s, and philanthropists. They developed the Jaffe Peace Corps Fellows Program, at Teachers College of Columbia University, a program that provides scholarships to returning volunteers committed to teaching in New York City public schools. They gave to the Lincoln Center for the Performing Arts, Stamford Hospital, and numerous other organizations.

## thune lecture series

Later, in an interview from 1994, Elliot shared why they wanted to support our department. He related that he had been very focused during his Penn years and "It was only many years [after I graduated] 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."

The interview closes with this note: "He hopes that the new Elliot and Roslyn Jaffe History of Art Building, with its well-equipped classrooms, will draw more students to History of Art courses. He'd like to see kids from the community be able to use the facility and get a taste for art a bit earlier than he did."

For many of us ever since, the word "Jaffe" signifies more than just a building. Jaffe is a space of learning, thinking, and growing together, a place where we hold our colloquia, we come together with conviviality, and we build community. "Jaffe" is where all this happens. It is also a place where we, just like Elliot, have experiences that change our futures. We sincerely thank the Jaffes, along with the Riches and Silversteins, for making possible this place where the fullness of the arts come to life, as you hoped it would, for thirty years, and for many more yet to come.



Prof. Alex Bremner, center, with History of Art faculty and graduate students, November 13, 2025.

The inaugural Thune Lecture Series in Fall 2025 engaged with questions of environment and the spatial histories of empire as they emerged in both the neoclassical artistic movement in France and Victorian Gothic architecture in Britain. Made possible through the generous support of Richard M. Thune, C'69, and Lindsey Thune, whose regular art gifts, including a Watteau drawing and a Degas pastel, sustain this series, the lectures reflected the intellectual breadth the endowment was designed to foster.

Dr. C. C. McKee opened the series with "White Flesh, Black Antiquity: Guillaume Lethière's Neoclassical Figuration and Revolutionary Politics," offering a powerful reinterpretation of Lethière's oeuvre through Caribbean ecologies and the revolutionary Atlantic world.

Later in the semester, Prof. Alex Bremner presented "Of Moths and Men: Architectural Journeys Through the Victorian Carbocene," reframing nineteenth-century British architecture through the carbon-intensive dynamics of industrialization and imperial extraction. Both events were lively and well attended, and together they exemplified the interdisciplinary exchange and campus-wide intellectual engagement that the Thune Lectures are designed to cultivate.



Alums at the Gallery Hop, outside the Elliot and Roslyn Jaffe History of Art Building.

## standing faculty updates

### SHIRA BRISMAN

While she awaits the publication of her book, *The Goldsmith's Debt*, with the University of Chicago Press this spring, Prof. Shira Brisman is at work on her third book, *Fictions of Communitality in Early Modern Art*. In Summer 2025, she enjoyed a research trip to France to gather archival and object-based material for this project.



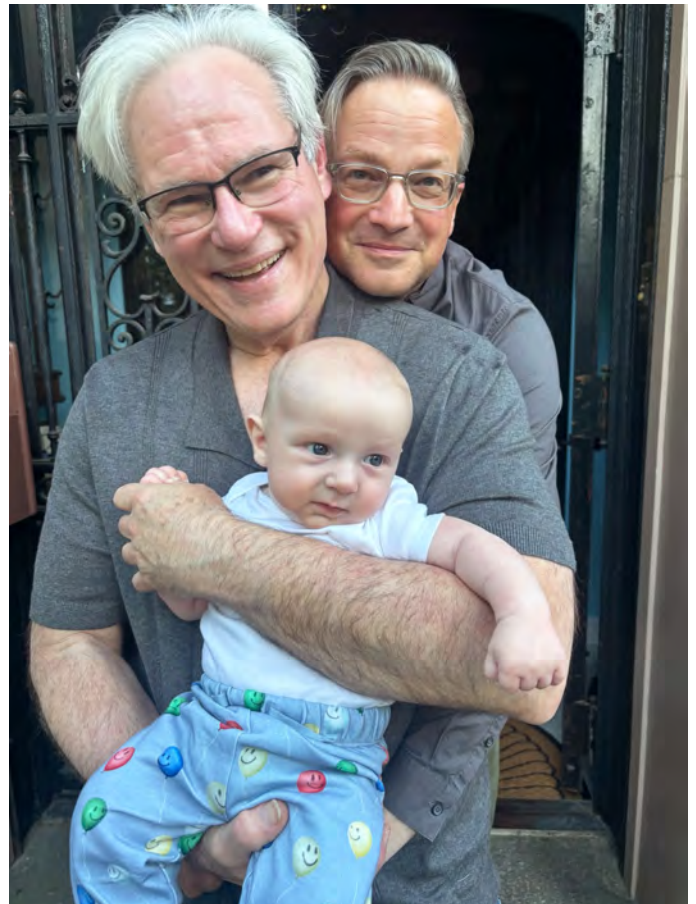
Brisman in Chantilly, France, July 2025.

### JULIE NELSON DAVIS

Prof. Julie Nelson Davis writes in with thanks to all members of the department for their support during her term as Department Chair. She is currently on leave at Sophia University in Tokyo through mid-winter and will be at the Université Paris Cité in spring, working on two book projects and seeing an essay on woodblocks and a translation of an illustrated political satire into print. Davis gave talks at Heidelberg University; the Society for Japanese Arts, Leiden; Case Western Reserve University; Korean Studies Institute, Andong, South Korea; and the California Rare Book School. The highlight of this year was the trip with graduate students and colleagues to Japan and South Korea in support of the Tress Collection of Japanese Illustrated Books. She is also delighted to have been named the Paul F. Miller, Jr. and E. Warren Shafer Miller Professor of History of Art this past spring.

### ANDRÉ DOMBROWSKI

In February, Prof. André Dombrowski and Prof. Jonathan Katz welcomed their son Benjamin into the world, and life has been an amazing whirlwind ever since. After a spring on parental leave, Dombrowski became Interim Department Chair on July 1st and hasn't stopped writing emails ever since. Between chairing and teaching a new graduate seminar in the Fall, he has managed to write a handful of catalog essays over the past year, for the "Cezanne au Jas de Bouffan" exhibit in Aix-en-Provence this summer, the "Monet and Venice" show in Brooklyn this fall, as well as for the forthcoming exhibits on "Monet and Time" at the Orangerie in Paris and London's Tate Modern, and on "Bonjour, Monsieur Gauguin" in Budapest next year.



## IVAN DRPIĆ

This past year, Prof. Ivan Drpić continued to serve as Undergraduate Chair for the department. Much of his time was devoted to working on two forthcoming volumes: *Piece by Piece: Mosaic across Cultures*, co-edited with Elizabeth Dospěl Williams (MFA, Boston) and John Lansdowne (Boston College), and *Byzantine Portraits: Personhood and Representation*, co-edited with Benjamin Anderson (Cornell University). In April 2025, he delivered a paper, “A Fearful Stone: Philes and Xanthopoulos on Rock Crystal,” at the international workshop “Thinking with Images in Later Greek Epigram” at Cornell University. Over the summer, his research took him to Naples, where he examined mosaics at the National Archaeological Museum—successfully avoiding being hit by a *motorino* in the process.



Drpić in Naples.

## HANNAH FELDMAN

Prof. Hannah Feldman continued to find ways to make Penn and Philly home: she joined the Executive Committee of the Faculty Senate, finally ate a cheesesteak, and, with her colleagues Brisman, Guérin, and Kuttner, co-hosted the two-day departmental symposium “Deforming the Canon: Encounters with the History of Islamic Art, Artifact, and the Built Environment” in the spring. Alongside her exhibition at the Reina Sofia, she also curated “Huguette Caland: Bribes de corps” at the Arts Club in Chicago. This too was accompanied by a small book, which Feldman authored. Other texts were written and talks were given—a highlight was the Miller lecture at Smith College—but

Feldman remains most proud of the accomplishments of those of her Northwestern advisees (primary and on whose committees she served) who finished their PhDs this year and last: Maryam Athari, Jessy Bell, Anna Dumont, Adri Kascor, Emma Kennedy, Brian Leahy, and Hamed Yousefi.

## SARAH GUÉRIN

In the 2024–25 academic year, Prof. Sarah Guérin stepped into the role of Graduate Group Chair for the History of Art department and has learned much from the opportunity to serve the community in difficult times. She continues to work on her book project, *Goldrush 1270: Paris, Florence, Tunis and Ni-jimi*, which examines the scramble to control access to West African gold by Saharan and Mediterranean political players. In 2025 she presented parts of this research in a conference at the Nederlands Interuniversitair Kunsthistorisch Instituut in Florence, Italy, in a sponsored seminar titled “Deserts of the MENA,” led by Prof. Lamia Balafrej at the UCLA Center for Near Eastern Studies, as well as in the Bryn Mawr Visual Studies Colloquium. Guérin also wrote a short article on an exceptional group of stylobate lions from the first pulpit made for Pisa cathedral, now in the cathedral of Cagliari, Sardinia. Silver mined near Cagliari was crucial to the Pisan imperial economy in the twelfth century and key to the medieval gold trade as powers north and south of the Mediterranean engaged in arbitrage to maximize profits.



Guérin on the façade restoration site at San Miniato, Florence.

## standing faculty updates

### SONAL KHULLAR

While on leave from Penn, Prof. Sonal Khullar researched a book on art and war in Sri Lanka with support from the Harvard Radcliffe Institute and Paul Mellon Centre for Studies in British Art. She published a catalogue essay, "Silk and Steel: Risham Syed's Textile Works," in conjunction with the exhibition "Risham Syed: Destiny Fractured," curated by Atteqa Ali, at the Newark Museum of Art. She was invited to present her research at Stanford, Harvard, the University of Alabama in Huntsville, and the Wolf Humanities Center at Penn, and participated in public conversations with the artists Naiza Khan and Santiago Mostyn.



Artist Risham Syed (b. 1968) at work in her studio in Lahore, Pakistan. Photo by Sonal Khullar.

### DAVID YOUNG KIM

Prof. David Young Kim traveled to Japan and South Korea in May and June of 2025. The trip was pivotal, if not thrilling, as he was able to gain access to the personal papers and family archive of Lee Keun Bai, the translator of Giorgio Vasari. These include the last pages of manuscript, drawings Lee made to understand Italian geography and architectural components, the mailing label from the famed Le Monnier bookstore in Florence

that sent the Italian edition of Vasari, his working schedules, and his editorial preparation for publication, such as typesetting and table of contents. This archival material for the first time offered Kim the sight of Lee's own handwriting, or to recall Vasari's own terminology, Lee's own maniera, by which he infused liveliness into artists' lives, from Italian and English into Korean, a Korean in dialogue with other languages such as French, German, and the language of his erudition, that is to say Japanese.

### ANA OZAKI

In 2025, Prof. Ana Ozaki and her family successfully relocated to Philadelphia, settling into the Fairmount neighborhood near the museum district. In the fall semester, she taught her first First-Year Seminar at Penn, "'What-If's': Climate and Architecture." The course introduced students to visual, spatial, and architectural analysis through visits to six sites across the city, including Eastern State Penitentiary, the Mütter Museum, Fairmount Water Works, and Pennsylvania Hospital. Alongside her teaching, Ozaki was invited to deliver a guest lecture at the University of Pittsburgh's Department of History of Art and Architecture in November as part of their Reparative Histories of Art and Architecture Mellon Grant. Her talk, "Plantation Intimacies: Racial Technologies and Quilombo Thinking," drew from her ongoing book project, *The Brazilian Atlantic: Plantation Architecture, Race, and Climate in Brazil and Africa, 1910–1974*.



Students taking a guided tour of the Eastern State Penitentiary, Fall 2025.

## HOLLY PITTMAN

Prof. Holly Pittman focused on her excavations at Lagash during the past year. She directed seasons in the spring and fall that focused on articulating domestic and institutional architectural plans in Area G and Area H. In addition, work around the city wall revealed a monumental, buttressed wall and gate as well as a remarkable hydraulic installation. She reported on these discoveries through invited lectures at the Musée du Louvre, the ICAANE meeting in Lyon, and at the annual meeting of ASOR. Additionally, she completed and submitted for publication the final report of the Al-Hiba Excavations Area G. She looks forward to 2026 as being equally productive.



Pittman excavating a pit with hundreds of clay administrative devices, October 30, 2025. Lagash Archaeological Project.

## GWENDOLYN DUBOIS SHAW

In 2025, Prof. Gwendolyn DuBois Shaw continued her work as the Inaugural Faculty Director of Penn's Arthur Ross Gallery, mounting the spring exhibition "After Modernism: Selections from the Neumann Family Collection," produced in collaboration with an SNF Paideia course focused on art collecting that Shaw co-taught with Prof. Peter Decherney of the Cinema and Media Studies Department. In Fall 2025, Shaw served as the receiving curator for "Hung Liu: Happy and Gay"

at the gallery, which came to Penn from the De La Cruz Art Gallery at Georgetown University. In October, Shaw delivered the second annual Benjamin Franklin Distinguished Lectures for Penn's McNeil Center for Early American Studies. This three-lecture series allowed Shaw to return to unpublished research on the Venetian master Titian and lesser-known colonial Maryland portraitist Justus Englehardt Kuhn while considering her own journey as an art historian.



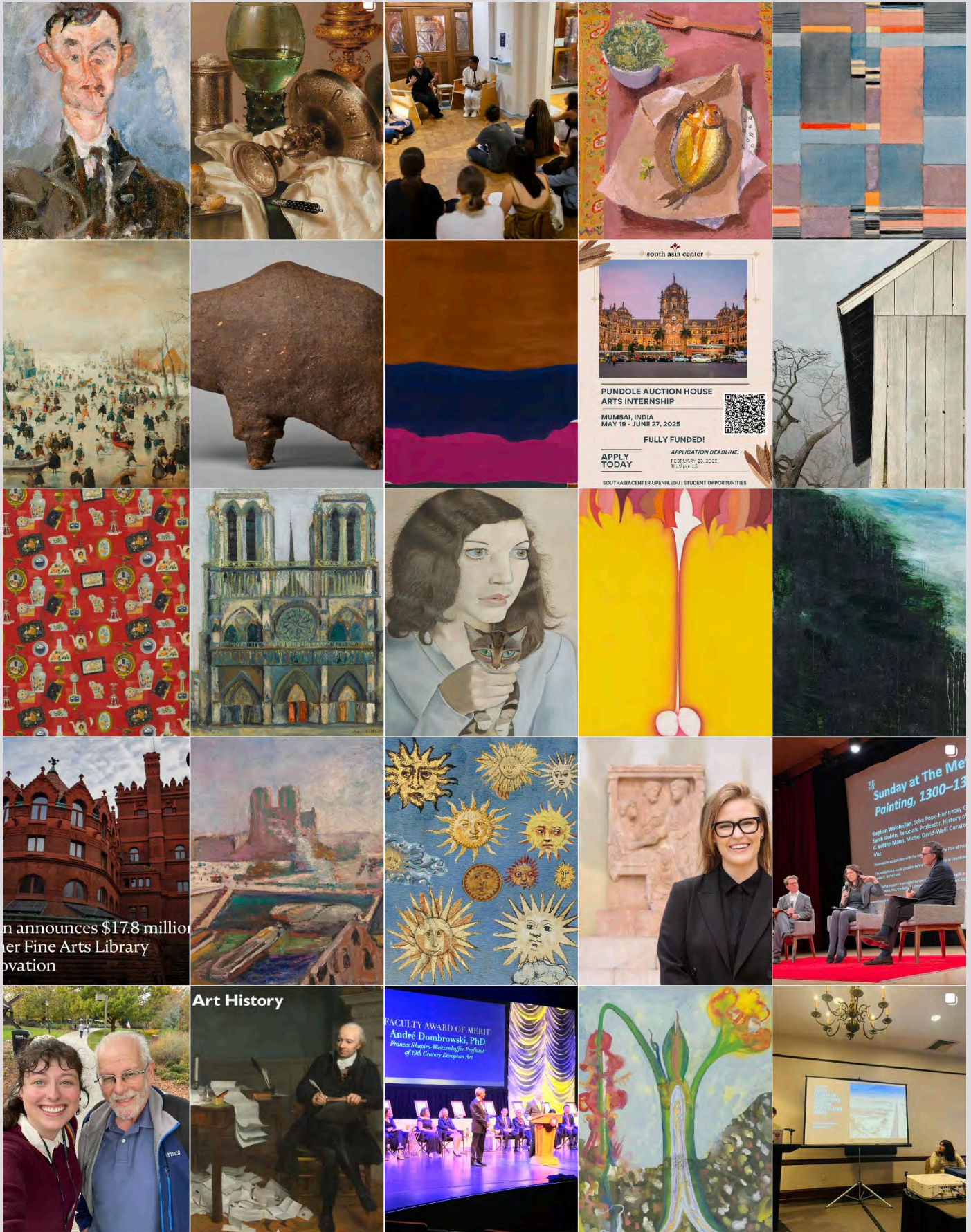
Shaw and students on a November 2025 visit to Ker-Fael, Dr. Albert Barnes's farm in Chester County.

## MANTHA ZARMAKOUPI

2025 marked several milestones for Prof. Mantha Zarmakoupi. Her edited volume *Hermogenes and Hellenistic–Roman Temple Building* (University of Wisconsin Press) was finalized and will appear in print in 2026. She completed the multi-year excavation of the Teos bouleuterion, which now enters its study and publication phase. In Spring 2025, she presented *The Delos Symposia and Doxiadis* (Lars Müller, 2025) at a public event on Delos, opening wider discussions on the future of sustainable settlements. In Spring 2026, she will begin her NEH Fellowship at the American School of Classical Studies at Athens—now supported by a private donor—completing her monograph on Delos and the publication of the underwater survey around the island.



Presentation of *The Delos Symposia and Doxiadis* on Delos.



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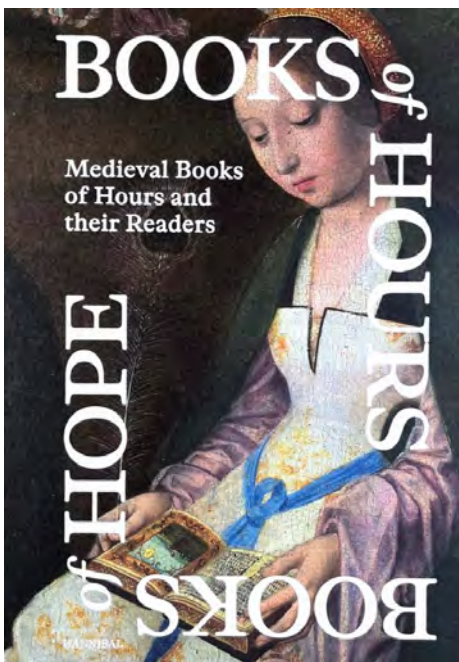
## affiliated faculty updates

### KATHLEEN FOSTER

Kathleen Foster has been spearheading the installation of the renovated American galleries at the Philadelphia Museum of Art. This suite of new galleries includes American work in many media from about 1840 to 1960, with special loans from the Middleton Family Collection, organized as part of the Philadelphia250 celebrations. In gathering the new Early American galleries (that opened in 2021) the exhibition presents a grand, collaborative survey, "A Nation of Artists," appearing at PMA and our partner, the Pennsylvania Academy of the Fine Arts, from April 2026 through the summer of 2027.

### NICHOLAS HERMAN

In May, Nicholas Herman gave a keynote address at the Bruges Public Library to launch the catalogue for the "Books of Hours, Books of Hope" exhibition being held at the Groeningemuseum, and participated in the study day relating to a rare fifteenth-century painting of the Deposition on loan to the Musée National de la Renaissance in Écouen. He also continues to lead the Books as Symbols in Renaissance Art (BASIRA) project, with assistance from Penn undergraduate students Iris Péron-Ames (BA'26) and Kaitlynn Gilmore (BA'25). The work of the BASIRA content team has led to numerous new discoveries and a major increase in the number of records accessible to user of this database, which tracks representations of books and other documents in artworks created in the fourteenth, fifteenth, and sixteenth centuries.



### JONATHAN D. KATZ

In May, Prof. Jonathan D. Katz opened the exhibition "The First Homosexuals" in Chicago, at Wrightwood 659, and it is now traveling to Basel's Kunstmuseum, opening there in March 2026. Lauded by both the domestic and international press, including major reviews in the *New York Times*, *New Yorker*, and *Washington Post*, it sold out early in its run, and the accompanying scholarly catalog is now in its third printing in less than a year. In 2025, Katz also published his co-edited book, *Amos Badertscher: Images and Stories*, and is completing the editing of his anthology *The Routledge Companion to Queer Art History*. His essay opened the catalog of "Queer Modernism 1900-1950," an exhibition at Düsseldorf's Kunstsammlung NRW that ran in the fall. In addition, Katz and Prof. André Dombrowski found themselves embroiled in a peculiarly French contretemps about how French art was being colonized by American identity politics following the publication of their chapter in the Musée d'Orsay's catalog, *Gustave Caillebotte: Painting Men*. Last but not least, Katz and Dombrowski welcomed their adorable son Ben in February.



Katz at "The First Homosexuals: The Birth of a New Identity, 1869-1939" exhibition opening at Wrightwood 659. Photo by Daniel Eggert.

## emeriti updates

### DAVID BROWNLEE

There's always interesting architecture to study! In the past year David Brownlee finished an essay on the Folger Shakespeare Library, which will appear in 2026, wrote a little book celebrating the centennial of the Art Deco apartment building in which he and Ann have lived for more than twenty years, composed short descriptive essays on all sixty-seven of Philadelphia's National Historic Landmarks (viewable on the Global Philadelphia Association website), and organized a panel on Victorian architecture for the conference honoring Roger Moss, for forty years the director of the Athenaeum of Philadelphia. He is beginning to work on an exhibition devoted to Julian Abele and Horace Trumbauer at the Philadelphia Museum of Art [sic]. He and Ann will be in Corinth again in the spring of 2026.



Folger Shakespeare Library, architect Paul Cret.

### MICHAEL LEJA

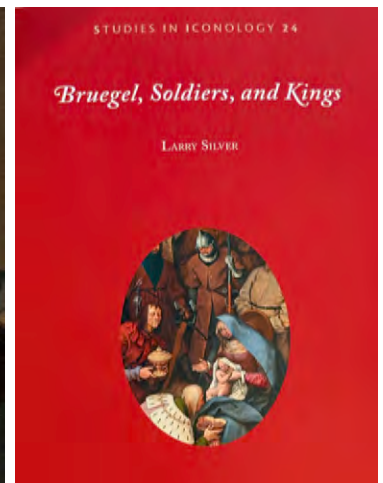
In February Michael Leja received the College Art Association award for Distinguished Teaching of Art History. In July his book *A Flood of Pictures: The Formation of a Picture Culture in the United States* was published by the UPenn Press. During the fall he was in residence at the Metropolitan Museum of Art in New York as the Leonard A. Lauder Distinguished Scholar, a position he will hold again in Fall 2026. He says that retirement is not so bad, although he misses the students.

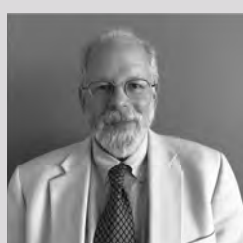


Francesca Ferrari, Jalen Chang, and Michael Leja during their overlapping fellowships at the Leonard A. Lauder Research Center for Modern Art in the Metropolitan Museum of Art, New York.

### LARRY SILVER

Larry Silver had another busy year in retirement after a move to Washington, DC. Related to his personal situation, his small book of 2025 discusses a neglected topic, *Old Age in Art* (Reaktion), which ranges from Hellenistic Greece to the late twentieth century and also takes up the question of "old age style" for long-lived artists, Michelangelo to Matisse. His work on sixteenth-century art also continued with the publication of a monograph, *Bruegel, Soldiers, and Kings* (Peeters) in the series *Studies in Iconology*. His lead-off lecture at a Copenhagen conference on Danish artist Melchior Lorck analyzed his work in relation to wider attitudes toward Ottoman culture in Constantinople. Silver continues to be active in contributing catalogue essays, articles (often for *Festschriften* in honor of retiring colleagues), and book reviews in his fields of Northern early modern art as well as modern Jewish art.





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## staff updates

### DARLENE JACKSON

Darlene Jackson is still tackling her fitness journey. Running has become a part of her life, and she completed seven races in 2025. The last race she completed in October, Unite for Her, was very dear to her heart. This race supports breast and ovarian cancer survivors and patients. Keep on moving!



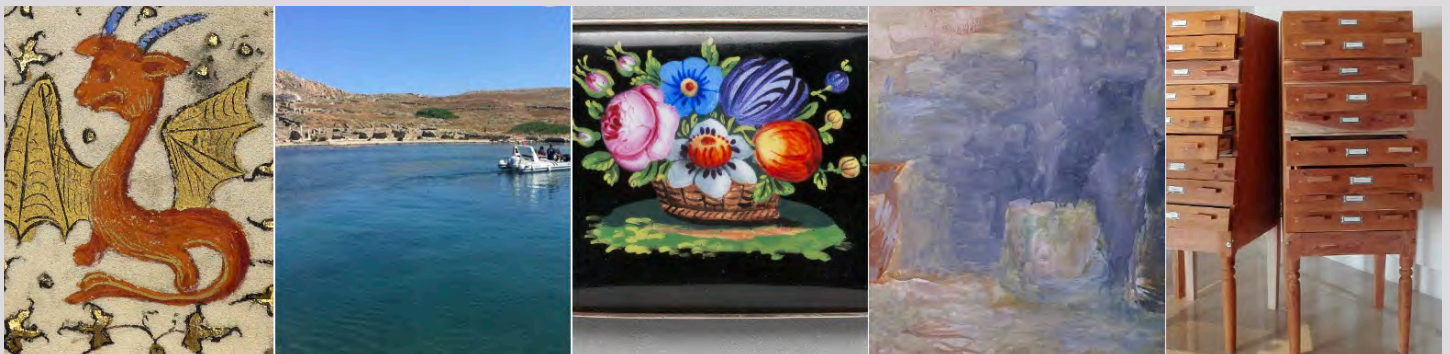
### LIBBY SAYLOR

Libby Saylor kicked off 2025 with a feature in *Collé*, a weekly email publication exploring the world of contemporary collage. In April, she relocated to Lansdale, PA—powering through a multiple-months-long creative slump and continued creating works on paper in her new, bright and roomy studio space. She sold multiple prints and handmade magnets featuring her collage work throughout the year, and hopes to continue this trajectory as her following grows. Throughout 2025, she also had the privilege and pleasure of traveling to Aruba, as well as taking two cruises to the Bahamas in both summer and fall.



Collage 226, mixed media on 11" x 15" paper, 2025.

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## graduate student updates

### EDUARDO CARRERA

In 2025, Eduardo Carrera, a fourth-year PhD candidate, published "The Supernatural Queer: Mystical Ecologies and the Experience of Being Body in Felipe Baeza's Artistic Practice," as part of the Writing Grant from the USLAF – US Latinx Art Forum within the program *X as Intersection: Writing on Latinx Art*. That same year, he also published "Southern Queer Style (1985–1995): Photography, Performativity and Spirituality in the HIV/AIDS Archive," developed through the Independent Curators International Research Fellowship, awarded by the Marian Goodman Gallery in memory of Okwui Enwezor. Additionally, he participated in the seminar "The First Homosexuals: The Birth of a New Identity, 1869–1939" and served as a curatorial advisor for the section focused on Latin America.



Felipe Baeza, *The Pounding of Steel Chopping Away at Your Flesh*, 2022, ink, acrylic, varnish, watercolor, and cut paper on panel, 50.8 × 40.6 centimeters.

### RYAN EISENMAN

Ryan Eisenman completed a third year of dissertation research in Paris, with notable research trips to England, Spain, and Switzerland and a PR in the Paris half-

marathon. He returned to the US in September to begin a year in residence at The Center for Advanced Study in the Visual Arts. Ryan's first article appeared in the flagship medieval art history journal, *Gesta*, and a second article is in press for a special issue on "technique" in the interdisciplinary journal *postmedieval*.

### MARINA GEORGE

In Summer 2025, Marina George received a Terra Foundation travel award to continue graduate work on Native and Pacific art. A stop-over in California allowed visits to the Jeffrey Gibson exhibit at the Broad and "Fire Kinship" at the Fowler Museum for research towards an ongoing exhibition project featuring Indigenous Pomo basketry collections from the Penn Museum. Marina then travelled to the Hawai'i Triennial (HT25), the state's largest exhibition of contemporary art, themed Aloha Nō. On the islands, she spent time at several historical archives and arts spaces, including 'Iolani Palace, Hawaiian Mission Houses, Hawai'i State Archives, Kona Historical Society, and the Lyman Museum.



Pau hana (after-work) celebrations with Hawai'i Triennial Curator Noelle M.K.Y. Kahanu, *yonsei* filmmaker Amber McClure from Kaua'i, and O'ahu-based artist Kahi Ching at the latter's exhibition opening in Honolulu, Hawai'i.

### NINA HUANG

With support from the department's summer travel grant, Nina Huang conducted research for her MA paper on Helen Chadwick's two interrelated sculpture and

## graduate student updates

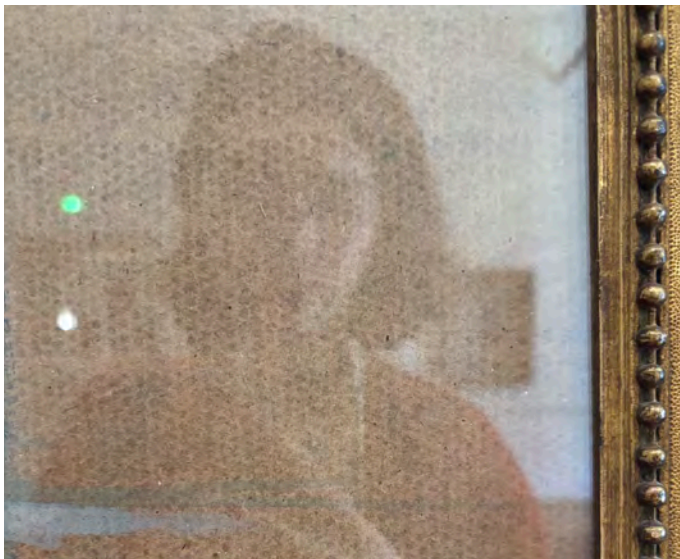
photographic series, *Ego Geometria Sum* and *The Labours*. Some highlights include seeing paper maquettes at Tate Modern, reading Chadwick's concrete poetry of the sculptures at the Henry Moore Institute, and spending a long, long time with both series in the Chadwick major retrospective at the Hepworth Wakefield.



*Ego Geometria Sum* and *The Labours* in "Helen Chadwick: Life Pleasures" at the Hepworth Wakefield.

### BENJY JUDE

With support from departmental funding, Benjy Jude spent the summer in France to conduct research on late-nineteenth-century paintings on cardboard. His endless, unanswerable questions caused headaches at the Musée d'Orsay and Bibliothèque nationale in Paris, the Musée Toulouse-Lautrec in Albi, and the Musée du cartonnage et de l'imprimerie (Museum of Cardboardmaking and Printing) in Valréas, among other institutions.



Detail of texture of a Toulouse-Lautrec cardboard (*La modiste en fourreau de mannequin*, 1900) at the Musée Toulouse-Lautrec, Albi.

### ELLIOTT LOFT

Supported by departmental funding, Elliott Loft traveled to London over the summer to conduct archival research. In the fall, he went to San Francisco to meet with artist Arthur Tress as part of his future dissertation work. Elliott has greatly enjoyed developing research that examines the material and theoretical specificities of photography, film, and archival collection practices.



Photograph of archival materials from the Hall-Carpenter Archives at the London School of Economics and Political Science, London, United Kingdom, 2025.

## RITA DO MONTE LIMA

In Summer 2025, Rita do Monte Lima traveled to Europe for the first time, visiting the Netherlands with support from the department and the Summer Institute for Netherlandish Art. She participated in the Institute, co-facilitated by the Rijksmuseum, the RKD, the Center for Netherlandish Art at the MFA, and the Harvard Art Museums. Rita connected with fellow scholars in the field and had the opportunity to present her research on Dutch Brazil.



do Monte Lima at the Rijksmuseum, Amsterdam.

## DAVID MULDER

David Mulder continued his dissertation research with trips to Oxford and Chicago to examine Mesopotamian seal impressions in the Ashmolean Museum and the Institute for the Study of Ancient Cultures. He also presented papers at a Courtauld Institute symposium and at the annual conference of the Archaeological Institute of America.

## NICK PURGETT

Nick Purgett served as the 2024–25 Anton C. R. Dreesmann Fellow at the Rijksmuseum, advancing research for his dissertation *Deep Cuts: Materiality,*

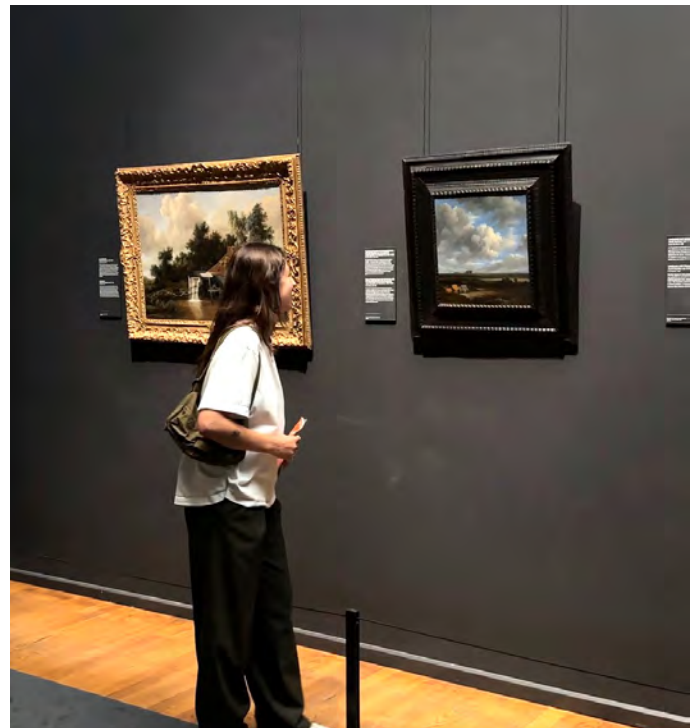
*Authority, and Imitation in Japanese Copperplate Printing, 1772–1822.* He also traveled to Japan and Korea with the KAKEN Tress Collection Metadata Project team, contributing to the development and presentation of their database at institutions including the National Institute of Japanese Literature.

## MARIA PUZYREVA

Supported by the Dissertation Research Award, Maria Puzyreva spent summer 2025 in Tokyo conducting archival and museum-based research for her dissertation on international artistic networks in modern Japanese printmaking. In September, she joined the Rijksmuseum in Amsterdam as the Anton C. R. Dreesmann Fellow, where she is studying the museum's extensive collection of modern Japanese prints.

## RACHEL SALEM-WISEMAN

In August 2025 Rachel Salem-Wiseman traveled to the Netherlands for ten days to conduct archival research in Rotterdam, study prints in the Rijksmuseum print room, and view a series of paintings pertaining to her research in Haarlem, Leiden, and The Hague. The research and experiences granted by this trip greatly enhanced and inspired Rachel's current projects.



Salem-Wiseman at the Rijksmuseum, August 1st.

## AVANI SASTRY

This summer, Avani Sastry received department funding to support her new focus on Southeast Asian art. She toured contemporary art sites in Bangkok, Chiang Mai, and Chiang Rai, including temples, museums, and unorthodox sites like shopping malls, hotel lobbies, and even the offices of a shipping logistics company. She also met with contemporary artists and learned traditional silverwork methods. She is focusing on artworks viewed during this trip for her Qualifying Paper on spirituality and environmentalism in contemporary Thai art.



*Wat Sri Suphan*, a recently rebuilt silverwork temple in Chiang Mai.

## RHEA SWAIN

Generously supported by research funding from the department and in preparation to begin writing her dissertation on containers and commodities, Rhea Swain spent a part of the summer exploring collections of nineteenth-century American and British decorative arts and print collections associated with colonial trade histories of sugar and ice across the Northeast United States (Rhode Island, Connecticut, and Pennsylvania). In the academic year 2025–26, Rhea was nominated to serve as the department's Graduate Fellow for Teaching Excellence at the Center for Excellence in Teaching, Learning, and Innovation (CETLI), organizing pedagogy workshops with faculty in the graduate group and librarians.

## LUCIE SCHWARTZ

In June and July, Lucie Schwartz conducted preliminary dissertation research at collections in France, Germany, and the United Kingdom. Focusing on collections of Carolingian and Ottonian objects, she visited church treasuries, cathedrals, and museums in locations such as Cologne, Aachen, and London. Interest in major artistic centers during these periods led her to Metz, France, where engagement with museum collections and preserved architecture prompted her current research direction.

## TYLER SHINE

In the spring, Tyler Shine represented the department at the annual IFA-Frick Symposium on the History of Art, where he delivered a paper on Jacob Lawrence's *Migration* series. This fall, he began a two-year predoctoral fellowship at the Carter G. Woodson Institute for African American and African Studies at the University of Virginia.

## SAWYER TAYLOR-ARNOLD

Thanks to generous summer funding from the department, Sawyer Taylor-Arnold traveled to London to attend the retrospective exhibition of artist Ithell Colquhoun and conduct research in Colquhoun's archives at the Tate Modern. She also completed a chronology of the life of Kippy Stroud, founder of Philadelphia's Fabric Workshop and Museum, which will appear in an upcoming monograph.

## HELEN WONG

Helen Wong, a sixth-year PhD candidate in AAMW, is serving as the 2025–26 Dietrich von Bothmer Fellow in Greek and Roman Art at the Metropolitan Museum of Art. Her research there on the epigraphy and iconography of Ptolemaic tombstones forms part of her dissertation research on art in the Ptolemaic territories. This past summer, she joined the Khora of Ancient Morgantina Project (KAMP) in Sicily as head of the geophysical survey team. Her work there was supported by an ASOR Summer Fieldwork Scholarship and the Salvatori Award from Penn's Center for Italian Studies.

## graduate student fellowships and awards

**ART AND ARCHAEOLOGY OF THE MEDITERRANEAN WORLD FIELD FUNDS, AAMW PHD PROGRAM, UNIVERSITY OF PENNSYLVANIA**

Grant Bruner

**CARTER G. WOODSON PREDOCTORAL FELLOWSHIP, UNIVERSITY OF VIRGINIA, 2025–27**

Tyler Shine

**CORNELIA "NELLIE" SMITH ISENHOUR MEMORIAL SCHOLARSHIP, ORDER OF THE MEROVINGIAN DYNASTY**

Grant Bruner

**2025 DEAN'S SCHOLAR AWARD, SCHOOL OF ARTS & SCIENCES, UNIVERSITY OF PENNSYLVANIA**

David Mulder

**DIETRICH VON BOTHMER FELLOWSHIP, THE METROPOLITAN MUSEUM OF ART, 2025–26**

Helen Wong

**DISSERTATION RESEARCH AWARD, SCHOOL OF ARTS & SCIENCES, UNIVERSITY OF PENNSYLVANIA**

Arielle Hardy, Benjy Jude, Maria Puzyreva, Lucie Schwartz

**DR. ANTON C.R. DREESMANN FELLOWSHIP, RIJKSMUSEUM AND UNIVERSITY OF PENNSYLVANIA, 2025–26**

Maria Puzyreva

**GOLDMAN STUDENT TRAVEL AWARD, HISTORY OF ART DEPARTMENT, UNIVERSITY OF PENNSYLVANIA**

Rita do Monte Lima, Benjy Jude, Elliott Loft, Rachel Salem-Wiseman, Avani Sastry, Lucie Schwartz, Sawyer Taylor-Arnold

**GRADUATE FELLOWSHIP FOR TEACHING EXCELLENCE, CENTER FOR EXCELLENCE IN TEACHING, LEARNING, AND INNOVATION, UNIVERSITY OF PENNSYLVANIA, 2025–26**

Rhea Swain

**GREECE-TURKEY JOINT RESEARCH AWARD, FULBRIGHT FOUNDATION, 2025–26**

Arielle Hardy

**ICMA-KRESS CONFERENCE TRAVEL GRANT, INTERNATIONAL CENTER OF MEDIEVAL ART**

Lucie Schwartz

**KOLB JUNIOR FELLOWSHIP, LOUIS J. KOLB SOCIETY OF FELLOWS**

Grant Bruner, Alessandra Dominguez

**LATNER FOUNDATION STUDENT TRAVEL AWARD, HISTORY OF ART DEPARTMENT, UNIVERSITY OF PENNSYLVANIA**

Edu Carrera, Nina Huang, Emma Jacobs, Athi Mongezeleli Joja, Rhea Swain

**LEONARD A. LAUDER RESEARCH CENTER FOR MODERN ART FELLOWSHIP, 2025–27**

Jalen Chang

**MINNIE HELEN HICKS PRIZE, DEPARTMENT OF CLASSICS, BROWN UNIVERSITY**

Livia Hoffman

**PENN MUSEUM FIELD FUNDS, PENN MUSEUM, UNIVERSITY OF PENNSYLVANIA**

Grant Bruner, Livia Hoffman

**SALVATORI AWARD, CENTER FOR ITALIAN STUDIES, UNIVERSITY OF PENNSYLVANIA**

Helen Wong

**SUMMER FIELDWORK SCHOLARSHIP, AMERICAN SOCIETY FOR OVERSEAS RESEARCH**

Helen Wong

**TERRA FOUNDATION SUMMER RESEARCH TRAVEL AWARD, HISTORY OF ART DEPARTMENT, UNIVERSITY OF PENNSYLVANIA**

Marina George

**TRAVEL AWARD, SUMMER INSTITUTE FOR NETHERLANDISH ART, RIJKSMUSEUM, RKD—NETHERLANDS INSTITUTE FOR ART HISTORY, HARVARD ART MUSEUMS, AND THE MFA CENTER FOR NETHERLANDISH ART**

Rita do Monte Lima

**WILLIAMS CLASSICAL ARCHAEOLOGY ENDOWMENT**

Livia Hoffman

## graduate student dissertations defended

### ROBYN BARROW

"Tracking North: Art, Ecology, and Exchange in the Medieval Nordic World" (advisor: S. Guérin)

### ELISA GALARDI

"The Relief Icon in Byzantium" (advisor: I. Drpić)

## graduate student masters papers

### MARINA GEORGE

"Following Threads: The Layered Histories of a Crazy Quilt Attributed to Queen Lili'uokalani, the Last Sovereign of the Kingdom of Hawai'i" (advisor: G. DuBois Shaw)



"Hung Liu: Happy and Gay" exhibition opening, September 5, 2025. Left to right: Nina Huang, Elliott Loft, Sarabelle Vilfort, Paige Sellars, Ivan Milekovic, Sawyer Taylor-Arnold, Ava Cappitelli. Photo by Constance Mensh.

# undergraduate graduated majors and minors

## MAJORS

Irma Kiss Barath, Maxwell Eugene Brown, Josephine O. Buccini, Marren G. Burgess, Ella A. Cohen, Talia S. Desai, Kaitlynn S. Gilmore, Greer S. Goergen, Kylie M. Grimm, Xinyi Jiang, Qi Liu, Margarita S. Matta, Logan L. Saenz, Isabelle M. Sanchez, Xin Shen, Lila B. Shermeta, Victor K. Tsao, Anthony Vargas, Morgan Verona, Zhuoan Xiang

## MINORS

William V. Bartoc, Clara M. Baurmeister, Amy Dinh, George K. Drago, Lucy Fekade, Claire E. Kim, Isabella Marcellino, Kenji Manuel Moriuchi, Antoielyn Nguyen, Devdyuti Paul, Isabella Valentino Risoli, Jasper L. Taylor, Yvette C. Yao

# 2025–26 undergraduate advisory board (UAB)

Kaia Fisher, Catalina Gallardo, Thalia Graeff, Dylan Brooke Grossmann, Amanda Rodriguez, Courteney Ross, Logan Yuhas

# 2025 undergraduate senior honors theses

## 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's 1890–91 Print-Making" (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)

## IRMA FLÓRA KISS

"Picturing Gentleness: Édouard Vuillard's Tactile Pleasures" (advisor: A. Dombrowski)

## LOGAN SAENZ

"Liberation at the Limits of Form: racial enclosure, transhistorical dispossession, and recursive experiments in 'formalist-materialist' critique" (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)

## 2026 undergraduate senior honors theses in progress

### **THALIA GRAEFF**

"Helen Phillips' Sculptures: The Rebirth of Vitalism and Surrealism in the 1960s" (advisor: J. Katz)

### **IRIS PÉRON-AMES**

"Diana in the Garden: Image and Transgression in Roman Horti" (advisor: A. Kuttner)

### **AMANDA RODRIGUEZ**

"Night Disturbances" (advisor: H. Feldman)

### **JULIETTE SILK**

"Harold Cohen's AARON: A Simulation of Artistic Creation" (advisor: G. Shaw)

## lynda s. hart undergraduate award, gsws/fqt

### **LILA SHERMETA**

"Fascism and Lesbianism: Class Politics in the Portraits of Romaine Brooks" (advisor: J. Katz)

## penn press/global medieval and renaissance studies prize

### **GREER GOERGEN**

"Dissuasions of Visual Desire: Judgment and Self-Critique in Jan Mandyn's *Temptation of St. Anthony*"  
(advisor: S. Brisman)

## phi beta kappa

### **IRMA FLÓRA KISS**

**KAITLYNN GILMORE**

## howard and sharon rich endowed scholarship

### **NATALIA RAMOS BELLIDO**

## david m. robb thesis prize

### **KYLIE GRIMM**

"Visualizing the Nile Mosaic at Praeneste: Recontextualizing Spatial Experience and Viewer Interaction" (advisor: M. Zarmakoupi)

### **IRMA FLÓRA KISS**

"Picturing Gentleness: Édouard Vuillard's Tactile Pleasures" (advisor: A. Dombrowski)

## summer undergraduate travel highlights

### GABRIELLA ANTUNES

In Summer 2025, Gabriella Antunes visited Shanghai to conduct architectural research with a Thune Summer Travel Grant. She focused her studies on the three forms of architecture that sparked her interest in Shanghai: Shikumen, Chinese Art Deco, and Sino-Soviet Neoclassicism styles. Gabriella found the city to be just as amalgamative as described, each of nineteenth- and twentieth-century sites she visited combining elements of Chinese and Western architecture. She was pleasantly surprised by the role of sacred architecture in a largely irreligious urban environment, where she plans to study further.



Antunes at the St. Ignatius Cathedral in Shanghai, China.

### ELLIE CLARK

Last summer, junior art history and music major Ellie Clark used Thune Research Grant funding to learn about the California Impressionists. She explored artist colonies in Central California and collections in

Southern California to fully understand how the French Impressionist blueprint made its way to California. Her biggest findings were the influence of location and teaching on the California Impressionists' understanding of European Impressionism, as well as the bicoastal differences between Pennsylvania/Delaware (American) Impressionists and the California Impressionists.

### THALIA GRAEFF

During May 2025, with a Thune Summer Travel Grant, Thalia Graeff traveled to Paris and London to conduct preliminary research for her senior honors thesis on the sculptures and prints of Helen Phillips. Thalia's summer travels began in Paris, where she spent ample time at the Helen Phillips Archives, reviewing images and archival materials and photographing the artist's sculptures that are in the collection of her daughter-in-law Carla Esposito Hayter. She also visited libraries and museums in Paris and London, including the Centre Pompidou, the BnF, the prints and drawings study room at the British Museum, and the library at the V&A.



Graeff with *Amant Novices*, a piece in polished bronze cast from plaster created in 1952–54.

## summer undergraduate travel highlights

### IRIS PÉRON-AMES

Thanks to a Thune Summer Travel Grant, Iris Péron-Ames had the opportunity to visit Rome, Tivoli, and Pompeii. There she conducted research for her senior honors thesis on Roman gardens. Her thesis investigates the garden as a stage for the liminal and mythical. Focusing on images of Diana within the garden, she considers the tension between nature and artifice, the divine and the manmade as enacted through garden art. She was able to experience the spatiality of these charged sites, noting how architecture and horticulture come together to facilitate interaction with Diana.



View of the Canopus, Villa Adriana, Tivoli.

### AMANDA RODRIGUEZ

Thanks to generous departmental funding, Amanda Renee Rodriguez traveled to Houston, TX, to visit the Museum of Fine Arts, Houston; the Blanton Museum of Art; and the Menil Collection. Across these institutions, she encountered compelling exhibitions of Latin American art and photography that expanded her understanding of visual culture, memory, and resistance. From conceptual landscapes to intimate portraits, the works she engaged with challenged aesthetic and political boundaries. This experience enriched Amanda's ongoing research for her senior thesis.



Rodriguez with Picasso's *A Real Bear*.

## commencement 2025



History of Art Majors and Minors, Commencement 2025.

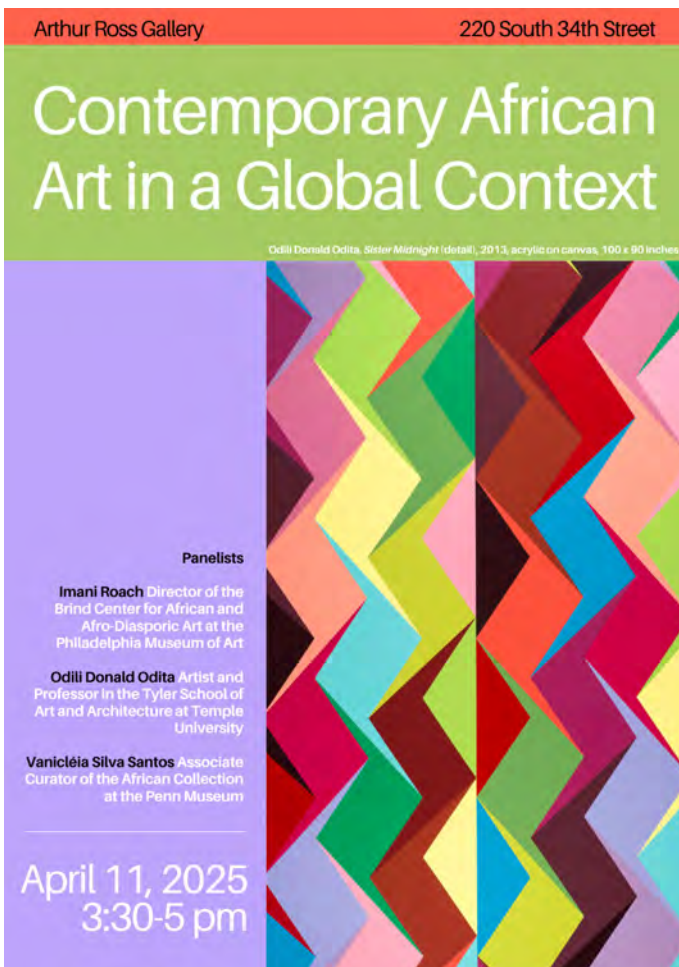


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## undergraduate events

### CONTEMPORARY AFRICAN ART IN A GLOBAL CONTEXT

On April 11, 2025, the Arthur Ross Gallery hosted a panel discussion on contemporary African art in a global context. Conceived by ARTH major Irma Flóra Kiss, the event featured distinguished participants, including Imani Roach, Director of the Brind Center for African and Afro-Diasporic Art at the Philadelphia Museum of Art; Odili Donald Odita, artist and Professor at the Tyler School of Art and Architecture at Temple University; and Vanicléia Silva Santos, Associate Curator of the African Collection at the Penn Museum. Together, they explored the challenges and opportunities faced by African artists on the international stage, focusing on the evolving prominence of contemporary African art and key themes such as cultural representation, memory, and post-colonial narratives. The discussion was moderated by Gwendolyn DuBois Shaw and Kiss.



### CAREERS IN THE ART WORLD BEYOND ACADEMIA

On November 12, 2025, the Undergraduate Advisory Board, in collaboration with Undergraduate Chair Ivan Drpić, organized a panel discussion on careers in the art world beyond academia. The event featured four distinguished speakers: Lucy Gallun, a Curator at the Museum of Modern Art in New York; Tim Griffin, Artistic and Executive Director of The Industry in Los Angeles; Cindy Kang, a Curator at the Barnes Foundation; and Linnea West, Associate Director of Public Programs at the Philadelphia Art Museum. These experts shared valuable insights and experiences with an engaged audience of art history majors and graduate students, offering practical career advice and discussing current trends in the art world. The panel was moderated by three majors: Kaia Fisher, Catalina Gallardo, and Logan Yuhas.



## program news

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

As Graduate Chair for the Graduate Group in Art and Archaeology of the Mediterranean World, Prof. Ann Kuttner is happy to report that Helen Wong won a predoctoral fellowship at the Metropolitan Museum of Art, and that Grant Bruner and Alessandra Dominguez won fellowships from the Kolb Society, bringing AAMW's number of Kolb Junior Fellows to five. For his Career Services 2025 Career Exploration Fellowship, Charles Ro staged an exhibition for the Kislak Center for Special Collections, Rare Books and Manuscripts in Van Pelt Library, "Rome Before Nationhood: Colonial Encounters with Ancient Roman Visual Culture." New jobs and postdocs for recent graduates: John Sigmier (PhD'24) started in Fall 2025 a tenure-track appointment in Princeton's Department of Art and Archaeology, and James Gross (PhD'25) holds a postdoc at Koç University in Istanbul on an ANAMED Research Fellowship.



Kolb Junior Fellows Grant Bruner and Alessandra Dominguez.

### SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES (SIMS)

In 2025, the Schoenberg Institute continued its work of bringing manuscripts, people, and technology together. New partnerships were established with the Center for the Study of Manuscript Cultures (CSMC) in Hamburg and the Papyri and Manuscripts: Exploring Layers of Ages (PAMELA) project funded by the European Union, which will see several dozen researchers come to Penn

over the next four years to conduct research on our collections. While a major grant from the NEH for the development of an open-access tool for producing manuscript visualizations was rescinded, another project, Digital Scriptorium, did obtain a grant. In September, the Kislak Center for Special Collections, Rare Books and Manuscripts launched a new initiative, the Elizabeth A. R. Brown Medieval Historians Archive, which has allowed for the hiring of a dedicated archivist who will oversee this exciting new collection area, which has many connections to the worlds of manuscript studies and art history.

### VISUAL STUDIES (VLST)

In May 2025, the twenty-second Visual Studies class graduated five seniors: Laura Jannetta, Olivia Kim, Nadia McGrath, Diana Mota, and Nora Youn. In January 2025, the program welcomed back two alumni, Morgan Jones (BA'22) and Allison Tsai (BA'23), to discuss their careers. In July 2025, Prof. Gary Hatfield retired as Director of Visual Studies, and we welcomed Prof. Errol Lord (Philosophy) as the new director.



At the VLST Annual Exhibition, the graduating seniors toasted retiring Director Gary Hatfield.

## alumni updates

**JULIET BELLOW (PHD'05)** published *Rodin's Dancers: Art and Performance in Belle Époque Paris* (Yale University Press, 2025) and served as co-chair for the 2025 Dance Studies Association conference in Washington, DC.

**JESSICA BOEHMAN (PHD'09)** is currently serving as the Chair of the Humanities Department at CUNY LaGuardia Community College, where she oversees ten programs, including the Fine Arts Program, which houses Art History. She also continues to research art history and work as an illustrator; this fall, she illustrated a chapter of a new fairytale book for Taschen.

**LEE ANN CUSTER (PHD'21)** started as an Andrew W. Mellon Postdoctoral Curatorial Fellow at the National Gallery of Art in Washington, DC, after completing a fellowship at Vanderbilt University. At the NGA, she is supporting a forthcoming major traveling exhibition of American art to be staged at the National Gallery of Victoria in Melbourne, Australia, in 2027. In June 2025, her article "Locating Blackness in John Sloan's Neighborhood Scene" was published in *Panorama: Journal of the Association of Historians of American Art* in a section guest edited by Gwendolyn DuBois Shaw and Jordana Moore Saggese.

**TERRILL WARRENBURG CYDYLO (BA'16)** is the Art Fairs and Special Projects Manager at Sean Kelly gallery in New York, where she oversees the gallery's participation in ten to twelve international fairs annually, as well as numerous large-scale projects. In addition to her work at the gallery, Terrill is also an independent artist and has several solo and group exhibitions scheduled for this year.

**LAURA DOYLE (BA'00)**, CEO of DOYLE, has expanded her auction house's presence with a new gallery in Boston joining the NYC, Palm Beach, Charleston, and Beverly Hills galleries.

**TRINA GORDON (BA'06)** lives in New York, NY, and is Senior Director of Gladstone Gallery in New York.

**KENDRA GRIMMETT (PHD'22)** was invited to speak about "Religious Literacy: A Tool for Navigating Religious Diversity in Changing Educational Contexts" at Ball State University's Provost's Summit. At the Renaissance.

Society of America conference she presented "Slipping through Her Fingers: The Fleeting Power of Women in Rubens's Hercules and Omphale." She also presented "His Little Death: Danger, Intimacy, and Power in Barthel Beham's Judith Seated on the Body of Holofernes," at the "Envisioning Gender and Sexuality in Premodern European Prints" symposium at the Krannert Art Museum.

**KATHLEEN JAMES-CHAKRABORTY (PHD'90)** is the co-author, with Katherine Kuenzli and Bryan Clark Green, of *The Belgian Friendship Building: From the New York World's Fair to a Virginia HBCU*, recently published by the University of Virginia Press.

**PATRICIA EUNJI KIM (PHD'19)**, Assistant Professor at New York University, published a monograph titled *The Art of Queenship in the Hellenistic World* with Cambridge University Press in 2025.

**SUNGHOON LEE (PHD'24)** became an Assistant Professor in Art History at the University of Georgia. He previously served as a Visiting Assistant Professor of Global Early Modern Art at the University of Wisconsin. He is currently completing his manuscript on colonial Philippine art.

**LINDA LIN (BA'18)** After six years at Creative Artists Agency (CAA) China and China's leading indie music label Modern Sky, Linda recently joined Pop Mart as an IP Operations Specialist to continue her passion for promoting the arts.

**R. PETER MOOZ (PHD'70)** was presented with the Albert Nelson Marquis Lifetime Achievement Award by Marquis Who's Who.

In March 2025, **EMILY NEUMEIER (PHD'16)** published her book *Architectural Revolution on the Ottoman Frontier: Greece and Albania in the Age of Ali Pasha* with Penn State University Press, part of the "Buildings, Landscapes, and Societies" series.

**EMMA POVEDA (BA'25)** is a current MA student in the Williams College Graduate Program in the History of Art. She also serves as a Curatorial Fellow at the Massachusetts Museum of Contemporary Art (MASS

MoCA), where she is curating a solo exhibition of the artist Michael E. Smith (b.1977, Detroit, MI). The exhibition will feature commissions by the artist, comprising a site-specific sculptural installation, and will commence on May 2, 2025.

**NICK SAWICKI (PHD'07)** continues to teach at Lehigh University, where he chairs the Department of Art, Architecture and Design. He has two publications out in conjunction with the recent centennial of Franz Kafka's death: "The Eye and the Hand in Kafka's Drawings," *Modernism/modernity Print Plus 10, no. 1* (2025), and *Through the Eyes of Franz Kafka: Between Image and Language* (Kant, 2024), edited together with Marie Rakusanova at Charles University.

**QUINTANA HEATHMAN SCHERER (PHD'18)**, Assistant Professor in the Faculty of Cross-Cultural and Japanese Studies at Kanagawa University, contributed an essay to *Japanese Woodblock Prints, 1680–1980: Worcester Art Museum*, which accompanied the exhibition "Reflections of a Changing Japan: The Evolution of Shin Hanga" at the Worcester Art Museum.

**JOHN SIGMIER (AAMW PHD'25)** became an Assistant Professor in the Department of Art and Archaeology at Princeton University.

**MARIANNA SHREVE SIMPSON (BA'71)** presented the 2025 Yarshater Lectures in Persian Art, a four-part series, on "Manuscript Matters and the Persian Arts of the Book" at the School of Oriental and African Studies, London, and submitted the revised lectures for publication under contract with Edinburgh University Press.

**GLYNNIS NAPIER STEVENSON (MA'15)** completed her PhD in History of Art at University College London in March 2025. She also completed a Getty Graduate Internship in Paintings from August 2024-September 2025, where she worked on the installation of the "Gustave Caillebotte: Painting Men" exhibition. Currently, she is an Independent Provenance Specialist contracted with the Hammer Museum at UCLA.

**HARLAN STONE (BA'80)** remains deeply connected to Penn, and currently serves on the Board for Trustees, the

Penn Medicine Board, and the Board of Advisors for Penn Engineering. A longtime supporter of the humanities and especially visual arts, Harlan has established the Harlan Stone Center for Perception in Amy Gutmann Hall, where the study of vision is expended beyond its previous boundaries, incorporating neuroaesthetics, data science, and computer vision.

**YUEFENG WU (BA'19)**, after spending two years at Williams College and the Clark Art Institute, is now a PhD candidate in art history at the Johns Hopkins University, pursuing research on medieval and early modern Italian art in its geographical and intellectual contexts. His ongoing dissertation studies the use of global imagery in a Genoese manuscript for youth education, and the broader formation of merchant worldviews in the fourteenth-century Mediterranean.

**HEIDI ZUCKERMAN (BA'89)** is a globally recognized leader in contemporary art, Founder of About Art, and the only woman to have built two art museums from the ground up. As CEO and Director of the Orange County Museum of Art and the Aspen Art Museum, she raised more than \$220 million, opened two landmark buildings by Pritzker Prize winners Thom Mayne and Shigeru Ban, and dramatically expanded audiences. Through About Art, she makes art accessible, meaningful, and central to everyday life.



On September 30, Prof. Shira Brisman participated in a roundtable at the Clark Art Institute, where she reconnected with former Penn Art History majors Irma Flóra Kiss, Emma Poveda, and Qi Liu. All three are currently MA students at Williams.

# colloquia 2025

**CHERISE SMITH, UNIVERSITY OF TEXAS AT AUSTIN | JANUARY 22**

"Appropriation and Citation: Carrie Mae Weems' *From Here I Saw What Happened and I Cried*"

**HOLLY PITTMAN | FEBRUARY 26**

"How Technology Impacts Archaeology: Lagash (Almost) Meets AI"

**IVAN DRPIĆ | MARCH 5**

"The Despot's Picture Book"

**ANA OZAKI | APRIL 2**

"Weathering Colonialism: From Tropical Romanticism to Modernist Identity in Brazil"

**VANCE BYRD | APRIL 9**

"War and Empathy in Open Group's *Repeat After Me* (2022/2024)"

**JULIE NELSON DAVIS | APRIL 23**

"Ukiyo-e Painting and the Long Shadow of the Shunpōan Incident"

**CAT DAWSON, INSTITUTE FOR CULTURAL INQUIRY BERLIN | SEPTEMBER 10**

"Monumental Limits: Edge Cases of the New Monument Boom"

**SONAL KHULLAR | SEPTMEBER 24**

"Indexing War"

**ERIN SCHONEVELD, HAVERFORD COLLEGE | OCTOBER 29**

"The Cinematic Reenactment of Naomi Kawase"

**MANTHA ZARMAKOUP | NOVEMBER 5**

"Disabling the Classical"

**NICK PURGETT | NOVEMBER 19**

"Under Pressure: Shiba Kōkan's *Megane-e* and Their Cultural Environment"

**RYAN BALL, ARCHITECT | DECEMBER 3**

"Structure, Control, Cladding"



Ryan Ball's colloquium on December 3, 2025. Photo by Mantha Zarmakoupi.

in memory of



**ROSLYN S. JAFFE**  
**MARCH 3, 1929 - APRIL 12, 2025**

notes

