

UNIVERSITY OF
PENNSYLVANIA

HISTORY OF ART

SPRING 2015



VOLUME III
NUMBER III

LETTER FROM THE CHAIR

Dear Alumnae and Friends,

Welcome to the annual update of our activities and programs! Another active year has passed during which we expanded the range of our teaching and research with digital initiatives, inaugurated a prestigious lecture series, expanded our curatorial and object-based teaching and celebrated milestone anniversaries. We were especially delighted to see so many of you at our homecoming anniversary celebrations which started with a panel discussion framed around the theme ART HISTORY MATTERS, followed by a festive lunch hosted by the new Dean of the School of Arts and Sciences, Steven J. Fluharty. The festivities continued into the afternoon and evening with coffee and dessert in the Jaffe Building where three presentations of current projects were followed by the lively opening of "Itinerant Belongings," an ambitious multi-venue, multi-media exhibition.

The newsletter begins with a summary of more than twenty years of curatorial seminars highlighting our long engagement with objects and their presentation in our curriculum. With the support of generous donors, these courses and projects introduce students both to the study of actual objects and to the process of building and executing compelling interpretive stories. The sixth annual Anne d'Harnoncourt symposium, "Ways of Seeing: Rethinking Paul Strand's Modernist Visions," expanded on the major retrospective of the photographer and filmmaker Paul Strand at the Philadelphia Museum of Art. The Sachs Program in Contemporary Art supported several major conferences, programs and lectures, including "Manet: Then and Now"; a roundtable and artists workshop "International Modern/Global Contemporary"; "Brains on Show," a public lecture by neuroscientist Hugo Spiers; and 50th anniversary celebrations at the ICA. We inaugurated The Jill and John Avery Lectures in the History of Art with three internationally renowned art historians engaging renaissance, medieval, and ancient subjects of broad interest.

The Digital Humanities touched our program in exciting ways: Lothar Haselberger led an innovative graduate seminar that undertook to create a digital visualization of the Temple of Hermogenes on the island of Sicily; Robert Ousterhout offered a digital humanities seminar focused on the Penn Museum's collection from the site of Beth Shean, creating an online exhibit "Beth Shean after Antiquity"; Renata Holod continued her virtual reconstruction of the original lighting of Mosque at Cordoba; and I have undertaken the analysis and publication of excavations at al Hiba, ancient Lagash, in southern Iraq using a fully digital archive anchored to a GIS grid. We eagerly anticipate new resources across the university that will support digital visualization and analysis in both teaching and research as the recently announced Strategic Plan for the School of Arts and Sciences is implemented.

We celebrated the career of Michael Meister, the W. Norman Brown Professor of South Asian Art, who continues to be an outstandingly productive scholar and inspiring mentor to his many successful graduate students who now hold positions in universities and museums across the country. The event opened with a reception where colleagues and students celebrated followed by a day of cutting edge scholarship presented in the Penn Museum's Lower Egyptian gallery. The proceedings are now being edited for a volume that will showcase the range and depth of the next generation of South Asian scholars. In 2008 we held a similar celebration for Renata Holod, and this spring the volume of those papers appeared from Brill. We congratulate them both! In the profiles of faculty and graduate students, you will find details of the full range of our pedagogical, scholarly and intellectual activities.

As I look over the past seven years, we have changed and grown as a department and as a community. We have added stellar professors to our ranks attracting an unsurpassed caliber of graduate students; we have expanded and institutionalized our outreach both within and outside the university strengthening our disciplinary core through a diversity of methods and collaborations. Our undergraduate program has been enriched by the innovative and successful Visual Studies Program, which expands the study of art to include the study of vision and perception. Our community engagement includes the annual Anne d'Harnoncourt Symposium co-sponsored with the Philadelphia Museum of Art, and our Penn Curatorial Seminar program engages students in object-based study through exhibition. We are thankful to all of the many people and foundations who support our efforts. Special thanks go to The 1984 Foundation, Jill and John Avery, Jennifer A. Darnell, Laura Doyle, Sheila folliott, Ellery Foutch, J. Paul Getty Trust, Zayd Hammam, Elliot and Roslyn Jaffe, Deborah Marrow, Henry R. McPhee III and Constance McPhee, the Mellon Foundation, Clifton C. Olds, William R. Peelle III, Howard and Sharon Rich, Keith and Kathy Sachs, the Emily and Jerry Spiegel Fund to Support Contemporary Culture and the Visual Arts, Richard Thune, the Lise Spiegel Wilks and Jeffrey Wilks Family Foundation, Charles K. Williams II, Carla Yanni, and several anonymous friends.

This past year we have self-consciously reflected on who we are, where we have come from and where we are headed. The near future holds great change for us as a new generation of scholars and students will take the lead in shaping our evolution. I am deeply grateful to my colleagues and to our alumnae, friends and supporters, for their trust and support during the years of my chairmanship. I pass the torch with confidence knowing that the future holds exciting challenges and great promise.

With very best wishes for the coming year,
Holly Pittman
Professor and Chair, History of Art
Bok Family Professor in the Humanities
Curator, Near East Section, Penn Museum



**Holly Pittman at the Jaffe 20/
ARTH 55 Anniversary Celebration on
November 1, 2014**

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www.sas.upenn.edu/arthisstory

FRONT COVER IMAGE:

Ginkgo Tree in Koshihata
Tanaka Ryohei
Color etching, 2004
Image: 9 1/8 x 5 5/8 inches (23.2 x 14.3 cm)
Plate: 9 5/16 x 5 7/8 inches (23.6 x 14.9 cm)
Sheet (sight): 11 1/4 x 7 5/8 inches (28.6 x 19.4 cm)
Philadelphia Museum of Art: Gift of Robin Austin in honor of Gary Wescott, 2012

HISTORY OF ART FACULTY

KAREN BECKMAN

Elliot and Roslyn Jaffe Endowed Professor in Film Studies

DAVID BROWNLEE

Frances Shapiro-Weitzenhoffer Professor of 19th Century Art / Chair, Graduate Group in the History of Art

TIMOTHY CORRIGAN

Professor of English

JULIE NELSON DAVIS

Associate Professor of History of Art

ANDRÉ DOMBROWSKI

Associate Professor of History of Art

LOTHAR HASELBERGER

Morris Russell & Josephine Chidsey Williams Professor of Roman Architecture

RENATA HOLOD

College for Women Class of 1963 Term Professor in the Humanities / Curator, Near East Section, Penn Museum

DAVID YOUNG KIM

Assistant Professor of History of Art

ANN KUTTNER

Associate Professor of History of Art

MICHAEL LEJA

Professor of History of Art

MICHAEL MEISTER

W. Norman Brown Professor of South Asia Studies

ROBERT OUSTERHOUT

Professor of History of Art / Director of the Center for Ancient Studies

HOLLY PITTMAN

Bok Family Professor in the Humanities / Chair, History of Art / Curator, Near East Section, Penn Museum

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Professor of History of Art

C. BRIAN ROSE

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

GWENDOLYN DuBOIS SHAW

Associate Professor of History of Art / Undergraduate Chair

LARRY SILVER

James & Nan Wagner Farquhar Professor of History of Art

KAJA SILVERMAN

Katherine Stein Sachs CW'69 and Keith L. Sachs W'67 Professor of Art History



Top row, left to right: Lothar Haselberger, Ann Kuttner, André Dombrowski, Gwendolyn DuBois Shaw; Second row from top, left to right: Kaja Silverman, David Brownlee, Michael Leja; Third row from top: Renata Holod; Bottom row, left to right: Christine Poggi, David Young Kim, Robert Ousterhout, Karen Beckman, Holly Pittman, Larry Silver. Missing from this photograph are Tim Corrigan, Julie Nelson Davis, Michael Meister, and C. Brian Rose.

ADJUNCT PROFESSORS

PHILIP BETANCOURT, Ph.D.

Laura H. Carnell Professor of Art History and Archaeology, Tyler School of Art, Temple University

ELIZABETH BOLMAN, Ph.D.

Professor, Department of Art History, Tyler School of Art, Temple University

ANN BLAIR BROWNLEE, Ph.D.

Associate Curator, Mediterranean Section, Penn Museum

KATHLEEN FOSTER, Ph.D.

The Robert L. McNeil, Jr., Senior Curator of American Art and Director, Center for American Art, Philadelphia Museum of Art

SUZANNE LINDSAY, Ph.D.

GEORGE MARCUS, Ph.D.

DARIELLE MASON, Ph.D.

Kramrisch Curator of Indian and Himalayan Art, Philadelphia Museum of Art

ELIZABETH MILROY, Ph.D.

The Zoë and Dean Pappas Curator of Education for Public Programs, Division of Education, Philadelphia Museum of Art

WILLIAM NOEL, Ph.D.

Director, Kislak Center for Special Collections, Rare Books and Manuscripts and Director, Schoenberg Institute for Manuscript Studies, Van Pelt-Dietrich Library Center, University of Pennsylvania

INNIS SHOEMAKER, Ph.D.

Audrey and William H. Helfand Senior Curator of Prints, Drawings and Photographs, Philadelphia Museum of Art

ASSOCIATED FACULTY

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Professor Emeritus of French, University of California, Berkeley

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CHRISTOPHER PASTORE Ph.D.

Associate Director for Programs in the Humanities and the Social Sciences, and Program Director for Master of Liberal Arts at the College of Liberal and Professional Studies, University of Pennsylvania

CORDULA GREWE, Ph.D.

Senior Fellow, History of Art, University of Pennsylvania

VISITING POST-DOCTORAL FELLOWS

AIYSHA ABU-LABAN

University of Copenhagen / January 1, 2014 – May 31, 2014 / Sponsor – Holly Pittman

ELISA DAINESE

Università IUAV di Venezia / July 1, 2013 - June 30, 2015 / Sponsor – David Brownlee

CONOR LUCEY

University of Dublin / October 1, 2013 – September 30, 2015 / Sponsor – David Brownlee

QIUYUE MAO

Zhejiang University / April 1, 2014 – June 30, 2014 / Sponsor – Michael Leja

GÜL ÖZTÜRK

Middle East Technical University / October 1, 2013 – October 1, 2014 / Sponsor – Robert Ousterhout

HADI SAFAEIPOUR

Tarbiat Modares University / January 5, 2015 – December 31, 2015 / Sponsor – Renata Holod

HISTORY OF ART CURATORIAL SEMINARS AND EXHIBITIONS

On the occasion of the Andrew W. Mellon initiative in object-based study and our anniversary celebrations, we reviewed our long-standing commitment to curatorial pedagogy offered at both the undergraduate and graduate level. Beginning in 1993, our program has engaged students in a variety of forms of curatorial study. Thanks to the ongoing generosity of Charles K. Williams II, every year a graduate student holds the Zigrosser Fellowship in the Print Department of the Philadelphia Museum of Art. More recently, the Mellon Foundation has supported the Andrew W. Mellon Graduate Fellow at the PMA. Fully integrated within the curriculum, the Penn Curatorial Seminars are now offered regularly. Engaging with museums, galleries, and institutes both on campus and in the area, students have participated in the preparation and execution of exhibitions of works spanning the globe, history, and media. Below is a summary of the seminars organized by venue. We are deeply grateful to Charles K. Williams II, Peter Reed, James and Nan Farquhar, David and Leslee Halpern-Rogath, the Mellon Foundation, The RBSL Bergman Foundation, The Emily and Jerry Spiegel Fund to Support Contemporary Culture and the Visual Arts, the Lise Spiegel Wilks and Jeffrey Wilks Family Foundation, and generous anonymous donors for their continuing support for curatorial studies.

ARTHUR ROSS GALLERY

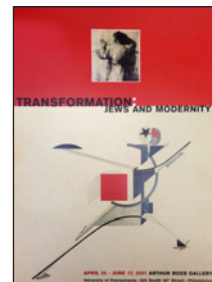
"City into Country: Nineteenth-Century French Paintings from the Charlotte Dorrance Wright Bequest and other Collections of the Philadelphia Museum of Art" **February 3-March 31, 1996**

"City into Country," curated by Christopher Riopelle, an Associate Curator in the Department of European Painting and Sculpture at the Philadelphia Museum of Art, featured the work of French artists, from Edouard Manet to Paul Gauguin, and exposed History of Art graduate students to the complexities of exhibition preparation and programming. Among the students involved was Judith Dolkart, who has since gone onto curatorial positions at the Brooklyn Museum, the Barnes Foundation, and was appointed the director of the Addison Gallery in Andover, MA, in Fall 2014.



"Transformations: Jews and Modernity" **April 24-June 17, 2001**

Because the history of Jewish art activity during the twentieth century remains little known outside of Israel, exhibitions such as "Transformations" and the catalogue that accompanied it remain important correctives for American viewers. The experience of curating the exhibition with Professor Larry Silver helped launch Juliet Bellow, now an Assistant Professor of Art History at American University in Washington DC, and Freyda Spira, now an Assistant Curator in the Department of Drawings and Prints at the Metropolitan Museum of Art in New York, on their way to vibrant careers. This exhibition was sponsored by the Katz Center for Advanced Judaic Studies in conjunction with their Year of the Arts.



"Master Drawings (1800-1914) from the Ashmolean Museum, Oxford" **April 16-June 27, 2004**

With the support of gifts from James and Nan Farquhar and Peter Reed, former Penn professor Susan Sidlauskas, now on the faculty at Rutgers University, led a group of undergraduates in their exploration of a collection of nineteenth-century drawings from the Ashmolean Museum at Oxford University. While at the Ashmolean, the students worked closely with Jon Whitely, the curator of that museum's Department of Western Art to produce the exhibition.



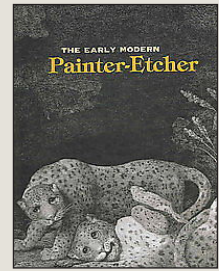
"Whimsical Works: The Playful Designs of Charles and Ray Eames" **July 22-September 11, 2005**

The playful design world of husband and wife team Charles and Ray Eames was the focus of "Whimsical Works," a student-curated exhibition mounted with the support of the Halpern-Rogath family and led by Adjunct Professor George Marcus. The show included tops, toy trains, and a number of drawings by the two designers.



"Early Modern Painter-Etcher"
April 14-June 11, 2006

The Early Modern Painter-Etcher focused on printmaking work of Renaissance and Baroque artists who were better known as painters. This Halpern-Rogath Curatorial Seminar was co-curated by Professors Larry Silver, Michael Cole, now on the faculty of Columbia University in New York, and Dr. Madeleine Viljoen, now Curator of Prints at the New York Public Library. After its run at the Arthur Ross Gallery, the exhibition subsequently traveled to the Ringling Museum in Sarasota, FL, and Smith College Museum of Art in Northampton, MA.



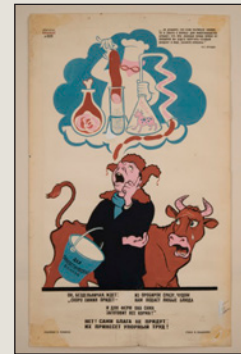
"Louis I. Kahn: the Making of a Room"
February 7-March 29, 2009

The famed architect's poetic statements inspired the selection of the works shown in "Louis I. Kahn," which was the result of a Halpern-Rogath Curatorial Seminar led by Adjunct Professor George Marcus. They present a distillation of decades of Kahn's thinking about the room and its inhabitants. These are the principles that Kahn both lived by, and aspired to, and in this way the drawing acts as a manifesto of his architectural design.



"Laughing Matters: Soviet Propaganda in Khrushchev's Thaw 1956-1964"
April 10-June 27, 2010

This exhibition, curated by graduate students Masha Kowell, Ph.D., and Liliana Milkova, Ph.D., offered viewers a unique and thematically coherent sample of propaganda posters from the "Thaw," a period of post-Stalinist liberalization during Nikita Khrushchev's ascendancy (1956-1964). The exhibition illuminated the changes in political rhetoric and iconography at a time when the Soviet Union encouraged an unprecedented "warming-up" in all social and cultural spheres and struggled to define a new imagery of Soviet collective purpose. "Laughing Matters" traveled to the University of Southern California in Los Angeles where it ran from January 10-May 20, 2011.



"Samba Sessão: Afro-Brazilian Art and Film"
April 7-July 29, 2012

In Fall 2011, Professors Gwendolyn DuBois Shaw of History of Art and Tamara Walker from the Department of History travelled with students in a Halpern-Rogath Curatorial Seminar to Rio de Janeiro and São Paulo, Brazil, to study popular art made by people of Afro-Brazilian descent as preparation for mounting an exhibition at the Arthur Ross Gallery. The works in the exhibition were drawn from the collections of the Museum of Fine Arts, Boston, and in 2014 the exhibition was remounted at the institution under the title "Samba Spirit."



"On the Wings of Eagle and Raven-Tlingit and Haida Traditions"
April 10-July 6, 2014

"On the Wings of Eagle and Raven" featured objects that date from the late-nineteenth century to the present. Under the direction of Professors Larry Silver and Robert St. George of the Department of History, Penn undergraduate students in this Halpern-Rogath Curatorial Seminar were involved in curating the exhibition of 33 exceptional Tlingit and Haida artifacts lent from the Penn Museum's collection.



INSTITUTE OF CONTEMPORARY ART

"s(how): ICA Art History Project"

May 3-July 27, 2003

In 2003 the first ICA curatorial seminar entitled, "s(how)," led by Jennie Hirsh (currently the Director of Critical Studies at the Maryland Institute College of Art), presented in the ICA's Project Space, wove together two distinct themes—visual ephemerality and bodily consumption—around a single group of artworks, reflecting on how art is "made to mean" through the curatorial process. The exhibition included works by Jenny Holzer, Thomas Ruff, and Vik Muniz.



"Framing Exposure: Process and Politics"

April 30-July 31, 2005

Led by Professor Karen Beckman, the second iteration of the ICA curatorial seminar allowed students to utilize the ramp space in the ICA as well as the project space. It featured work by Andrea Fraser, Liza Johnson, and Gerhard Richter. Several of the undergraduates who participated in the course continue to work in the art world, including Roman Petruniak, who works as an independent curator and art reviewer.



"Crimes of Omission"

April 19-August 4, 2007

A "crime of omission" is defined as the failure to act upon a legal duty or responsibility. In this exhibition, which was developed in a RBSL Bergman Foundation Curatorial Seminar led by the Visiting Sachs Professor Richard Meyer, the title referred to artistic strategies that remove visual traces of a crime or draw attention to injustices that typically go unnoticed. Artists included Ken Gonzales-Day, Christian Marclay, and Trevor Paglen. Among the undergraduates who participated, Alexandra Nemerov went on to work at the Whitney Museum of American Art and Jenna Moss at the Museum of Modern Art, both in New York.



"That's How We Escaped" Reflections on Warhol

April 21-August 7, 2011

"That's How We Escaped" sought to illuminate a night on Penn's campus that transformed an artist into a celebrity. A collaborative effort between students in the Spiegel Contemporary Art Freshman Seminar and artist Alex Da Corte, the exhibition spotlighted the night of October 8, 1965, the opening of Andy Warhol's first solo museum show, held at ICA (then located in the Fisher Fine Arts Library). The distinguished poet and lecturer Kenneth Goldsmith led the course.



"Each One as She May: Ligon, Reich, De Kerrsmaecker"

April 24-July 28, 2013

"Repeating is the whole of living and by repeating comes understanding," writes Gertrude Stein in *The Making of Americans* (1925). Works in this group exhibition, organized by Penn undergraduates in the Spiegel Contemporary Art Freshman Seminar and led by Professor Gwendolyn DuBois Shaw, tested this maxim in an exhibition that included coal dust drawings by Glenn Ligon, a filmed choreographic work by Anna Theresa De Keersmaecker, and a sound recording by Steve Reich.



PENN MUSEUM

"Trouble in Paradise: The Art of Polynesian Warfare" **April 29, 2006-December 31, 2007**

"Trouble in Paradise" was the result of a Halpern-Rogath Curatorial Seminar led by Professor Gwendolyn DuBois Shaw. The course explored the arts of warfare in Polynesia through visits to the Bernice P. Bishop Museum in Honolulu, Hawaii, and the Pitt Rivers Museum at Oxford University in England. The objects in the exhibition were drawn entirely from the holdings of the Penn Museum.



"Penn in the World: Twelve Decades at the University of Pennsylvania" **May 8-Sept 8, 2008**

Professors Ann Brownlee and David Brownlee led the Fall 2006 Halpern-Rogath Curatorial Seminar on the architectural and institutional history of the Penn Museum, which resulted in "Penn in the World." The course brought together a diverse group of undergraduate and graduate students from the departments of Anthropology, History of Art, Religious Studies, Architecture, and East Asian Languages and Civilizations to plan an exhibition that would tell the complex and compelling story of the museum's history.



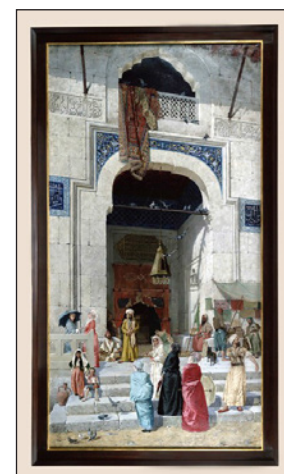
"IYARE!" Splendor and Tension in Benin's Palace Theatre" **November 8, 2008-March 10, 2009**

Led by Visiting Professor Kathy Curnow of Cleveland State University, this Halpern-Rogath Curatorial Seminar focused on the world of royalty and palace life in the Nigerian Kingdom of Benin. The exhibition's title, "IYARE!," which translates as "may you go and return safely," was often shouted at Edo nobles on their way to the palace of the king, giving viewers a sense of the theatricality of this medieval world. Many of the stunningly beautiful objects that the students chose to include in this exhibition were drawn from the collections of the Penn Museum and came to the institution via the infamous Punitive Expedition of 1897, when the United Kingdom sought to crush the Kingdom of Benin and complete the colonization of West Africa.



"Archaeologists and Traveler in Ottoman Lands" **September 26, 2010-June 26, 2011**

This Halpern-Rogath Curatorial Seminar led by Professors Robert Ousterhout and Renata Holod resulted in the exhibition "Archaeologists and Traveler in Ottoman Lands," which took a look at the accomplishments, struggles, and fortunes of three individuals whose lives intersected at Nippur: Osman Hamdi Bey, museum director, archaeologist, and internationally renowned Turkish painter; John Henry Haynes, American archaeologist and photographer; and Hermann Vollrath Hilprecht, a German archaeologist, Assyriologist, and professor at Penn at the end of the nineteenth century. This exhibition traveled to the Pera Museum in Istanbul in October 2011 where it opened on the occasion of Hamdi Bey centennial under the title, "Osman Hamdi Bey and the Americans: Archaeology, Diplomacy and Art." An online and print catalog were published to accompany the exhibit.



SLOUGHT FOUNDATION

"Power Fields: Explorations in the Work of Vito Acconci" **February 15-March 31, 2008**

The exhibition "Power Fields," held at the Slought Foundation, provided students in a Halpern-Rogath Curatorial Seminar led by Professor Christine Poggi an occasion to think about the artist's engagement with the experience of power, understood through the activation of, or indeed the attempt to control or dominate, specific bounded zones. The students in the seminar also participated in a film about the artist and mounted a symposium, "Vito Acconci: Public Nuisance," in conjunction with the show.



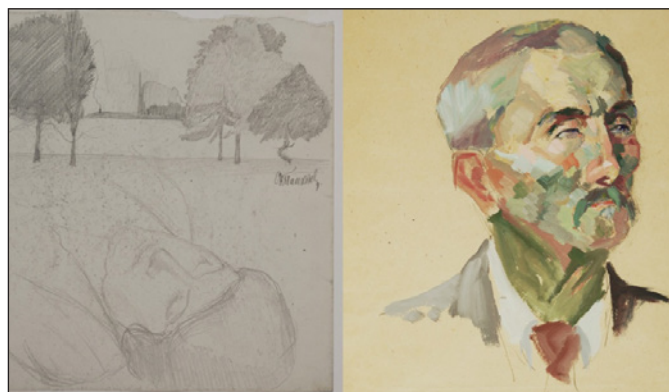
"The Ways to Post History" **October 13-November 28, 2007**

The RBSL Bergman Curatorial Seminar led by Penn Senior Lecturer and Executive Director of the Slought Foundation Aaron Levy, participated in a campus-wide retrospective of Paris-based installation artist Braco Dimitrijevic. This included a series of public conversations with the artist, an outdoor installation, an exhibition, and a publication—all organized with the students—exploring the artistic critique of history and Dimitrijevic's formulation of the notion of post-history.



"The Wolf Man Paints!" **November 18, 2010 through January 22, 2011**

Professor Liliane Weissberg led a Halpern-Rogath Curatorial Seminar that explored drawings and paintings by Sigmund Freud's famous patient Sergius Pankejeff, better known as the Wolf Man. Two interdisciplinary symposia on the Wolf Man and other celebrity patients accompanied the exhibition. Melanie Adley, a graduate student in the seminar, has since completed her Ph.D. and is now the Associate Director of the Gender, Sexuality, and Women's Studies Program at Penn.



PHILADELPHIA MUSEUM OF ART

"Multiple Modernities: India 1905-2005" **June-December, 2008**

The Fall 2007 Halpern-Rogath Curatorial Seminar taught by Professor Michael Meister resulted in the exhibition "Multiple Modernities: India 1905-2005" in the William P. Wood Gallery of the Philadelphia Museum of Art. The exhibition featured the work of Bhupen Khakhar and Atul Dodiya, and helped to launch the careers of student curators Beth Citron, now Assistant Curator at The Rubin Museum in New York, and Nachiket Chanchani, Assistant Professor of South Asian Art, Architecture, and Visual Culture at the University of Michigan.



"Paul Strand: Master of Modern Photography" **October 21, 2014-January 4, 2015**

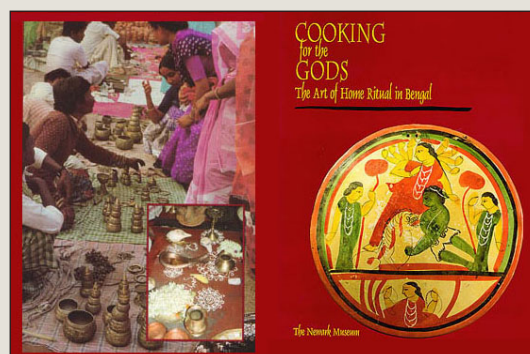
During preparations for the "Paul Strand" exhibition at the Philadelphia Museum of Art, Professor Karen Beckman co-taught a Halpern-Rogath Curatorial Seminar with the museum's Curator of Photographs Peter Barberie in Spring 2012. As a part of that course the students spent a great deal of time in the museum's print study room examining Strand's photographs and also traveled to the Center for Creative Photography in Tucson, AZ, where they viewed other work by the artist and examined his archives.



NEWARK MUSEUM OF ART

"Cooking for the Gods" **October 1995-July 1996**

With the support of a gift from David Nalin, Professor Michael Meister and graduate student Pika Ghosh, now Associate Professor of Art History at the University of North Carolina, catalogued a collection of Indian bronzes in the Asia Department of the Newark Museum. The exhibition subsequently traveled to three other venues, including the Palmer Museum of Art at Pennsylvania State University, the Art Gallery at Mt. Holyoke College, and the Asian Art Museum in San Francisco.



SPIEGEL-WILKS SEMINAR IN CONTEMPORARY ART

"IMAGES IN CONFLICT: A VISUAL HISTORY OF VIOLENCE"

The Spring 2014 Spiegel-Wilks Freshman Seminar in Contemporary Art, "Images in Conflict: A Visual History of Violence," taught by Senior Lecturer Aaron Levy, explored cultural histories of conflict and war. Students convened for their first class at the Penn Museum, where they participated in a hands-on workshop with the collection. Particular emphasis was given to Native American and South-Asian holdings, which provoked discussion about their responsibility as students towards historical acts of injustice and violence. Subsequent classes explored the role of images in mitigating conflict, and the ethics of representing conflict more generally. In the second part of the semester, the students focused on the role of photography and photojournalists during the Nepal Civil War (1996-2006). The students studied the history of the conflict and the stories of individuals and families who survived the conflict, as well as those who were disappeared, displaced, or killed. In the final weeks of the course, the class worked closely with journalist Kunda Dixit at the Madan Puraskar Trust in Nepal, partners at the design firm Pentagram in New York, and curators and archivists at the arts and culture organization Slought in Philadelphia to develop a comprehensive archive. The archive features hundreds of photographs and testimonials about everyday life during the conflict, as well as educational tools to guide others in using it. The archive will launch online in early 2015.



Selected images from the "A People War" archive, 1996-2006

"CARRIE MAE WEEMS" AT THE INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA



Students at the ICA with Liz Park



Students at the Fabric Workshop and Museum in Philadelphia

The 2014-15 iteration of the Spiegel-Wilks Seminar in Contemporary Art taught by History of Art Professor and Undergraduate Chair, Gwendolyn DuBois Shaw, and Liz Park, the Whitney Lauder Fellow at Penn's Institute of Contemporary Art, began by focusing on the work of photographer and installation artist Carrie Mae Weems. Using the Van Pelt Library archives of an exhibition of Weems' work, which was organized by the National Museum of Women in the Arts and traveled to the ICA in 1998, as a starting point, the students studied Weems' artistic practice for several months before selecting a theme around which to build an exhibition for the ICA's Project Space. The exhibition, which runs from April 22 to August 16, 2015, focuses on ideas of race, place, and family in relation to narrative and story telling. Its conception was catalyzed by a four-day class trip to New Orleans to experience Prospect 3, the city-wide contemporary art exhibition organized by Los Angeles County Museum of Art, Contemporary Art Curator Franklin Sirmans, which featured Weems' work as a part of an expansive and ambitious program. The student-curated exhibition will include the work of several artists, including Heather Hart, who has agreed to build a porch in the gallery upon which related programming and activities will be staged.

FALL CURATORIAL SEMINAR

"THE IMAGE AFFAIR: DREYFUS IN THE MEDIA, 1894-1906"

"The Image Affair: Dreyfus in the Media, 1894-1906" is an exhibition that grew out of the curatorial seminar on the Dreyfus Affair taught by Professor André Dombrowski in Fall 2014. This exhibition will run from April 13th to August 7th, 2015, at the Kamin Gallery on the first floor of the Van Pelt-Dietrich Library. Co-curated by Lindsay Grant, Gloria Huangpu, Glynnis Stevenson, Jamie Vaught, Hilary Whitham and Prof. Dombrowski, it examines the infamous wrongful conviction for treason, and eventual exoneration, of Jewish officer Alfred Dreyfus as it played out in the media. The seminar and the exhibition trace the greatest scandal of fin-de-siècle France through the diverse body of images that proliferated in a country divided by anti-Semitism, nationalistic fervor, juridical malpractice, and military misconduct. Encompassing the full range of media including the illustrated press, broadsheets, photography, postcards, films and even board games, the exhibition draws entirely from the Lorraine Beitler Collection of



The Dreyfus Seminar meets in the Kislak Center, Room 627

the Dreyfus Affair at the University of Pennsylvania, one of the largest such collections in the world. The images and objects assembled represent a range of opposing viewpoints from the Dreyfusard and Anti-Dreyfusard camps—at turns documentary and satirical, hateful and humorous. "The Image Affair" encourages a critical examination of an event that engaged and galvanized French and international publics alike, emphasizing the key role that new media technologies played in its unfolding.

The exhibition, seminar, catalogue, and related events are sponsored by the Penn Art History Curatorial Seminar Fund, the Lorraine Beitler Lecture Fund, and the Kislak Center for Special Collections, Rare Books and Manuscripts at The University of Pennsylvania.



Zola-Mouquette: Le Fondement de l'Affaire Dreyfus, paper toy, France, ca. 1898-99, University of Pennsylvania Libraries, Dreyfus DC354.9.Z65

PENN HISTORY OF ART / PHILADELPHIA MUSEUM OF ART MELLON PROGRAMS

In 2012, the Mellon Foundation funded a two-year pilot collaboration between the Philadelphia Museum of Art and Penn's History of Art Department to explore ways to enhance and expand the focus on objects in graduate training. Behind this initiative is the goal to ensure that students are exposed to the variety of questions arising from a sustained consideration of objects, their materiality, as well as their presentation and interpretation to the wider public. This initiative builds on strong and long-established existing ties between the PMA and the Penn History of Art Department that centers around annual joint symposia and team-taught courses focusing on collections and exhibitions. To this was added an object-based seminar combining classroom and laboratory sessions on objects in the museum's collection. In addition, two seminars, described on the facing page engaged in the curatorial process leading to exhibitions of the museum's collections. Finally, the program placed a graduate student in the museum for a year-long engagement with curators and collections relevant to their interests. Going forward, we will develop additional ways in which graduate training offers opportunities to focus on objects in the context of museums and collections.

PENN / PMA MELLON SEMINAR IN OBJECT-BASED STUDY

During the fall semesters of 2013 and 2014, "Introduction to Object-Based Study" (ARTH 501) was offered at the Philadelphia Museum of Art, co-taught by Professors Larry Silver and Elizabeth Milroy. Topics included object-based art historical research, conservation and technical study, interpretation (for both scholarly and public audiences), and display. Questions of both a theoretical and a practical nature were raised and discussed through object study and analysis, guided readings, and written assignments. The course combined classroom and laboratory sessions in the museum, structured as a series of topics devoted to key themes such as: the examination of art objects and analysis of findings; the cataloguing and description of works of art; and considerations for public exhibition.

***The Birth of Venus* by Nicolas Poussin, French, 1594 - 1665, made in Italy, 1635 or 1636, oil on canvas, European Painting Curatorial Department, E1932-1-1, The George W. Elkins Collection, 1932**



PENN / PMA MELLON GRADUATE FELLOWS

ALEX KAUFFMAN, 2013-14

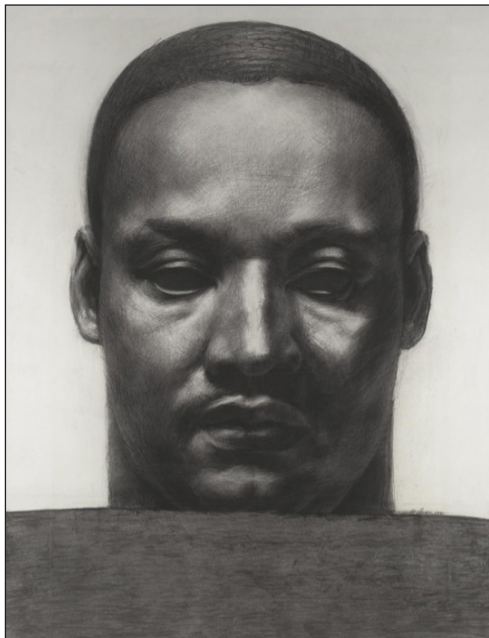
Alex Kauffman, Ph.D. candidate, was the inaugural Penn/PMA Andrew W. Mellon Graduate Fellow. Mr. Kauffman spent his fellowship year focusing on the research and presentation of works by Marcel Duchamp, which is the focus of his dissertation. He reported to Carlos Basualdo, The Keith L. and Katherine Sachs Curator of Contemporary Art, and Matthew Affron, the Muriel and Philip Berman Curator of Modern Art. He collaborated with the curatorial staff on a gallery installation devoted to Duchamp and Pop art and assisted several outside scholars in their Duchamp research.

CHARLOTTE ICKES, 2014-15

This year, Charlotte Ickes, Ph.D. candidate, serves as the second Penn/PMA Andrew W. Mellon Graduate Fellow. Ms. Ickes focuses on contemporary art, specifically time-based art, art of the African Diaspora, and Blaxploitation films. Her dissertation title is "Black Radical Spectacle in the Work of Melvin Van Peebles, Isaac Julien, and Steve McQueen." At the museum she continues her research and study of works by artists of African descent and she reports to Carlos Basualdo, The Keith L. and Katherine Sachs Curator of Contemporary Art.

PENN / PMA MELLON CURATORIAL SEMINARS

"REPRESENT: 200 YEARS OF AFRICAN AMERICAN ART IN THE PHILADELPHIA MUSEUM OF ART"



In Spring 2014, History of Art Professor and Undergraduate Chair Gwendolyn DuBois Shaw led a Penn/PMA Mellon Curatorial Seminar at the Philadelphia Museum of Art. The course focused on the museum's collection of works by artists of African descent and encouraged students to consider best practices in object organization and presentation in conjunction with the exhibition "Represent: 200 Years of African American Art in the Philadelphia Museum of Art." Professor Shaw was assisted by John Vick, MA '07, who serves as a Project Curatorial Assistant in the Department of Modern Art, in arranging for students to visit the museum's print study room, storage, and gaining access to behind the scenes areas of the museum. As a part of the course, Vick shared with the students his professional insights into the process and challenges of curating exhibitions from the museum's permanent collection and how that differs from creating loan exhibitions, by discussing his extraordinarily popular 2014 show "The Surrealists: Works From the Collection." As a final project for the course, the students worked in teams of two to conceptualize thematic exhibitions of African American art, which they presented to members of the museum staff.

The exhibition with which the students worked, "Represent: 200 Years of African American Art," opened at the PMA in January 2015. It highlights selections from the Museum's holdings of African American art and celebrates the publication of a catalogue, edited by Professor Shaw, examining the breadth of these noteworthy collections. With work by renowned artists such as Henry Ossawa Tanner, Horace Pippin, Jacob Lawrence, and Carrie Mae Weems, the exhibition showcases a range of subjects, styles, mediums, and traditions. From compelling stories to innovative methods, "Represent" explores the evolving ways in which African American artists have expressed personal, political, and racial identity.

Martin Luther King, Jr., 1981 by John Woodrow Wilson, American, charcoal on cream wove paper, 125th Anniversary Acquisition, purchased with funds contributed by the Young Friends of the Philadelphia Museum of Art in honor of the 125th Anniversary of the Museum and in celebration of African American art 2000, 2000-34-1

"A SENSE OF PLACE: MODERN JAPANESE PRINTS"

In Spring 2015 Professor Julie Davis is teaching the second advanced curatorial seminar of the Mellon Program: "Representing Place in Prints." This course is offered in association with the exhibition, "A Sense of Place: Modern Japanese Prints," opening at the Arthur Ross Gallery in Spring 2015. The seminar expands a discussion of landscape as a larger theme in the visual arts, with examples drawn from Europe, America, East Asia, and other locations. Also considered is why and how some sites became known as "famous places," an act tied to issues of local, regional and national identity. This course provides the opportunity to study works in the PMA collection, travel to "famous sites" around Philadelphia, and participate in the final preparations and installation of the exhibition.

The exhibition brings together Japanese prints addressing the idea of place and landscape in the modern era. These artists actively reinterpreted "meisho," the concept of "famous places," one of the most influential topics of landscape imagery in traditional Japan, adapting that past for the present. In a century that bore witness to two world wars, globalization, and a succession of modern art movements, the concept of "place" was anything but simple for twentieth-century Japanese print artists working at home and abroad. Some artists reflect upon the changes of the twentieth century in their work, some promoted sites of national importance, and still others sought to reimagine what constituted the new landscapes of modern Japan as well as in the world beyond. The exhibition brings together prints on this theme, selected from the holdings of the Philadelphia Museum of Art, the University of Pennsylvania Library, and private collections. An interdisciplinary symposium on themes related to the exhibition will be held on April 18, 2015 at the Kislak Center, University of Pennsylvania Libraries (<http://tinyurl.com/pblr9lk>).



Kyoto Growing Dark
Jun'ichirō Sekino
Shōwa Period (1926-1989), 1969
Color woodcut
Philadelphia Museum of Art: Purchased with the Print Revolving Fund, 1969

JILL AND JOHN AVERY LECTURE SERIES

Established through a generous gift, The Jill and John Avery Lecture Series in the History of Art brings prominent international and national art historians to the University of Pennsylvania to share and discuss their recent research. The lectures cover all aspects of art production in its full global and transhistorical scope and offer a variety of current methodological perspectives in the history of art. In addition to a public presentation, speakers meet with students to discuss innovative approaches to research and reflect upon the state of the field. The History of Art Department at the University of Pennsylvania warmly thanks the Averys for their generosity in funding these important intellectual events.



T. J. Clark, College Hall 200, October 14, 2014

October 3, 2014

Jacqueline E. Jung, Associate Professor, Department of the History of Art, Yale University

"Moving Viewers, Shifting Images: The South Transept Portal of Strasbourg Cathedral and the Medieval Art of Montage"

October 14, 2014

T. J. Clark, George C. and Helen N. Pardee Chair Emeritus, University of California, Berkeley

"Joachim's Dream, or What Can Art History Say About Giotto?"

November 12, 2014

Frantz Grenet, Professor, Collège de France

"Power, Propaganda and City Planning in Ancient Central Asia: Nisa and Ai Khanum, a Comparative Case Study"

HAIKU CONFERENCE



Panel - MAKING IT UP: Creative Writing, Literary Study and Digital Technology

On September 12-13th, 2014, Professor Karen Beckman, assisted by Brooke Sietinsons, organized the conference "HAIKU: The Humanities and the Arts in the Integrated Knowledge University," which was co-sponsored by the Provost's Interdisciplinary Seminar Fund together with many other Penn supporters, including the History of Art Department. The conference addressed a series of important questions: What do the humanities and the arts have to offer contemporary efforts to integrate distinct bodies of knowledge within the research university? How will the humanities and the arts retain their specificity within this climate of integration and is it even important that they do so? What do creative practitioners have to offer the realm of research and teaching within the university? And how does the mandate for knowledge integration intersect with other key emphases within the contemporary university, such as the global and the digital? The conference brought together artists, administrators, composers, scientists, social scientists, writers, and scholars for two days of lively discussion and performance.

Graduate students from the History of Art Department live-tweeted the event, so if you missed it, you can follow the thread of the conversation at this link: <http://www.haikuconference.com>. Approximately 300 people attended in person, and 12,000 people visited the conference website 40,000 times, so make no mistake: art matters, and so do the humanities!

SIXTH ANNUAL ANNE D'HARNONCOURT SYMPOSIUM

"WAYS OF SEEING: RETHINKING PAUL STRAND'S MODERNIST VISION"

Co-organized by Peter Barberie, the Brodsky Curator of Photographs, Alfred Stieglitz Center, Philadelphia Museum of Art; and Professor Karen Beckman; assisted by Amanda Bock, Samantha Gainsburg and Elizabeth Milroy.

On November 7th and 8th 2014, in conjunction with the major retrospective of photographer and filmmaker Paul Strand at the Philadelphia Museum of Art, this year's Anne d'Harnoncourt Symposium was dedicated to rethinking the place and importance of Paul Strand in art history and film history. The PMA recently acquired 4,000 Strand prints, making Philadelphia the primary venue for Strand research. The retrospective, curated by Dr. Peter Barberie, works to increase attention to Strand's extraordinary output beyond his modernist photography of 1916-28. The symposium brought together international and domestic scholars to think about this expanded view. Professor Tom Gunning (University of Chicago) gave a keynote address at the PMA followed by a full-day symposium which was generously hosted by the Penn Museum.

The 2014 Anne d'Harnoncourt Symposium was made possible with support from Charles K. Williams II, Gr '78, HON '97 and the Center for American Art at the Philadelphia Museum of Art. The symposium was organized by the History of Art Department, the Penn Museum, and the Philadelphia Museum of Art in honor of the late director of the museum.



Cobweb in Rain, Georgetown, Maine, 1927, negative and print by Paul Strand, 125th Anniversary Acquisition, The Paul Strand Collection, the Lynne and Harold Honickman Gift of the Julien Levy Collection, 2001-62-1125 © Paul Strand Archive/Aperture Foundation



Professor Tom Gunning (University of Chicago), Dr. Peter Barberie (PMA), and Professor Karen Beckman (Penn) at the 6th Annual d'Harnoncourt Symposium. Photograph courtesy of the Philadelphia Museum of Art.



Professor Tsitsi Jaji (English Department, Penn), "Ghana Forever Young: Visions of Independence in the Work of James Barnor and Paul Strand"

"MANET: THEN AND NOW" CONFERENCE, APRIL 11, 2014 AT THE INSTITUTE OF CONTEMPORARY ART, UNIVERSITY OF PENNSYLVANIA

On April 11, 2014, the ICA hosted the conference "Manet: Then and Now," organized by Professors Kaja Silverman and André Dombrowski. Hailing from the origins of modern art and capitalist culture in the mid-nineteenth century, Édouard Manet (1832 – 1883) has emerged in the past century as a crucial touchstone for many of our most pressing contemporary visual concerns. His pictorial narratives of modern life—intensely fragmented, disjointed, flat and anti-expressive, full of eyes looking directly at us—have been taken to speak deeply to the vexed ontologies of the modern and postmodern image by artists and thinkers as diverse as Michel Foucault, Jeff Wall, Pablo Picasso, Georges Bataille, or Victor Burgin. Starting with scholarship on Manet himself, this conference examined his important legacy in twentieth-century art, testing the thesis (among others) that Manet's fragmented and allegorical sense of history provides one of the origin points of the (post)modern itself. By coupling Manet scholars with experts of twentieth-century art and thought, this event provided Manet studies with contemporary conceptual frames and scholars of contemporary culture with a prehistory stretching back well into the nineteenth century. This full-day event was divided into three panels: "Manet and Empire," "Manet and the Abstract" and "Manet and Reproduction." The speakers were Carol Armstrong, Huey Copeland, Therese Dolan, André Dombrowski, Briony Fer, Darcy Grimaldo Grigsby, Nancy Locke, Susan Sidlauskas, Kaja Silverman, and Margaret Werth.

The program was made possible by the Keith L. and Katherine Sachs Program in Contemporary Art. Programming at ICA has been made possible in part by the Emily and Jerry Spiegel Fund to Support Contemporary Culture and the Visual Arts and the Lise Spiegel Wilks and Jeffrey Wilks Family Foundation; and Hilarie L. and Mitchell Morgan. Further sponsorship was provided by the Department of the History of Art, the Program in Visual Studies, the Mellon Foundation and the Association of Historians of Nineteenth-Century Art/AHNCA.



Manet and Reproduction discussion with Kaja Silverman (University of Pennsylvania), Nancy Locke (Pennsylvania State University), Susan Sidlauskas (Rutgers University), and Chair, Alex Klein (ICA)

"ITINERANT BELONGINGS" NOVEMBER 1 - DECEMBER 20TH, 2014

"Itinerant Belongings," a multi-site exhibition curated by Ph.D. candidates Iggy Cortez and Charlotte Ickes, debuted this Fall at the Slought Foundation and PennDesign's Addams Hall. The exhibition featured the work of eight international artists: Yael Bartana, Jamie Diamond, Andrew Moore, William Pope.L, Paul Salvesson, Jessica Vaughn, Apichatpong Weerasethakul, and Krzysztof Wodiczko. Cortez and Ickes brought many of these artists to Penn's campus for numerous public programs. At the Slought Foundation, they organized a screening of Louis Massiah's *The Bombing of Osage Avenue* followed by a conversation between the director, Professor Karen Beckman, and Jessica Vaughn. As part of PennDesign's Visiting Artist series, they brought Berlin-based artist Yael Bartana to Penn where she gave crits to MFA students followed by a public conversation with Nora Alter at the Institute of Contemporary Art. Lastly, in December William Pope.L was in conversation with Professor Gwendolyn DuBois Shaw to introduce his film *Reenactor* that was screened for 72-hours straight at the Slought Foundation attracting guests at all hours of the night!



"ICA@50: PLEASING ARTISTS AND PUBLICS SINCE 1963" FEBRUARY 12 - AUGUST 17, 2014

"ICA@50: Pleasing Artists and Publics Since 1963" presented a series of micro-exhibitions, programs, and other projects marking half a century of ICA's role as one of the leading contemporary art museums in the world. With 50 new presentations of sculpture, film, sound, painting, performance, writing, and video opening every two weeks—including eighteen commissions—visitors could expect a multifaceted experience of the many forms of contemporary art.

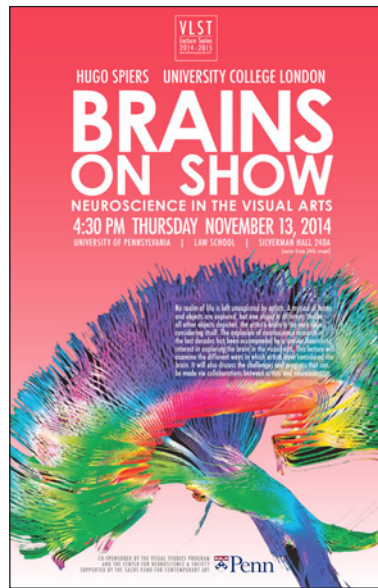
One program presented Joan Jonas, Vishal Jugdeo and David Dempewolf in conversation, bringing together pioneering video and performance artist Joan Jonas; Vishal Jugdeo, whose work was on view



Stage Sets, 1976, by Joan Jonas

in the galleries as part of ICA@50; and David Dempewolf, artist and co-founder of Marginal Utility gallery, who has assisted and collaborated with Jonas for many years. Moderated by ICA Program Curator Alex Klein, this event was part of the Sachs Program in Contemporary Art: Intergenerational Conversations.

"BRAINS ON SHOW" HUGO SPIERS, NOVEMBER 13, 2014



On November 13th, 2014, the Visual Studies Program and UPenn's Center for Neuroscience & Society hosted Hugo Spiers, Senior Lecturer in the Department of Experimental Psychology, University College London. Dr. Spiers is a neuroscientist who has worked extensively on the role of the hippocampus in memory and spatial cognition and also collaborated extensively with contemporary artists. Among Dr. Spiers' collaborative projects is the exhibition "Neurotopographics" (2008, Gimpel Fils, London), in which he worked with the architect Bettina Vismann and artist Antoni Malinowski creating an environment based on the function of grid cells in the hippocampus, which map out a diagonal grid for spatial navigation. Dr. Spiers talked about this project and others, before an audience at Silverman Hall in the Law School at Penn. The next day, Dr. Spiers took part in an informal discussion with students from several disciplines.

SYMPOSIUM AND ARTISTS ROUNDTABLE, NOVEMBER 13-14, 2014 "INTERNATIONAL MODERN/GLOBAL CONTEMPORARY"

On Thursday, November 13th - 14th, 2014, the History of Art Department and the Institute of Contemporary Art co-hosted "International Modern / Global Contemporary," a symposium on the state of the international art world. The program began with two scholarly presentations, followed by an artists' roundtable. The first presentation, "Global is Personal," was given by Holland Cotter, renowned art critic and cultural commentator from *The New York Times*, who discussed how globalism is about geography and markets, but it's also an inside job. It was a compelling personal account of a critic growing up in an expanding and complicated world through art, and learning to see writing as a form of translation. The second presentation, "Do Artists Speak on Behalf of All of Us?," given by Thierry de Duve, much lauded professor, art theorist, and curator, tackled the vexed question of whether artists can legitimately claim to be spokespeople of humankind, beyond multiculturalism, and identity politics. At issue for de Duve was the concept of representation and its critique, buttressed by a 'Kant after Duchamp' reading of the Critique of Judgment. The artists' roundtable featured Hasan Elahi, Chitra Ganesh, Sreshta Rit Premnath, and Lisi Raskin, artists of the same generation who work in different mediums, and are from different cultural and intellectual backgrounds. First in individual presentations, then in conversation, they shed light on what it means to address global audiences through iconographies and ideas that are culturally and historically specific. Liz Park, ICA Whitney-Lauder Curatorial Fellow, and Beth Citron, Assistant Curator, Rubin Museum of Art, New York, moderated this roundtable. The event was made possible by the Keith L. and Katherine Sachs Program for Contemporary Art with additional support from the Provost's Fund for the Arts, the South Asia Studies Department, and the South Asia Center.



Eclipse (detail), 2012, by Atul Dodiya, courtesy of the artist.

DAVID BROWNLEE devoted much of this past year to new academic initiatives and important causes in the public realm. Supported by a grant of \$1.3 million from the Andrew W. Mellon Foundation, and in partnership with Professor Eugenie Birch of the Department of City and Regional Planning, he has been leading a five-year initiative that brings together faculty and students from the School of Design and the humanities departments in the School of Arts and Sciences to foster the inter- and multi-disciplinary study of the built environment. The Humanities, Urbanism, and Design (H+U+D) project has sponsored a colloquium of twenty faculty from the two schools to share their research, funded traveling seminars, and awarded research stipends to undergraduate and graduate students.

Continuing his long commitment to historic preservation, Brownlee appeared before the Historical Commission in March to argue against the proposed demolition of the spectacular Art Deco interiors of the Boyd Theater, and he was chagrined when the panel declined a last minute offer from a foundation to buy the theater



Brownlee at PMA, July 10, 2014

and authorized the developer to proceed. Brownlee testified again on a critical preservation issue on November 5, urging the Art Commission to reject a proposed apartment house that would

encroach on the Rodin Museum from behind. He memorably told the commissioners, "We cannot allow the Rodin to be used as a piece of garden ornament in front of a rather ordinary apartment building and its café." This time developers withdrew their design without a vote.

In July, Brownlee, who serves on the Philadelphia Museum of Art's building committee, joined museum director Timothy Rub in a public program explaining Frank Gehry's plans for the \$500 million expansion of the great classical building, most of which will be underground.

For the celebration of the fiftieth anniversary of the Philadelphia Chapter of the Society of Architectural Historians, Brownlee provided a rousing keynote address, entitled "Making Architectural History *Historic* in Philadelphia." Later that month, he and Ann Brownlee co-chaired a gala fundraising event for the Preservation Alliance at Ardrossan, the fabled Main Line estate that inspired the "Philadelphia Story."

KAREN BECKMAN taught a new graduate seminar in Spring 2014, "War and Film," which focused on cinematic responses to the wars in Iraq and Afghanistan. The class included a public screening and discussion series, "Women Film the War on Terror." Students met with the filmmaker Liza Johnson, Afghan filmmaker Wazmah Osman, and the artist Sylvia Kolbowski. They did a Skype interview with Brazilian director and producer Julia Bacha, whose films highlight the work on nonviolent leaders in war zones; and they attended a performance of Paula Vogel's new play, *Don Juan Comes Home From Iraq* at the Wilma Theater, an adaptation of a 1936 play that was developed in collaboration with U.S. veterans.

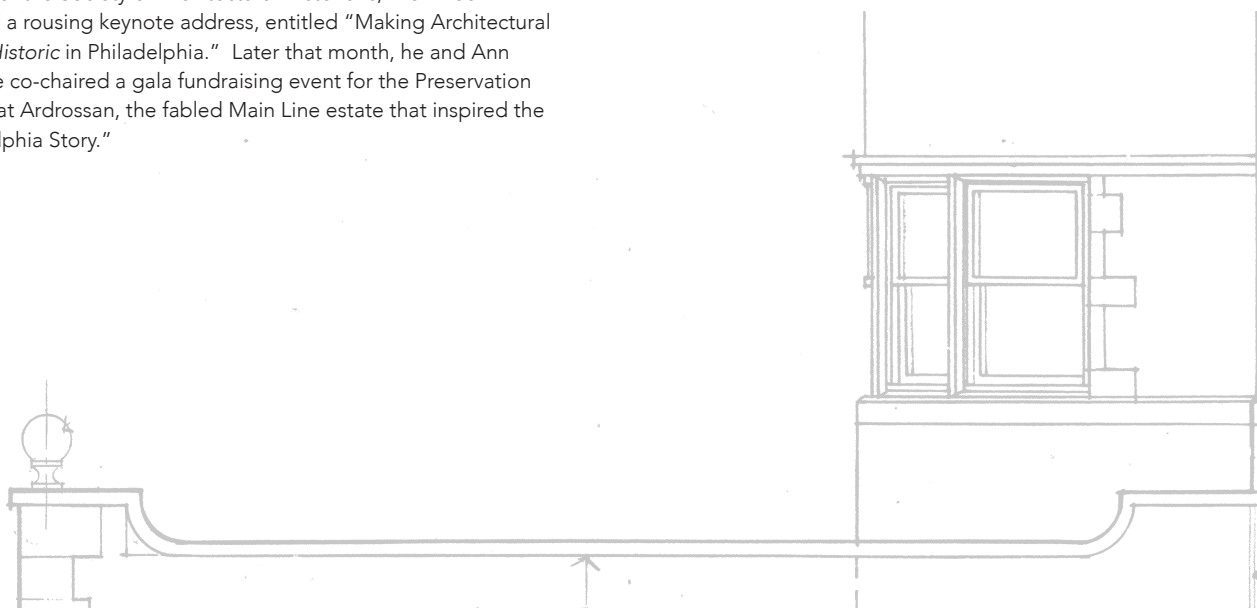
As Advisor to the Arts for the University, Beckman continued to develop a variety of art and culture initiatives. Information on these may be found at: <https://provost.upenn.edu/initiatives/arts>.

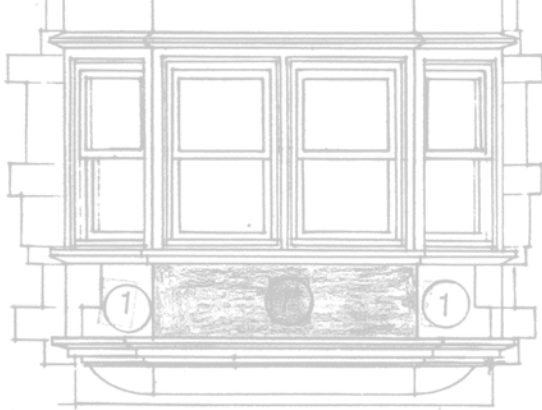


HAIKU Conference, September 13, 2014

In February, Beckman presented "Dadanimation: Moving Images in the Time of War" at Yale and participated in the Penn Museum's "Aspects of Pompeii and its Afterlife" symposium with "Love in the

Time of Archaeology: Twos, Threes and Crowds in Roberto Rossellini's *Voyage to Italy*." In March she presented at the Penn Humanities Forum and the Mellon Urbanism seminar. In June, she traveled to the University of Edinburgh to participate in a symposium celebrating the centennial of the pioneering Scottish animator, Norman McLaren. She then headed to the Orkney Islands to research the filmmaker Margaret Tait, who hand-painted and scratched on films, publishing her findings in the latest issue of *Animation Journal*. In November, she presented "Time Out of Joint: Animation and the Contemporary (?) Art of War" at the Berkeley Film and Media Seminar.





JULIE DAVIS invites everyone to visit the Arthur Ross Gallery for the exhibition "A Sense of Place: Modern Japanese Prints," which will be open from April 10 through June 21, 2015, and to attend the symposium on April 18th. This exhibition is co-curated by Ph.D. candidates Quintana Heathman and Jeannie Kenmotsu, students in a curatorial seminar held in Spring 2014. Drawing upon the Philadelphia Museum of Art collection, the Kislak Center at Penn, and



private collections, the exhibition features twentieth-century Japanese prints on the subject of "famous places" as a shifting category in the modern era (one of these works is featured on the cover of this newsletter). In Fall 2014, Davis was the Visiting Professor for the Kyoto Consortium for Japanese Studies (KCJS), teaching courses on Japanese cinema and the arts of Japan, with site visits to museums, temples, shrines, and treasure halls in Kyoto. Davis gave lectures this year at Bryn Mawr College, the Edo-Tokyo Museum (Tokyo), Columbia University, Temple University, the Asian Art Museum of San Francisco (available on iTunesU), Sophia University, and the Kyoto Asian Studies Group. She also presented research-in-progress at the Society for the History of Authors, Readership, and Publishing in Antwerp, as well as at the Workshop on Material Texts and the Global Nineteenth-Century Workshop here at Penn. An article (in Japanese) appeared in the *Ukiyo-e Geijutsu*, a second is forthcoming from the National Gallery of Art, and a third (co-authored with colleague Linda Chance) is under review. For Davis, the best news of all is that her second book, *Partners in Print: Artistic Collaboration and the Ukiyo-e Market*, was published by the University of Hawai'i Press in January 2015.

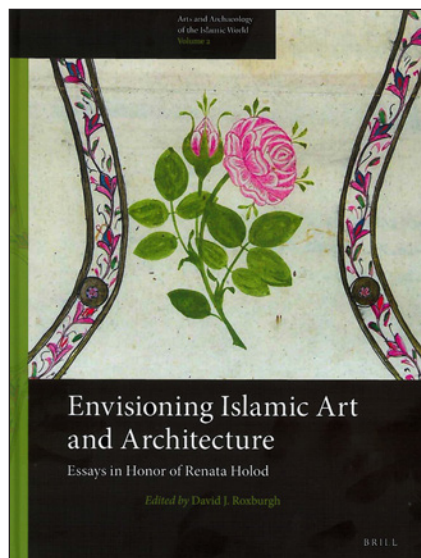
ANDRÉ DOMBROWSKI continued work on his book project concerning the relationship between Impressionism and the period's systems of time-keeping. He presented this research both nationally and internationally: at Rutgers University; at both the Universität and Kunstmuseum Basel; the Aspen Art Museum; the Musée des Impressionismes in Giverny (invited by the Terra Foundation); as well as at Penn. He also presented lectures on Cézanne and Manet at the Barnes Foundation and the Kimbell Art Museum respectively. His recent articles have appeared, or are about to appear, in the bulletin of the Museum of Fine Arts in Budapest and a catalog of a major exhibition devoted to Monet and the birth of Impressionism at the Städel Museum in Frankfurt this spring. He also contributed a chapter to the catalog of the exhibition *Classical Nudes and the Making of Queer History* that was shown at the Leslie-Lohman Museum of Gay and Lesbian Art in New York in Fall 2014.

In April 2014, Dombrowski co-organized a highly successful and well attended conference entitled "Manet: Then and Now," (see page 17) at which many of the leading Manet-scholars presented new research. In June 2014, he had the pleasure of accompanying a group of Penn alumni on the Rhein River, from Switzerland to Amsterdam. In the fall he taught a curatorial seminar about the Dreyfus Affair that will result in an exhibition at Van Pelt Library to open in April 2015, accompanied by a



catalog co-edited with his students. He is especially looking forward to delivering the Tomás Harris Visiting Professorship Lectures at University College London in June 2015, on Impressionism and the industrialization of time.

RENATA HOLOD opened 2014 with an exciting stay in Ukraine. Initially, the agenda was to work with colleagues in Kyiv on the monograph, *The Last Kurgan*, describing the finds in the Polovtsian/Qipchaq burial at Chungul Kurgan; to spend Christmas in Lviv with family; to convey the gift of the André and Oleg Grabar book collection to the Barbara and Bohdan Khanenko Museum of Eastern and Western Art; and to meet with the curatorial staff of the Taras Shevchenko Museum in order to finalize plans for a grand exhibition titled “Taras Shevchenko: Poet, Artist Icon” at the Ukrainian Museum in NYC (<http://www.ukrainianmuseum.org/>). By the time January rolled around, however, it was all EuroMaidan, all the time! Kyiv was electrified by the fervor of the demonstrations, and by raised hopes for reform. [All this happened before major crises at the Maidan, new government,



and the Russian invasions of Crimea and the Donetsk – Luhansk regions!]

Coming up with a new view of her field(s) was the challenge for her lecture at Columbia University in September titled “‘Our Works Point to Us’: Making, Ordering, Describing Visual Cultures in the Islamic World”.

In October, at the Historians of

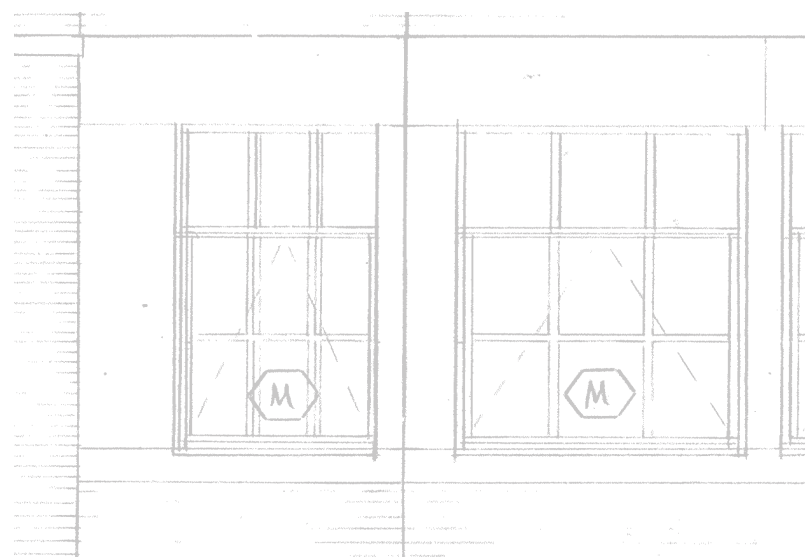
Islamic Art Association meetings in Toronto, at Aga Khan Museum, many of her students presented her with a festschrift edited by David Roxburgh (Ph.D. 1996) with contributions by María Judith Feliciano (Ph.D. 2004), Christiane Gruber (Ph.D. 2005), Leslee Katrina Michelsen (Ph.D. 2011), Nancy Micklewright (Ph.D. 1984), Stephennie Mulder (Ph.D. 2008), Yael Rice (Ph.D. 2011), Cynthia Robinson (Ph.D. 1995), David J. Roxburgh, D. Fairchild Ruggles (Ph.D. 1991), Alison Mackenzie Shah (Ph.D. 2004), and Pushkar Sohoni (Ph.D. 2010).

Work on Chungul Kurgan continues apace: a lecture at Holod’s alma mater, the University of Toronto, “Reconstructing Ritual from Archaeological Investigation” (February); and another version at IFA NYU “Tumulus in the Pontic Steppe: Reconstructing Ritual, Community and Polity in the early Thirteenth Century CE” (November). The next installment of studies, co-authored with O. Halenko, “The Severe Landscapes of ‘Mother Sarmatia’: Steppe Ukraine in the Eyes of a Polish Gentleman in 1569” is out in *Harvard Ukrainian Studies*, 2014.

LOTHAR HASELBERGER saw the appearance of his volume on Augustus’ fiercely debated Horologium just in time for the Augustan bi-millennial in 2014. Eleven international experts contributed to it—all arguing from positions of an ever-widening rift: Rome has not seen such controversy since the days of Piranesi! The seminar “Modeling Hermogenes” brought Professor Haselberger back to work on his *Hermogenes* book, while, predictably, this seminar unfolded by its own momentum. Building a 3D model of Hermogenes’ Temple of Artemis in Magnesia (Turkey) made the participants not only excel in digital visualization—thanks to Samuel Holzman’s (AAMW) special skills and tutorials—but also turn visualization into a scholarly tool of research on the masterpiece of the most celebrated Hellenistic architect, with the results presented at a concluding symposium at Van Pelt’s Kislak Center on December 10, 2014. Ancient techniques of design and visualization have not lost their appeal however, as the excitement in Haselberger’s “Architect and History” survey class demonstrated. Who would have thought that undergraduates majoring in economics or nursing could successfully compete with the 3rd c. BC masterbuilders of Didyma (Turkey) in designing one of those famed entasis curves we admire in classical columns?



One of the eight masterbuilder teams in Professor Haselberger’s departmental survey course “Architect and History,” having successfully completed their geometry task on the ‘tracing floor’ in front of Houston Hall. From left: Ian Masters, Jarone McCorkle, Eric Lifland, Noelle McManus, Marcella Marquez, and Paula Mello Ferber (courtesy P. Mello Ferber)



DAVID YOUNG KIM is delighted to announce that his book, *The Traveling Artist in the Italian Renaissance: Geography, Mobility, and Style* (Yale University Press) appeared in December 2014. It explores sixteenth-century discourse concerning artists' travels and the impact of that travel on artistic process, in particular on stylistic change. More broadly, the book examines artists' journeys in relation to Renaissance ideas concerning geography, the environment, the act of creation, and selfhood. An article, entitled "Gentile in Red" which considers the aftermath of Gentile Bellini's sojourn at the Ottoman court in Constantinople 1479-81, will be published in *I Tatti Studies* in 2015. Another article, "Lorenzo Lotto's Carpets: Materiality, Textiles, and Pictorial Composition," has been completed and is under review. Kim is currently working on two pieces, the first an examination of Giorgio Vasari's little studied technical treatise (1550 / 1568) and an essay about a Korean translation of Vasari's *Lives*. In the academic year 2014-15 Kim will have delivered papers at Penn State University and Bryn Mawr College and in Summer 2015 he will be a visiting lecturer at the Kunsthistorisches Institut, University of Zurich. His Spring 2015 seminar "The Terrestrial Imagination in Early Modern Europe" will explore literary and visual images of the earth and environment and includes guest speakers Basile Baudiez (University of Paris-IV), Tristan Weddigen (University of Zurich), and Robert Clewis (Gwynedd-Mercy College) representing the fields of patrimony, global art



history, and Kant's aesthetics. Along with André Dombrowski, Kim organized the inaugural Avery Lecture Series as well as the department's weekly colloquium series.

ANN KUTTNER particularly enjoyed working with David Kim, Janet Kaplan of Moore College, and Curator Adelina Vlas and Elizabeth Milroy of the Philadelphia Museum of Art to stage a 'Study Day' for the installation of video artist Fiona Tan's new work "Inventory" at the PMA (December 14, 2013 through May 11, 2014). This was an unprecedented collaboration between Penn and Moore and the PMA that engaged academic and PMA moderators and graduate student discussants for a day of encounter with and discussions about the exhibition. Tan's "Inventory" is a visual meditation on Sir John Soane's House Museum; the exhibition felicitously coincided for Kuttner with a paper on Soane's Museum for

a panel on modern reception of the Roman house and gardens at the American Philological Association's Annual Meeting. She spoke at CAA on a panel considering Late Antique art and identity, exploring "The Plasticity of the Past" as the shifting and re-arrangement of ancient sculptures for new Late Roman communal meanings. Kuttner is



From left to right: Charlotte Ickes, Adelina Vlas, Janet Kaplan, Elizabeth Milroy, David Kim, and Ann Kuttner at Fiona Tan Study Day

also pleased to report an article in press on Hellenistic royal collecting of art for Maia Gahtan and Donatella Pegazzano, eds., *Museum Archetypes and Collecting in the Ancient World* (Brill 2014).

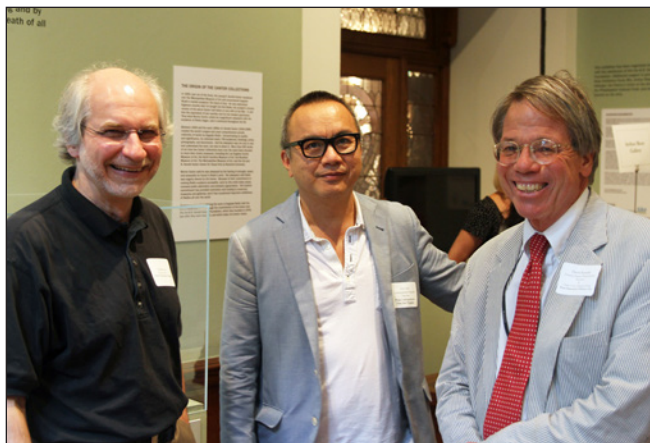




MICHAEL LEJA completed a three-year term as Director of the Visual Studies Program, and began a sabbatical in Fall 2014. His primary goal for this leave is to complete a book project on the origins of a mass market for pictures in the United States, which he dates to the period between 1835 and 1865.

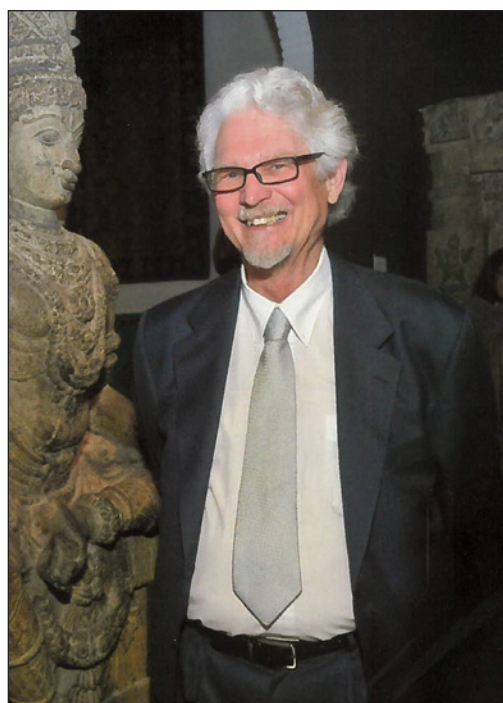
During the past year Leja worked closely with Mao Qiuyue, a graduate student from China who was a visiting scholar at Penn while she was completing a Chinese translation of Leja's book *Reframing Abstract Expressionism*. He also revised and expanded an essay on Morgan Russell that will be published in *American Art* next year. His entry on "Mass Art" appeared in the new edition of the *Encyclopedia of Aesthetics*.

At the CAA annual conference last February Leja co-chaired with Jennifer Greenhill a session on "Mass Market Image Ecologies." He presented papers on early news images for the mass market at the University of Southern California in Los Angeles and at Hunter College in New York; on "the ends of American art" for a conference at Stanford; on Morgan Russell at Vanderbilt University; and on print media in the early 19th century at the annual conference of the Society of Historians of the Early Republic, held in Philadelphia. He helped coordinate Penn's co-hosting of the biennial conference of the Association of Historians of American Art in October.



Michael Leja, Ken Lum (Fine Arts), and David Brownlee

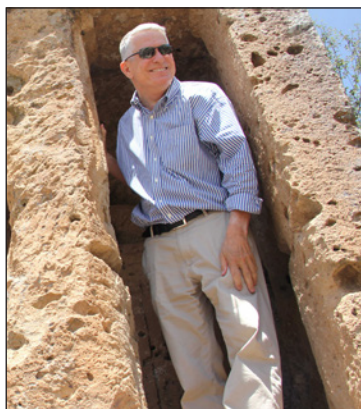
MICHAEL MEISTER attended the bi-annual Symposium of the European Association of South Asian Archaeology in Stockholm last summer, presenting research on "New Architecture in Old Pakistan." This spring he will lecture on "Temples as Yoga" at the University of Michigan. Three recent publications include "Making Mandalas in South Asia as Physical Constructs," "Decoding Origins for India's Temples," and "Pipad and the Transmission of Architectural Knowledge." He organized a Sachs-supported symposium and artists' roundtable at the ICA in the fall on "International Modern/Global Contemporary" in collaboration with Beth Citron of the Rubin Museum, New York, presenting Holland Cotter and Thierry de Duve as keynote speakers and discussants (see page 18). His past graduate students organized a celebration, "Chakshudana: Opening the Eyes: Conversations on South Asian Art" in Spring 2014, that highlighted their research and accomplishments since studying with us at Penn.



Michael Meister at "Chakshudana, Opening the Eyes," April 2014

ROBERT OUSTERHOUT's teaching careened into cyberspace in Spring 2014, with a digital humanities seminar, developed as collaboration between the History of Art Department, the University Museum, and the Library's Digital Humanities Initiative. The graduate seminar, "Beth Shean after Antiquity," focused on the site of ancient Scythopolis (Beth Shean) in the Galilee, which the Penn Museum excavated in the 1920s. The students created an online exhibit with a digital archive component to illuminate the little-explored Late Antique history of the city. For the exciting results—for which the tech-savvy students deserve all the credit—visit the site: beth-shean.squarespace.com.

Ousterhout also curated the photographic exhibit "Sacred Spaces," which opened at the Penn Museum in April 2014. His engagement with the museum continues with a team-taught curatorial seminar on "Magic in the Ancient World" in Spring 2015.



Ousterhout explores a Roman tomb in Cappadocia

Ousterhout also teaches a popular freshmen seminar for the Arts & Humanities Initiative on "The Afterlife of Things: Art, Objects, and Collecting in the Museums of Philadelphia." Starting with the Penn Museum and the Philadelphia Museum of Art, the seminar visits major collections of Philadelphia, both to examine the works of art and artifacts and to meet

with directors, curators, keepers, and collectors. Students get rare, behind-the-scenes views of institutions in action and an understanding of the formation of Philadelphia's renowned museum culture in the context of American intellectual history.

Ousterhout continues to direct the site seminar "Cappadocia in Context" for Koç University's summer international program. The 2014 seminar included James Shackelford from AAMW, as well as twelve other students from six different countries.

As Senior Fellow at Dumbarton Oaks in Washington, D.C., Ousterhout will serve as symposiarch for the Spring 2015 Byzantine symposium on "The Holy Apostles," which celebrates the 75th anniversary for the foundation of the research center. He will speak about the architectural legacy of the lost, sixth-century Constantinopolitan church. He has also been invited to deliver the keynote address at the symposium "Saint Piroška: Holiness and Power in Komnenian Constantinople," to be held in Budapest in May, which examines the career of a 12th-century Hungarian princess who became a Byzantine empress and an important patron of the arts.

HOLLY PITTMAN, when not occupied with her duties as Chair of the History of Art Department, made progress on various long standing research projects. The multi-authored Final Report for the Excavations at Cheshm-Ali, in central Iran has been completed after more than a decade of preparation and collaboration. The excavations were originally undertaken by Erich Schmidt in the 1930's under the auspices of the Penn Museum. She is also leading the preparation of the final excavation report for excavations at al Hiba, ancient Lagash, the largest third millennium site in southern Iraq. Six seasons of excavation led by Donald P. Hansen of the Institute of Fine Arts from 1972 to 1990 revealed important third millennium remains. Upon his death, she assumed responsibility for preparation of the final reports of four discrete operations. In addition, she continues to be engaged with her excavations at the site of Konar Sandal South in southcentral Iran. Several articles on the important corpus of glyptic and other arts from that site appeared during the year. She lectured at the Louvre Museum, University of Paris I, at the University of Lyon and at the meetings of the American School of Oriental Research in San Diego on various aspects of that large and diverse body of evidence.

Pittman continues her participation in a working group at the Santa Fe Institute engaging in a crosscultural consideration of Conceptual Innovation and Major Transitions in Human Societies which will convene again in the spring of 2015. Leading her team, she will continue considerations of the "Domestication of Human Labor and the Metaphor of the Store House at the Rise of the Mesopotamian State." She continued to develop that theme as part of a panel at the annual meeting of the Society of American Anthropology in Austin, Texas.



Holly Pittman in the Ancient Near East galleries of the Metropolitan Museum of Art in New York, December 9, 2014 holding forth to her class about Gudea of Lagash

Finally, as a curator of the Near East Section of the Penn Museum, she continues to be deeply committed to the reinstallation of the Near East Galleries, and delivered a paper at the ICAANE meeting in the summer in Basel on the background to that project. It is very

exciting to report there is actual progress toward the proper display of the museum's important collections.

Within the University, she participated in the strategic planning process for the School of Arts and Sciences, focusing on developing a visualization component of the newly important Digital Humanities Initiative. She also played a role in the founding and initial implementation of the new Center for the Analysis of Archaeological Materials (CAAM) in the Penn Museum, which offers both classes and research support for students and faculty engaged in archaeological research.

CHRISTINE POGGI worked on several new research projects last year. She delivered the paper "Mona Hatoum's Nomadic Maps" at a conference titled "Art, Life, and the Rule of Law" in Lund, Sweden, as well as a paper on Picasso's Céret Sketchbook of 1913 at the CASVA Cubism seminar in the spring. Revised and expanded, these essays are now in press. She also lectured on Picasso's Gosol nudes at the 40th Anniversary Conference of the Gender, Sexuality, and Women's Studies Conference held at Penn in February, and on Ivo Pannaggi, Futurism, and Constructivism at the Solomon R. Guggenheim Museum.

Poggi's essay on Maurizio Cattelan's 2011-2012 retrospective at the Solomon R. Guggenheim Museum, titled "All: Maurizio Cattelan's Infernal Comedy," will appear in *California Italian Studies* in early 2015.

During Summer 2014 Poggi taught in the Penn-in-Venice



Christine Poggi at the Kremlin Museums in September 2014 for a conference in Moscow on art and WWI

participants, she was thrilled to stand in Red Square, and to visit the Tretyakov, Pushkin, Kremlin, and other museums, and to spend hours walking around Moscow and traveling on its subway (with much socialist art on view).

program, taking advantage of the many exhibitions on view (including the Fernand Léger exhibition organized by the PMA), and the Architecture Biennale.

In the fall Poggi traveled to Moscow for the first time to attend an international conference on World War I and art. She gave a paper on Kazimir Malevich's 1914 self-portrait *Reservist of the First Division*, which will be published in the conference proceedings. In addition to meeting the very interesting

C. BRIAN ROSE spent the summer at the Penn Museum's excavations at Gordion in central Turkey, which he has directed for the last two years. Gordion's historical significance derives from its very long and complex sequence of occupation, with seven successive settlements spanning a period of nearly 4,500 years. During the 2014 season architectural conservation and excavation received equal attention, and nearly 40 scholars and scientists worked in more than ten different sectors of the site. The restoration of the Early Phrygian (9th c. B.C.) citadel gate was inaugurated, while the staff continued with the conservation of the Early Phrygian industrial quarter (the Terrace Buildings) and the



Brian Rose and Julian Siggers (Williams Director of the Penn Museum) on the recently excavated fortification wall of Gordion

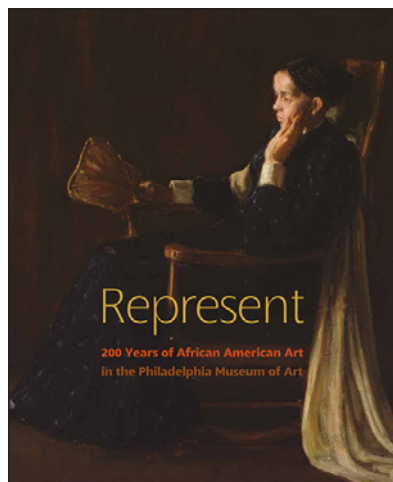
large pebble mosaic from one of the elite houses or megarons, also of 9th c. B.C. date. The architectural conservation at Gordion falls under the overall supervision of Frank Matero, Professor of Architecture, of Penn's Historic Preservation program. Excavation focused on the south side of the citadel mound, where the team discovered new evidence for the monumental stone fortifications that protected the citadel between the ninth and the fourth centuries B.C.,

including traces of an enormous fort at the western end of the residential district. As curator-in-charge of the Penn Museum's Mediterranean Section, he also began work on a major exhibit focusing on ancient Phrygia and Lydia that will open at the museum in February 2016. His work at Troy and Gordion during the last 25 years was recognized at the Annual Meeting of the Archaeological Institute of America, where he was awarded the Gold Medal for Distinguished Archaeological Achievement.



GWENDOLYN DuBois SHAW

continued to pursue her research interests in Latin America and the Hispanic world by traveling several times to Cuba, Spain, and Portugal as part of both Penn Alumni Travel and course development for the History of Art Department. As a result of this work she will be directing the new Penn-in-Havana summer program, offered through Penn's College of Liberal and Professional Studies in May 2015. Shaw also continued to teach courses in the American art and curatorial seminars, including the graduate-level "Mellon Curatorial Seminar" at the Philadelphia Museum of Art (PMA) in Spring 2014 and the undergraduate "Spiegel-Wilks Curatorial Seminar in Contemporary Art" at the Penn's Institute of Contemporary Art, which runs over two semesters during the 2014-15 academic year. In May 2014 she was honored with the School of Arts and Sciences Award for Innovation in Teaching. This winter saw the publication of her third book, *Represent: 200*



Years of African American Art at the Philadelphia Museum of Art (Yale UP: 2015), with an introduction by Richard J. Powell of Duke University and contributions from PMA curators and some Penn graduate students, including Shaw's advisees Charlotte Ickes and Jill Vaum, who also served as the research and editorial assistant for the project. The

book, which serves as a handbook for the museum's collection of work by artists of African descent, is also accompanied by an exhibition at the PMA, with the same title, curated by Shaw and PMA Project Curatorial Assistant John Vick, MA '07, that runs from January 9th through April 5th, 2015.

LARRY SILVER

enjoyed a productive year on several fronts—perhaps most notably in teaching. For the department he conducted a Mellon-funded course, the study of the Object, with Penn alumna Elizabeth Milroy of the PMA,



Professor Silver teaching Penn freshman at the Philadelphia Museum of Art

engaging curators and conservators from numerous departments at the PMA. Begun in Fall 2013, that course has enjoyed a revised version in Fall 2014.

This fall, he participated in a team-taught freshman honors course ("Integrated Studies") with a classicist (Peter Struck) and chemist (Donald Berry) around the topic of "Representing Reality."

Concerning publications, last winter a new book appeared, co-authored with Aneta Georgievska-Shine: *Rubens, Velázquez, and the King of Spain* (Ashgate), about the large suite of mythologies and hunts for Philip IV, devised by Rubens but completed and installed by Velázquez as artistic supervisor at the Spanish court. The book analyzed the cycle's content and also related its message to contemporary neo-Stoic philosophy in Rubens' Flanders as well as advice literature and court drama in Madrid.

Other publications have largely featured festschrift articles for retiring colleagues, but one notable article, "World of Wonders: Exotic Animals in European Imagery, 1515-1650," appeared in an Ashgate anthology, *Animals and Early Modern Identity*, edited by Pia Cuneo.

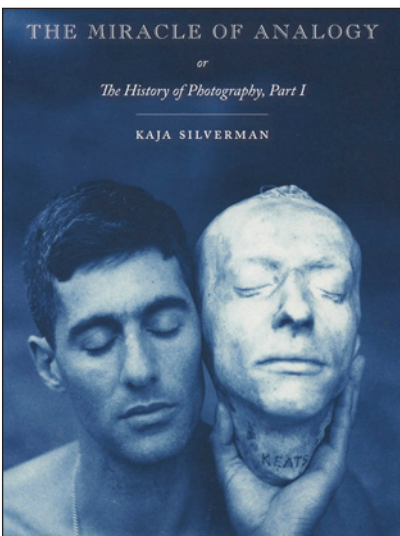
Further research will be pursued in Spring 2015 at the Getty Institute, exploring the characteristics and distinctiveness of Jewish Art within their chosen annual theme, "Object-Value-Canon." This occasion for reflection should also reinforce course preparation for a Fall 2015 new course offering on Jewish Art.



KAJA SILVERMAN's fourth year of the Mellon Distinguished Achievement Award began with several events. Titled "On Collecting," Silverman joined Keith and Kathy Sachs in a conversation about collecting works of art as an intellectual activity at the weekly colloquium of the department. Under the auspices of her Mellon Award, Silverman provided support for the Slought exhibition "Judith Barry Extravaganza," as well as for the exhibition "Itinerant Belongings," curated by Ph.D. candidates Iggy Cortez and Charlotte Ickes.

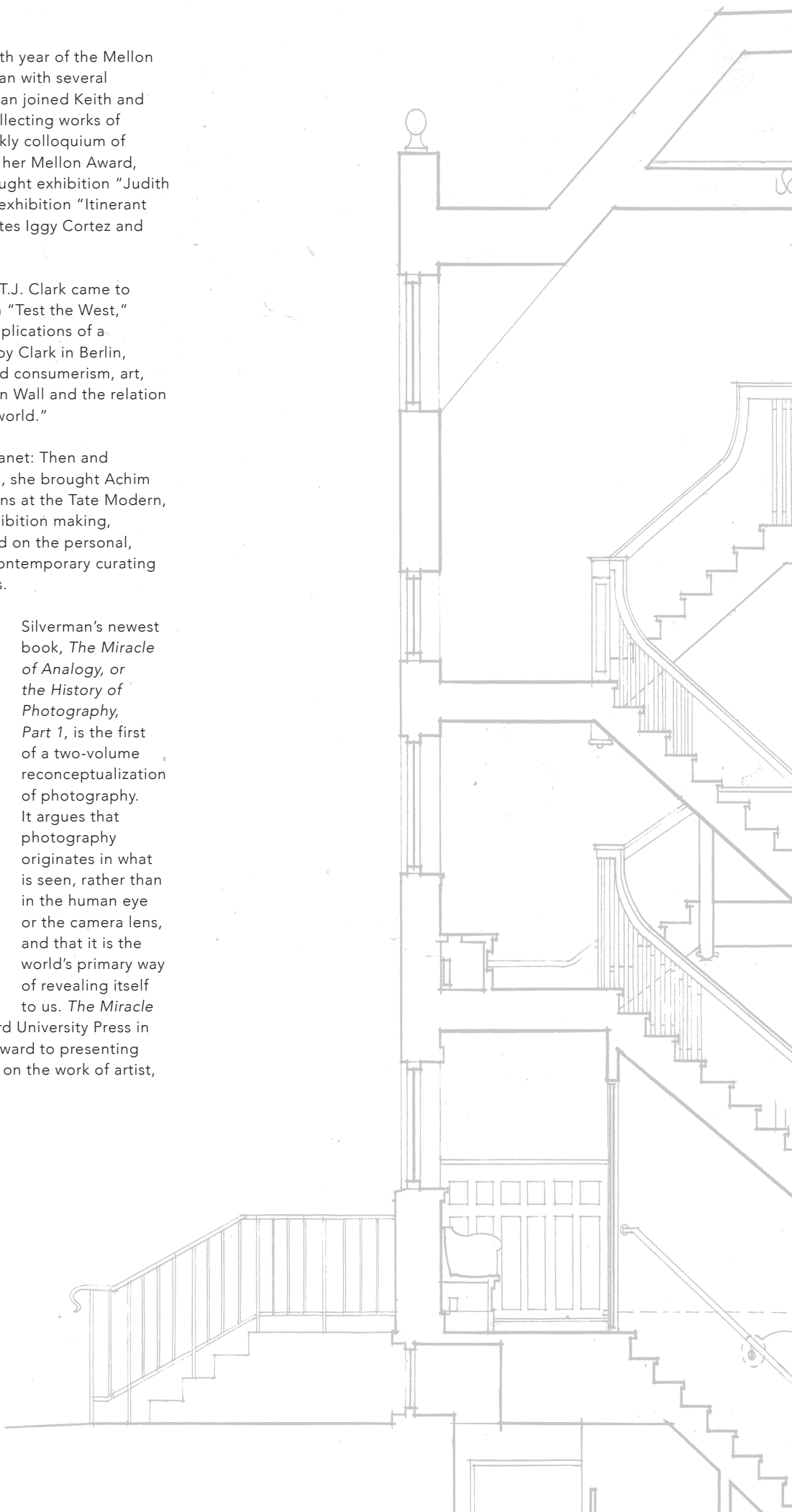
In October, the renowned art historian T.J. Clark came to Penn's campus, and joined Silverman in "Test the West," a public conversation examining the implications of a photograph taken nearly 25 years ago by Clark in Berlin, Germany. Silverman and Clark discussed consumerism, art, and capitalism after the fall of the Berlin Wall and the relation of visual depiction to the "sales-pitch-world."

Last spring Silverman co-organized "Manet: Then and Now," with André Dombrowski. In April, she brought Achim Borchardt-Hume, the Head of Exhibitions at the Tate Modern, to Penn. In conversation on today's exhibition making, Silverman and Borchardt-Hume touched on the personal, practical, and political dimensions of contemporary curating across a variety of institutional contexts.



Silverman's newest book, *The Miracle of Analogy, or the History of Photography, Part 1*, is the first of a two-volume reconceptualization of photography. It argues that photography originates in what is seen, rather than in the human eye or the camera lens, and that it is the world's primary way of revealing itself to us. *The Miracle*

of Analogy will be published by Stanford University Press in February 2015. Silverman also looks forward to presenting an exhibition at Slought in Spring 2015 on the work of artist, critic, and theorist, Allan Sekula.



ANASTASIA AMRHEIN (ARTH) presented a paper at the conference "Sacred Landscapes: Creation, Transformation and Manipulation," held at the University of Wales, Trinity Saint David in Lampeter in May 2014, with funding from the McCoubrey-Campbell Travel Fellowship. Her talk discussed Neo-Assyrian imperial interventions into the landscape, including the creation of rock carvings and gardens.



Anastasia Amrhein (third from left) along with the other participants of the "Sacred Landscapes" conference at Llansteffan Castle, Carmarthenshire, Wales

Along with Divya Kumar-Dumas (PhD Candidate, South Asia Studies) Anastasia organized the Center for Ancient Studies Fall conference, entitled "Capturing the Un-Representable: Artifacts and Landscapes between Mental and Material Worlds," held December 5-7, 2014, with funding from the Andrew W. Mellon Foundation Cross-Cultural Conference Grant, CAS, the History

of Art Department, and the Kislak Center. The conference brought together students, emerging, and established scholars from the East Coast working in a variety of fields for a critical engagement with methodology.

JULIANA BARTON (ARTH), a second-year Ph.D. student, completed a German translation course at Penn and spent her summer organizing the archive of Bucks County architect and woodworker George Nakashima. In collaboration with PennDesign and the UPenn Architectural Archives, the project focused on the rich materials pertaining to Nakashima's estate and studio outside New Hope, PA.



Juliana Barton blending in with a Sol Le Witt installation at the Metropolitan Museum of Art

MEGAN BOOMER (ARTH), with the support of a McCoubrey-Campbell Travel Fellowship, spent the summer in Israel and the West Bank conducting preliminary research for her dissertation on the ecclesiastical art and architecture of the Crusader states. While in Jerusalem, she visited museum and



Megan taking in the view at Montfort Castle, the thirteenth-century headquarters of the Teutonic Order

research library collections and took a colloquial Arabic class at al-Quds University. She also traveled widely in the region, studying the pilgrimage sites and surrounding contexts that form the core of her project, before participating in the University of Haifa-led excavations at Montfort Castle.

PETRA CREAMER (AAMW) entered the University of Pennsylvania's AAMW Ph.D. program in August.



In December she presented her paper "A Comparison of Resinous Artifacts in the Ancient Near East" at a conference in Turin, Italy, titled "Cultural and Material Contacts in the Ancient Near East: Movements of People, Objects, and Ideas." In Spring 2015 she will have her article "Isis in Rome: An Examination of the Popularity of the Isiac Cult" appear in the *Journal of Theta Alpha Kappa*. Petra is planning on spending her summer excavating in Azerbaijan.

IGGY CORTEZ (ARTH) co-organized with Charlotte Ickes the multi-site group exhibition "Itinerant Belongings," which opened at the Slought Foundation and Addams Gallery in November 2014. Numerous public programs took place around the exhibition, including a screening of *The Bombing of Osage Avenue* followed by a conversation between its



Charlotte Ickes, artist William Pope.L and Iggy Cortez (right) at the Slought Foundation

director Louis Massiah, artist Jessica Vaughn, and Professor Karen Beckman; a discussion between Dutch-Israeli artist Yael Bartana and Professor Nora Alter at the Institute of Contemporary Art sponsored by PennDesign; and a conversation between William Pope.L and Professor Gwendolyn DuBois Shaw on the occasion of *Reenactor*,

Pope.L's ongoing film project that was screened for 72-hours straight this December at Slought.

Iggy has also been hard at work on his dissertation that explores figurations of the nocturnal in global art cinema. He will be presenting the first chapter of his dissertation at the Cinema Studies Colloquium at Penn in March. Last April, Iggy was also awarded the Dean's Award for Distinguished Teaching by a Graduate Student.

LARA FABIAN (AAMW) spent June and July in Tbilisi, Georgia, taking intensive Russian and Georgian language classes, supported by a Critical Languages Scholarship from the US Department of State in Russia, and summer funding from Penn's AAMW graduate group.



Lara at Svetitskhoveli Cathedral, Mtskheta, Georgia

Following the completion of the CLS program, and with support of a grant from the American Research Institute of the South Caucasus, Lara spent August and September

conducting preliminary dissertation research in Georgia and Azerbaijan. She used this time to visit museum collections and meet with scholars working at the Georgian National Museum and the Azerbaijan National Academy of Sciences Institute of Archaeology and Ethnography. She intends to return to the South Caucasus in Spring 2015 to continue dissertation research, which considers the role of nomadic populations from the 1st c. BCE to the 3rd c. CE in the eastern South Caucasus, and relationships with the Roman and Parthian empires.

ROKSANA FILIPOWSKA (ARTH) is a current Spotlight Lecturer at Penn's Institute of Contemporary Art. Over the summer, she traveled to Berlin, Gdańsk, Kraków,



Roksana visits a restaging of the 1956 "This is Tomorrow" exhibition, part of the Richard Hamilton retrospective at Museo Nacional Centro de Arte Reina Sofia

Prague, Madrid, and London to conduct dissertation research with the support of the Latner Travel Fellowship. Her research focuses on the proliferation of synthetic materials in art, design, and the built environment, and included visits to the Bauhaus-Archiv, National Technical Museum in Prague, Museo Nacional Centro de Arte Reina Sofia, and the Plastics Historical Society in London. Roksana also presented her paper "In Simulcast: Archigram and Radio Piracy in 1960s Britain" at the "RADIO AS ART: Concepts, Spaces, Practices" conference held at the Weserburg Museum of Modern Art, Bremen.

MASHINKA FIRUNTS (ARTH) is a third-year Ph.D. student focusing on contemporary art, performance, and new media. She served (Fall 2013 through Spring 2014) as ICA Spotlight Lecturer and in the fall began working as Philadelphia Museum of Art Spotlight Fellow. This year, she



was invited to present a collaborative lecture at the Palais de Tokyo in Paris in conjunction with Thomas Hirschhorn's "Eternal Flame" exhibition; a performative lecture at the LUMA Foundation in Zurich; and a guest lecture

at the Bruce High Quality Foundation Free University (NY). In Summer 2014, she was commissioned for a collaborative audio scholarship project by the New Museum Voice Registers Series, to be produced with Penn graduate students Danny Snelson and Avi Alpert.

LARISA GROLLEMOND (ARTH), a fifth-year Ph.D. student, is the 2014-2015 Carl Ziegler Fellow at the Philadelphia Museum of Art, where she is cataloging Dutch and Flemish prints in the Department of Prints, Drawings, and Photographs. Supported by a grant from the Latner Fund,



Larisa Grollemond (left) and Laura Tillery visit the Basilica of St. Denis, Paris

she traveled to Paris to continue dissertation research at the Bibliothèque Nationale de France during Summer 2014. Larisa also served as the Humanities Graduate Coordinator and workshop leader for Penn TA training with the Center for Teaching and Learning. After presenting her current research at the department

colloquium in Fall 2014, she continues to work on her dissertation, which examines the status of the illuminated manuscript at the end of the medieval period.

STEPHANIE HAGAN (ARTH) spent the summer and fall semester of 2014 in London and Rome doing dissertation research at the British Library, the American



Stephanie Hagan enjoyed a few sunny autumn hours in Venice, during which she stopped by to see the third century porphyry tetrarchs at the Basilica of San Marco

Academy in Rome, and various museum and archival collections. In 2015, she will deliver a paper at the College Art Association's annual meeting in New York, entitled "The Medium is the Message: Materiality, Surface, and Illusion in 4th Century Opus Sectile at Rome." Stephanie was recently elected to the Kolb Society as a Junior Fellow.

MIRANDA (ROUTH) HAUSBERG

(ARTH), spent 2014 working on her dissertation. She saw her topic shift from one that examines the idea of the Renaissance in the long nineteenth-century in Britain, to one centered on the architectural theory and practice of late eighteenth-century Britain, particularly the work of architect Robert Adam. In Spring 2014, Miranda was a guest speaker at the annual lecture



Miranda Hausberg at Osterley Park and House, a Georgian country estate in West London

series hosted by Penn Design, at which she spoke about Robert Adam's self-proclaimed "revolution" in architecture. Miranda will present on the picturesque interior in late-eighteenth Britain in London in Fall 2015.

QUINTANA HEATHMAN (ARTH) spent the year working on the first chapter of her dissertation, which focuses on the way topography-related images crossed between the real and imaginary in Japanese print culture of the late eighteenth and early nineteenth centuries. In Spring 2014 she assisted in the preparation of the upcoming exhibition, "Ink and Gold: Art of the Kano" at the Philadelphia Museum of Art, including contributing to the exhibition catalogue. She recently began as the Fellow in Japanese Art

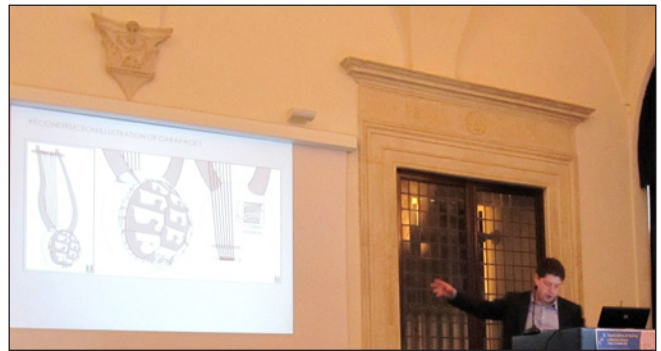
at the Harvard Art Museums, where she has been researching Harvard's collection of Japanese art and helping open the museum's newly expanded building to the public. She is also currently co-curating the



Quintana discussing a pair of seventeenth century Japanese screens at a Harvard Art Museums opening celebration

exhibition, "A Sense of Place: Modern Japanese Prints," with Professor Julie Davis and Jeannie Kenmotsu, which will open at the Arthur Ross Gallery in April 2015.

SAM HOLZMAN (AAMW) traveled to Urbino, Italy to present the research of his M.A. Thesis, "The Gordion Lyres," at the MOISA (The International Society for the Study of Greek and Roman Music) conference in September. His thesis on tortoise shell musical instruments found by Penn's excavation at Gordion was awarded 3rd prize in the MOISA Research Award for an M.A. thesis in English or Italian on Greek and Roman Music and its Cultural Heritage. Sam conducted fieldwork at Gordion and at the Molyvoti, Thrace, Archaeological Project in Northern Greece. Sam was also elected to the Board of Trustees of College Year in Athens.



Sam Holzman presents his reconstruction of one of Gordion's tortoise shell lyres in the Palazzo Ducale, Urbino

HEATHER HUGHES (ARTH) is the Dr. Anton Dreesmann Fellow at the Rijksmuseum in Amsterdam. In addition to writing her dissertation on seventeenth-century costume prints, she is contributing to the museum's



Heather explaining her research to high school students at the Rijnlands Lyceum in Wassenaar, Netherlands

upcoming exhibition "New for Now: The Origins of the Fashion Magazine." In Spring 2014, she represented Penn at the Philadelphia Museum of Art's 19th Annual Graduate Symposium on the History of Art, where she gave a talk on English attitudes towards imported fashions. She also presented her research at the quadrennial meeting of the Historians of Netherlandish Art, hosted by Boston University in June, 2014.

CHARLOTTE ICKES (ARTH), a sixth-year Ph.D. student and Penn/PMA Andrew W. Mellon Graduate Fellow, is currently writing her dissertation, "Radical Spectacle in the Work of Melvin Van Peebles, Isaac Julien, and Steve McQueen." A portion of her chapter on Julien has been published in *Women & Performance: a Journal of Feminist Theory*. A second article, "The Sartorial and the Skin: Portraits



Charlotte Ickes and Iggy Cortez lead a curatorial walkthrough during the opening of their exhibition, "Itinerant Belongings." Yael Bartana's *Trembling Time* (2001) can be seen in the background. Photograph by Brooke Sietinsons

of Pocahontas and Allegories of English Empire," will appear in the Spring 2015 issue of *American Art*. After three years of planning, Charlotte and fellow graduate student Iggy Cortez opened their exhibition, "Itinerant Belongings," on November 1, 2014. Charlotte looks forward to continuing her work at the PMA as well as attending the Havana Bienal in May 2015 with her advisor, Professor Gwendolyn DuBois Shaw.

MARINO ISGRO (ARTH), a fifth-year Ph.D. student, spent last year on a Fulbright Grant in Milan, Italy, conducting research for her dissertation on kinetic art. Over the summer, she received a Penfield Grant from the University of Pennsylvania to undertake additional research in Basel, Switzerland, and Rennes, France. Marina presented her research as part of the panel "Kinetic Art: Then and Now" at



Marina visiting Lake Como while studying in Milan, Italy.

the annual conference of the Midwest Art History Society in St. Louis in April. Her essay "The Meanings of Movement in the Work of Zero, Gruppo T, and Gruppo N" appeared in a catalog published by Kanolidarte Gallery in Brescia, Italy, in

October 2014. This year, Marina was also honored to receive a Penn Prize for Excellence in Teaching by Graduate Students.

ALEXANDER KAUFFMAN (ARTH)

completed his yearlong residency at the Philadelphia Museum of Art in June. As the Penn/PMA Andrew W. Mellon Graduate Fellow in Modern and Contemporary Art, Alex worked with the permanent collection and archives for research related to his dissertation, a study of Marcel Duchamp's late work in the United States. He also pursued research abroad supported by the McCoubrey-Campbell Travel Fellowship and Mellon Fellowship. In Fall 2014, Alex was awarded the Herskovic Essay Prize for the essay "Framing the Erasure: Robert Rauschenberg, Willem de Kooning, and *Erased de Kooning*

Drawing, 1952-1955," adapted from his master's paper. He presented dissertation research at the "Ends of American Art" conference at Stanford University and published a series of short essays in the catalogue of the exhibition "Marcel Duchamp: La peinture, même" at the Centre Pompidou. In February, Alex will present at the 2015 College Art Association Annual Conference in New York.



Alex Kauffman at the Centre Pompidou for the opening of "Marcel Duchamp: La peinture, même"

JEANNIE KENMOTSU (ARTH)

gave four formal presentations of her work in Spring 2014. In addition to her dissertation colloquium, she represented Penn Art History at the Institute of Fine Arts-Frick Symposium, Princeton, and the Association for Asian Studies. During the same semester, she co-taught a curatorial seminar on Japanese prints, and the resulting exhibition, "A Sense of Place: Modern Japanese Prints," will open in 2015 at Penn's Arthur

Ross Gallery. Jeannie also completed intensive training workshops in paleography, digital pedagogy, and book history in 2014. In May, she received the Andrew W. Mellon Fellowship for Scholars in Critical Bibliography, Rare Book School, University of Virginia (2014-2017). As an RBS-Mellon Fellow, she was fortunate to participate in a research field school in London and Oxford. While continuing dissertation writing, she is also serving as a curatorial project assistant for the PMA's major spring exhibition of Kano painting.



Jeannie Kenmotsu talks about vellum in the Old Library of Magdalen College, Oxford University

PATRICIA KIM (ARTH), with the support of the Goldman Travel Fellowship, traveled to Tajikistan, Germany, France, and Russia to conduct research for her dissertation. She spent one month in Torbulok, Tajikistan, excavating a Hellenistic-Kushan sanctuary with the German Archaeological Institute. In March, Patricia helped organize the annual Center



Patricia giving a Spotlight lecture at the Philadelphia Museum of Art.

for Ancient Studies (CAS) graduate conference, for which she also moderated a panel. In November, she attended the annual conference of the American Schools of Oriental

Research and delivered a paper on the hierothesion of Antiochus I of Commagene. She again participated in the CAS graduate conference in December 2014, presenting her research on late antique city mosaics. Currently, Patricia is a Spotlight lecturer at the Philadelphia Museum of Art. Furthermore, she is co-curating an online exhibition, which will feature objects and photographs from the region of Central Asia in the collections of the Penn Museum.

BRETON LANGENDORFER (ARTH)

had the good fortune to join Professor Lauren Ristvet's continuing excavations in the Naxçivan Autonomous Republic region of Azerbaijan this past summer. The trip was an exciting opportunity to work with artifacts first hand, and to explore an area newly opened to archaeological work. The work concentrated on Iron Age occupation of the region, particularly the interrelationships of local people with the imperial powers that surrounded them, but the most spectacular finds were a number of beautiful Middle Bronze Age burial urns. Bret's major responsibility was archaeological



Mysterious Soviet monument in the Naxçivan Autonomous Republic

survey work, which included both ceramic sherd collection and walking surveys through some very beautiful and desolate mountain landscapes. Bret's dissertation will investigate themes of entropy and cosmic collapse within the corpus of Assyrian palace reliefs, a subject of great relevance to contemporary concerns regarding both state violence and ecological disaster. He will look in particular at depictions of city sieges and the destruction of urban environments within the reliefs.

LIZ LASTRA (ARTH), a fifth-year Ph.D. student, is currently living in Madrid, Spain, supported by a Fulbright Fellowship. She is researching her dissertation on the Romanesque art and urbanization of Carrión de los Condes, a city along the primary medieval pilgrimage route to Santiago de Compostela. Before settling in Madrid, she spent the



summer traveling across much of Northern Spain, visiting sites related to her research. With the help of a Project Incubation Grant from the Penn Humanities Forum, Liz is also working on a digital humanities

project, using computer vision technologies to provide online access to Spanish Romanesque monuments. She will be presenting on the project at CAA's the Humanities and Technology Camp (THATCamp) in February 2015.

EMILY NEUMEIER (ARTH)

was supported by a Fulbright-Hays grant from the US Department of Education to travel to Istanbul, London, and Athens and conduct archival research for her dissertation, which explores the rise of regional patrons of architecture in Ottoman Greece and Albania at the turn of the eighteenth century. In Summer 2014, she participated in a 3-week intensive course on "Ottoman



Emily in the gardens of the Yıldız Palace, Istanbul, March 2014

Epigraphy" in Istanbul, organized by Koç University and the University of Chicago, in order to better incorporate epigraphic material into her work. In June 2014, Emily put these new skills to use and delivered a paper on inscriptions in Ottoman Greece at the Institute of Mediterranean

Studies (University of Crete). She also attended the annual European Association of Archaeologists meeting convened in Istanbul, where she presented on Ottoman fortifications on the coast of the Adriatic. Emily is currently developing this paper for an edited volume to be published by the Institut Français d'Archéologie Orientale in Cairo.

EKIN PINAR (ARTH), as Sachs Fellow of Contemporary Art, assisted the organizations of two symposia: "Manet: Then and Now" (see page 17) and "International Modern/Global Contemporary: Lectures and Artists Roundtable" (see page 18). She also taught "Introduction to Contemporary Art" for the College of Liberal and Professional Studies in the fall and summer semesters of 2014. In January, she gave a talk titled "Place as Ethnography: Marginal Spaces in François Truffaut's Films," at the Middle East Technical University. In Spring



Ekin Pinar by Anish Kapoor's *Cloud Gate* in Chicago where she attended the annual CAA conference in February 2014

2015, she will be depositing her already-defended dissertation as well as teaching one of the core classes of Cinema Studies, "Introduction to Film Theory," and will present at the CAA annual conference her paper, "Giving the Gift to the Viewer: Chick Strand's Cross-Cultural Explorations."

BROOKS RICH (ARTH) passed his Ph.D. preliminary exams in May and taught a summer enrichment course on the visual arts in Philadelphia museums as part of Penn's Summer High School Program. With the assistance of an SAS Penfield Research Fellowship, Brooks will travel to museum print rooms in London, Munich, Berlin, Dresden, and Vienna in January



2015 to conduct dissertation research on engravings by the sixteenth-century Netherlandish printmaker Allaert Claesz. He will deliver a paper at the Graduate Student Symposium on the History of Art at the Philadelphia Museum of Art in April 2015 about Claesz's eclectic approach to engraving and the creative marketing of early modern prints.

JAMIE SANECKI (ARTH) spent 2014 writing her dissertation on the sculpture of the cathedral of Lucca, supported by a fellowship from the Louis J. Kolb Society. She presented some of her research at the September meeting



Jamie Sanecki enjoying the paintings in the oratory of S. Pellegrino in Bominaco as part of the Summer School of the Kunsthistorisches Institut in Florence

of the Delaware Valley Medieval Association in a talk titled "Clothing St. Martin: Sculpture, Dress, and Civic Self-Fashioning at the Cathedral of Lucca." Jamie has also been busy learning about the practical and theoretical aspects of the museum world. In the first half of 2014, she was a Spotlight Lecturer at the Philadelphia Museum of Art and in September, with funding from a GAPSA Travel Grant, she participated in the Summer School of the Kunsthistorisches Institut in Florenz, which focused on the artistic heritage of

L'Aquila after the earthquake of 2009. Her presentation for this workshop discussed a group of medieval sculptures in the collection of the Museo Nazionale d'Abruzzo and the roles and responsibilities of art museums in the wake of natural disasters. She has been invited to continue her work on this topic as a fellow of the Kunsthistorisches Institut from January to March 2015.

WILL SCHMENNER (ARTH) relocated to London in September 2013, a generative place to continue his research on slapstick comedy, modernism, and chance. Will has benefited from an opportunity to see work from the 1910s and 1920s firsthand, including archival screenings at the British Film Institute of Buster Keaton's work, a new restoration of Abel Gance's *Napoléon* (1927), and exhibitions at the Tate Modern of work by Paul Klee and Kazimir Malevich. In March 2014, Will flew back to Philadelphia to present some of his dissertation research to the faculty and students in the weekly colloquium.



Applying the art historical methodology of the period eye to movies, Will argues that the transformation in Western culture's understanding of chance is visible in slapstick movies from 1914

to 1929, especially in the habits of seeing motion reflected by that genre.

ANNA SITZ (AAMW) presented three papers, including "Late Roman Epigraphy in the Forum Romanum: Fragments or Narrative?," at the Classical Association of the Middle West and South conference, in Spring 2014 and continued work on her dissertation on temple reuse in late antiquity. Her summer included a digital humanities workshop in Venice, a German language course in Berlin, preparing an article from her master's paper on a Cappadocian

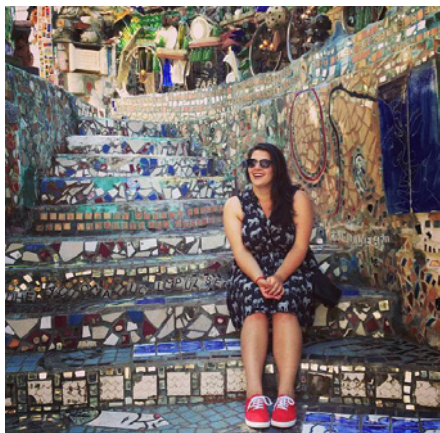


Anna hiking above Deir el-Bahari (Temple of Hatshepsut) in Luxor, Egypt

CAORC Mediterranean fellowship to support travel in Greece, Turkey, and Egypt. Based at the American School of Classical Studies at Athens, Anna also affiliated with the Ankara branch of the American Research Institute in Turkey and the American Research Center in Egypt. She will continue research in Athens for the spring semester.

painted church, and traveling extensively in southwestern Turkey, where she improved her Turkish, and in the Cycladic islands. These travels were supported by AAMW summer funds and a Penn Museum fieldwork grant. In the fall, Anna received a

JULIET SPERLING (ARTH) is the Smithsonian American Art Museum's residential Wyeth Foundation Predoctoral Fellow in American Art, where she is conducting research for her dissertation on mass-produced moving images in nineteenth-century American art. Over the summer, Juliet laid the groundwork for her research as a participant in a Rare

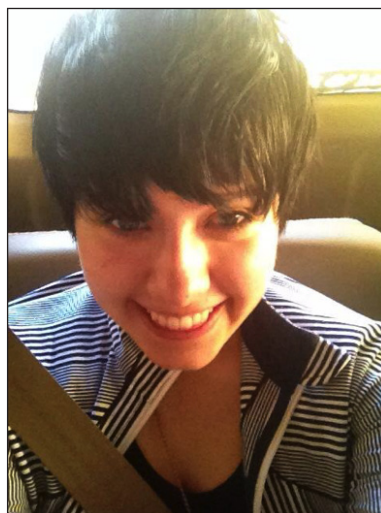


Juliet Sperling at Isaiah Zagar's Magic Gardens in Philadelphia

Book School course at the Library Company of Philadelphia (supported by a RBS Director's Scholarship) and as an Andrew W. Mellon Short-Term Fellow in Early American Literature and Material Texts at the McNeil Center for Early American Studies. This fall, she presented

her research in progress at the University of Pittsburgh and at the international Ends of American Art conference at Stanford University. In Spring 2014, she received a School of Arts and Sciences Dean's Award for Distinguished Teaching by Graduate Students.

GLYNNIS STEVENSON (ARTH), a second-year M.A. candidate, used 2014 to broaden her understanding of different art historical periods in preparation for the Comprehensive Exam. Though her primary focus is on the work of Jacques-Louis David, last spring she branched out and delved into topics ranging from a comparison of Anne



Boleyn's various representations throughout history to the influence of rococo grottos on the work of Helen Chadwick. In Fall 2014, she returned to her passion for eighteenth and nineteenth-century history painting by pursuing two separate projects on David and Benjamin West, respectively. Additionally, Glynnis gained valuable experience researching and

writing on the Beitler Collection materials for the Fall Curatorial Seminar on the imagery of the Dreyfus Affair. Future projects include further collaborative work with her Curatorial Seminar colleagues and completion of her Master's paper.

LAURA TILLERY (ARTH), a fourth-year Ph.D. student, is living in Hamburg, Germany on a Fulbright Fellowship to conduct research for her dissertation on fifteenth-century Northern German art. She will present research from her first chapter at the Hanseatic Identities Conference in Greifswald, Germany in Spring 2015.



Laura Tillery playing with a printing press at the Albrecht-Dürer-Haus in Nürnberg

THEODORE VAN LOAN (ARTH) has been working to complete his dissertation entitled, "Umayyad Visions: Charting Early Islamic Attitudes Toward Visual Perception." This year Ted gave a talk, based on his research, at the Dar al-Athar al-Islamiyya in Kuwait City. Over the summer he went on a brief research trip to Jordan to track the progress made on a restoration campaign of an early Islamic bathhouse, Qusayr 'Amra. For the academic year 2014-15, he is the Graduate Assistant for the Center for Ancient Studies. In the Fall semester, he taught two courses: an introduction to Islamic art and architecture and a seminar on visual culture in the modern and contemporary Middle East at Rutgers University in New Brunswick. In February 2015, he will be presenting his work at the College Art Association annual conference in New York.



Theodore Van Loan at Qusayr 'Amra, eastern desert of Jordan

JILL VAUM (ARTH), after completing her M.A. degree in May, spent ten weeks at the National Gallery of Art in Washington, D.C. as a Graduate Curatorial Intern in the

Department of American and British Paintings. She worked with Associate Curator Charles Brock on the early phases of research and checklist development for a forthcoming survey of American Modernism. This fall she continues



Jill in the President's Room of the U.S. Capitol Building

exploring her interest in American art and her involvement with museums through monthly Spotlight lectures of works by American artists at the Barnes Foundation and as a Curatorial Assistant for the Pennsylvania Academy of the Fine Art's upcoming exhibition "Process: The Art of Norman Lewis."

EMILY WARNER (ARTH) conducted research and writing for her dissertation, "Painting the Abstract Environment: Abstract Murals in New York, 1935-1955" as a Predoctoral Fellow at the Smithsonian American Art Museum in 2013-14. In addition to discovering some great finds in



Emily Warner leads a student tour, part of a volunteer program established by Fellows at the Smithsonian American Art Museum.

DC-based archives, Emily presented work at several venues in the spring: Penn's History of Art colloquium, on a 1950 mural exhibition at the Sam Kootz Gallery; the Yale Graduate Symposium in American Art, on Peter Blake and Jackson Pollock's "Ideal

Museum" collaboration; and the Fellows' Lectures at the Smithsonian American Art Museum, also on the Blake-Pollock project. In September, Emily began a fellowship in the Modern and Contemporary Art Department at the Metropolitan Museum of Art, where she is contributing to several curatorial projects, including the installation of Thomas Hart Benton's "America Today" murals.

RACHEL WISE (ARTH) spent the summer completing preliminary research on her dissertation in the Netherlands and Belgium. She also participated in the Venice International University's Digital Visualization Workshop—"Visualizing Venice: The City and the Lagoon"—where she learned new skills in digital mapping, 3D modeling, and time-based media—all while taking in the stunning scenery of the "City of Water." She is excited to begin fulltime research on her dissertation this coming year.



Anna Sitz, Rachel Wise, and James Shackelford in class at the Venice International University's Digital Visualization Workshop

"JAFKE 20 / ARTH 55" ANNIVERSARY CELEBRATION



JAFKE20 ARTH55 ANNIVERSARY

On Homecoming weekend (November 1, 2014), the department celebrated two important anniversaries: fifty-five years as a department in the School of Arts and Sciences, and twenty years in our beloved Elliot and Roslyn Jaffe History of Art Building. In the morning we convened a lively panel discussion which brought together distinguished Penn Alumni, faculty, and friends for an interactive discussion of three intertwined topics: Why does art history matter? What is the matter of art history? What is the Matter with Art History? Also, how and why does it need to evolve for the 21st century? Panelists included:

Elliot Jaffe (W'49), Michael Rosenfeld (C'84), Kimberly "Max" Brown, Ph.D. (GR'04), Matthew Ritchie (practicing artist), Kathy Sachs (CW'69, PAR'95), and Michael J. Lewis (GR'85, GR'89). The panel was moderated by Karen Beckman with opening remarks from Holly Pittman and Elliot Jaffe.

The panel was followed by a celebratory luncheon hosted by SAS Dean Steven Fluharty, followed by dessert and three programs in the Jaffe building. The occasion of the celebration was the combined anniversaries of 55 years from the foundation of the Department of the History of Art in the School of Arts and Sciences at Penn, and 20 years in the Elliot and Roslyn Jaffe History of Art Building at the gateway to the Penn Campus.

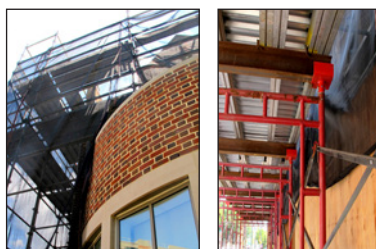


Panelists from left to right: Michael Rosenfeld, Kimberly "Max" Brown, Matthew Ritchie, Kathy Sachs, and Michael J. Lewis



Roslyn Jaffe, Elliot Jaffe, and Alexandra Jaffe C'14

CONSTRUCTION AT JAFKE



During the summer months of 2014, the Jaffe building saw a complete renovation of its exterior. Twenty years of weather had taken a serious toll on both masonry and window casings of our beloved building. As several of our colleagues will testify, for far too long, water frequently found its way into stairwells, as well as the basement and office spaces. We are most grateful that Facilities at Penn, under the leadership

of Matt Lane, understood that patches would no longer work and that maintenance could no longer be deferred. Holly Pittman and David Brownlee oversaw the effort, representing the interests of the department and the building with facilities and the contractors. This renovation came at the perfect moment, allowing us to showcase our beautiful and now water-tight home for our anniversary celebrations during Homecoming Weekend. Let's hope that the next twenty years see proactive rather than deferred maintenance.

CONGRATULATIONS AND WELCOME TO OUR JAFKE ADMINISTRATIVE STAFF

During the past year, the department saw an administrative reorganization allowing us to provide the expanding variety of skills needed to support our various and evolving academic programs. First, Darlene Jackson (Graduate Coordinator) celebrates her 25th anniversary at Penn and 20 years in the History of Art Department. Her



responsibilities have expanded considerably to include all financial matters, maintaining the department website, and overseeing both Art History and AAMW Graduate Groups. In August, she was joined by Libby Saylor (History of Art Coordinator) coming from Penn Development and Alumni Relations. Before arriving at Penn, Libby worked in the Membership Office at the Metropolitan Museum of Art in New York City for four years. She is a practicing artist and received her BFA in Photography from the University of

the Arts in Philadelphia in 2002. At the same time, Dr. Ian Verstegen was appointed as the first Associate Director for the Visual Studies Program assuming both administrative and teaching responsibilities. While an independent interdisciplinary undergraduate program, the Jaffe Building continues to welcome the program as its administrative home.



BOOK RELEASE EVENT FOR DAVID YOUNG KIM

On December 9, 2014 the Department of History of Art celebrated the release of David Young Kim's book *The Traveling Artist in the Italian Renaissance* (Yale University Press). Discussing painters such as Giotto, Donatello, Lotto, Michelangelo, and Vasari, the book offers the first comprehensive account of artists' travels in the

Italian Renaissance with particular focus on the impact of mobility on stylistic change. In addition to reading excerpts from the book, Kim discussed the process of writing the book, from the first drafts to publication. (His remarks appear as a blog entry on the Yale University Press website: <http://artbooks.yupnet.org/2014/12/22/location-location-location-david-young-kim-traveling-renaissance-artists/>).



"MODELING HERMOGENES" VISUALIZING ARCHAEOLOGICAL RESEARCH

On Wednesday, December 10, 2014, Professor Lothar Haselberger and the participants of his graduate seminar "Modeling Hermogenes" organized an afternoon symposium and exhibit at the Kislak Center for Special Collections, Rare Books and Manuscripts at Van Pelt Library, University of Pennsylvania. Graduate students included: Evan H. Allen (ARTH), Kevin Y. Ennis (CLST), Katelyn K. Hobbs (ARTH), Samuel Holzman (AAMW), Otis Munroe (Bryn Mawr), James R. Shackelford (AAMW), and Ethan T. Skaggs (ARCH), together with John Hinchman of PennDesign. The symposium and exhibit explored digital visualizations and research on the Temple of Artemis at Magnesia, and masterwork of the Greek architect Hermogenes of c. 200 BC, and included exhibits ranging from the first illustrated Vitruvius edition (1511) to brand new 3D-printed models.

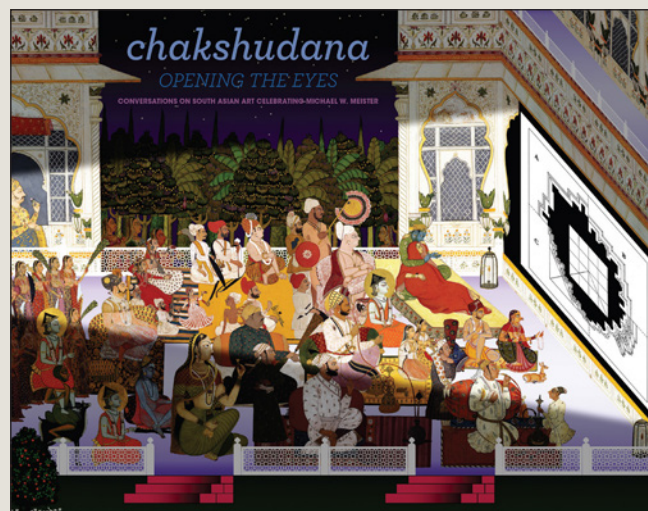


Symposium and exhibit of seminar "Modeling Hermogenes": Samuel Holzman (left) explains his novel digital 'fish-eye' perspective of Hermogenes' master temple at Magnesia to Professor Robert Ousterhout

"CHAKSHUDANA: OPENING THE EYES" CELEBRATING MICHAEL W. MEISTER

On April 18-19th, 2014, Michael W. Meister's former Ph.D. students gathered at Penn to celebrate his scholarship and teaching in a weekend of events they titled "Chakshudana." This phrase, which translates as "Opening the Eyes," implies not only the enhancement of vision but also enrichment of the spirit, something Michael's mentorship has embodied for so many.

The festivities began the evening of the 18th with a reception in the Lower Egypt Galleries of the Penn Museum, its solemnity enlivened by India-pink and mango décor. In a keynote address, Professor John Cort, a noted Jain scholar from Dennison University who has worked closely with Michael over many years, spoke on Michael's "deep looking" as a transformative art-historical practice. Colleagues and students then presented some personal reflections on Michael, his life, and his work.



The 19th saw a full-day symposium in the Orrery Pavilion, Kislak Center, Van Pelt Library, 6th Floor. The program was divided into panels whose themes explored some of the many areas of South Asian art history that Michael's scholarship and pedagogy have transformed. Melissa Kerin (Washington and Lee University), Pika Ghosh (University of North Carolina at Chapel Hill), and Katherine Hacker (University of British Columbia) focused on the coalescence of art history and ethnohistory; Chandreyi Basu (St. Lawrence University), Tamara Sears (Yale University), and Pushkar Sohoni (University of Pennsylvania) investigated aspects of the morphology of Indian temples; Yael Rice (Amherst College), Nachiket Chanchani (University of Michigan), and Ajay Sinha (Mt. Holyoke College) looked at artistic process; while Beth Citron (Rubin Museum) and John Henry Rice (Virginia Museum of Art) with Darielle Mason (Philadelphia Museum of Art, commenting virtually), spoke on issues of museum context.

An edited volume of the papers is in preparation. This event was sponsored through the Charles K. Williams II Fund in the Department of History of Art at the University of Pennsylvania, together with support from the Department of South Asia Studies, the South Asia Center, and Center for the Advanced Study of India at the University of Pennsylvania.

VISUAL STUDIES celebrated its eleventh graduating class in May 2014 with fifteen members. Receiving honors in the major were: Anna-Marie Babington, Emily Lenae Dieckmeyer, Kayla Fuchs, Sasha Igdalova, Gary Kafer, Loren Kole, Lauren Robie, and Danielle Schwartz. Kafer entered the Phi Beta Kappa honor society in 2013 and Igdalova was inducted in 2014. Igdalova was also named a Dean's Scholar, won CURF support for her senior project, and received the Rose Award for outstanding undergraduate research projects. Three students shared the Charles Willson Peale Thesis Prize: Igdalova for her investigation of psychedelics and vision, Kafer for his work on film theory and motion perception, and Lauren Robie for public transportation and rider mindfulness.



Opening reception, Visual Studies Thesis Exhibition.

Currently, nine majors in the class of 2015 are working with advisors from two different disciplines and with their colleagues and instructors in the year-long senior project workshop. Three

students in Sectors A & B, emphasizing the research thesis, are investigating race in children's picture books, social media and retail, and the spectacle of terror. Six students in Sector C, with an emphasis on making, are pursuing subjects of embodied memory, materializing data, the visual language of comics, hyperreality, architecture as four-dimensional, and skin-tone bias in photography. In December, all seniors gave mid-year reports on their projects to students, faculty, and advisors.

In November 2014, neuroscientist Hugo Spiers from University College London visited campus to discuss art and the brain. His visit, supported by the Sachs Fund for Contemporary Art, resulted in a well-attended lecture, "Brains on Show," co-sponsored by the Center for Neuroscience & Society, and an informal seminar for students. In the Spring, Omar Nasim is expected to visit from the University of Kent to present new work on the history of psychology and scientific visualization. He intends to lecture on the extension of "Observing by Hand" in astronomy to include photography and to hold a seminar on the topic of the "Ornamental Mind" in the nineteenth century.

This year's Undergraduate Advisory Board includes a veteran from last year—Brendan Bercik—and three juniors—Carolina English, Vincent Snagg, and Dyana So. They are organizing extracurricular activities for majors and faculty, such as participating in the pinhole camera demonstration by the Gush Gallery on November 16th.

Gary Hatfield began his term as VLST director this year, following Michael Leja's dedicated service. The program wishes former Program Coordinator Megan Lewis Velong a farewell and welcomes Ian Verstegen as the inaugural Associate Director. Ian has taught in the program for several years, and we look forward to enjoying his administrative skills and knowledge of art history and perception.

The program recently received a generous gift from an anonymous donor, creating the Visual Studies Term Fund for a period of ten years. The funding is for new initiatives, including undergraduate research support, expanded UAB activities, internships, workshops featuring alums, course development, visiting instructors or postdocs, distinguished external guest critics for senior project, and research workshops on specific topics in visual studies.

Please look for the exhibition of completed senior thesis projects at the Fox Art Gallery in Cohen Hall in late April and May.

CINEMA STUDIES had another full and productive year in 2014. Nicola Gentili, with Meta Mazaj, once again led thirty students through the Cannes Film Festival and later in the year organized the New Authors of Italian Film Festival and New Middle East Film Festival. For the first time the Penn Film and Media Pioneers symposium, featuring alums, faculty, and students, took place both in Los Angeles and Philadelphia, and Peter Decherney also led a spring symposium on "Film Diplomacy in the Digital Age" in April. The bi-monthly Cinema Studies Colloquia featured an array of excellent speakers from around the country, as well as Penn faculty and graduate students.

The year also saw numerous singular highlights. Undergraduates Dylan Hansen-Flidner and Jason Jadick released their debut film *Driving Not Knowing*. In the fall semester award-winning filmmaker Eran Riklis taught in the program, and Timothy Corrigan won both the SAS Ira H. Abrams Memorial Award for Distinguished Teaching and the Society for Cinema and Media Studies Pedagogy Award for Outstanding Achievement. Most importantly, Rahul Mukherjee joined the Cinema Studies faculty as the Dick Wolf Assistant Professor of Television and New Media Studies.



Italian filmmaker Roberto Andò, invited by Penn Cinema Studies, presenting his *Viva La Libertà* at International House Philadelphia on Monday, April 7, 2014

CENTER FOR ANCIENT STUDIES,

under the direction of Professor Robert Ousterhout, continues to bring together students, faculty, and members of the greater Philadelphia community through the promotion and support of events pertaining to pre-modern societies. Art History graduate student Theodore Van Loan serves as CAS Assistant for 2014-15. The CAS sponsors or co-sponsors a variety of events across campus, ranging from individual lectures and workshops to symposia and international conferences. Many of the events are coordinated with the public programming of the Penn Museum.

March 2014 marked the sixth annual CAS Graduate Student Symposium. The theme was "Views from Below: Outsiders, Masses, and the Margins of Antiquity," coordinated by 2013-14 CAS Graduate Assistant Nathaniel Brill, with Professor Jonathan Tenney of Cornell University delivering the keynote address. Speakers sought ways to engage with archaeological materials to develop a more inclusive view of ancient societies.

In April, the CAS sponsored an afternoon conference "From Constantinople to Cappadocia," to celebrate the opening of the photographic exhibit "Heaven on Earth" at the Penn Museum, featuring images of Byzantine monuments by noted architectural photographer Ahmet Ertuğ. Professor Anthony Cutler of Penn State was the keynote speaker.

The seventh annual Graduate Student Conference, "Capturing the Un-Representable: Artifacts and Landscapes Between Mental and Material Worlds," organized by Anastasia Amrhein

(ARTH) and Divya Kumar-Dumas (South Asian Studies), took place in December 2014. The conference explored what material remains evince about the thoughts, imaginations, and mental motivations of ancient and medieval cultures—that is, how do material remains mediate between mental and material worlds? The keynote address was



Ousterhout and his freshmen seminar marvel at the collection of early American stove plates at the Mercer Museum

delivered by Verity Platt, Professor Classics & Art History at Cornell University.

The CAS also co-sponsored several memorable events, including the annual summer Penn-Leiden Colloquium on Ancient Values, the very successful symposium on "The Humanities, the Arts, and Integrated Knowledge," organized by Professor Karen Beckman in September 2014; the Medieval Studies round table "Why the Middle Ages Matter," in October; and events related to the exhibit "Itinerant Belongings," organized by Art History graduate students Charlotte Ickes and Iggy Cortez in November.

The theme for the 2014-15 CAS Annual Symposium is "Against Gravity: Building Practices in the Pre-Modern World," to take place March 20-22, 2015. Following in the tradition of the "Masons at Work" symposium, held in 2011, the event will bring together specialists in *Bauforschung* from more than a dozen countries.

For more information on these and other events, visit the CAS website at: <http://www.sas.upenn.edu/ancient/>.

ART AND ARCHAEOLOGY OF THE MEDITERRANEAN WORLD

continues to be one of the most active programs in Mediterranean and Near Eastern Archaeology in North America. During the summer of 2014, AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, France, Jordan, Iraq, and Azerbaijan, and worked on material ranging in date from the Early Bronze Age to the Late Byzantine and Islamic periods.

Meg Andrews, Peter Cobb, Nurith Goshen, Daira Nocera, Amanda Reiterman, and Steve Renette published articles on their research in 2014, and several others have forthcoming articles. Nearly all AAMW students presented their work at conferences around the world. Meg Andrews was named an SAS Dean's Scholar for 2013-2014. Steve Renette, Anna Sitz, and Kate Morgan were awarded Dissertation Research Fellowships by SAS, and Nurith Goshen received a Dissertation Completion Fellowship. Lara Fabian was appointed a Kolb Junior Fellow, thereby joining eight other AAMW Junior Fellows in the Louis J. Kolb Foundation. Sarah Beckmann, Katherine Burge, Sophie Crawford-Brown, Olivia Hayden, Sam Holzman, Anna Sitz, and Kurtis Tanaka received Penn Museum 2014 Summer Fieldwork Grants. Four students are resident in Athens at the American School of Classical Studies at Athens in 2014-2015: Anna Sitz (Associate Member; Penn Colburn Fellowship), Lucas Stephens (Regular Member; Penn Colburn Fellowship), Kurtis Tanaka (Regular Member; Schliemann Fellowship), and Nurith Goshen (Associate Member). Peter Cobb is Junior Fellow at Koç University Research Center for Anatolian Civilizations in Istanbul. Sarah Beckmann (France) and Kate Morgan (Turkey) hold Fulbright Fellowships. Other research support was awarded to Sophie Crawford-Brown (Salvatori Grant), Lara Fabian (US Department of State Critical Language Scholarship [Russia]; American Research Institute in the South Caucasus Graduate Student Research Fellowship), Steve Renette (ASOR Harris Grant), James Shackelford (Gladys Kriebel Delmas Foundation Scholarship), Anna Sitz (Gladys Kriebel Delmas Foundation Scholarship; CAORC Mediterranean Fellowship), and Lucas Stephens (Penn Digital Humanities Project Incubation Grant). Peter Cobb became Assistant Director of the Gygaia Project excavation in western Turkey, and Daira Nocera took up the prestigious position of field director of the new excavations at Hadrian's Villa, Tivoli, Italy. Sam Holzman was named Alumni Trustee on the Board of Trustees of College Year in Athens. 2013 AAMW Ph.D. Miriam Clinton is in her second year as a Fellow in Penn's Critical Writing Program.



AAMW graduate student Kurtis Tanaka (standing) leading a survey team at the Molyvoti, Thrace Archaeological Project in northern Greece

HISTORY OF ART

UNDERGRADUATE MAJORS: Casey Altman, Elliott Brooks, Min Hae Do, Yae-Jin Ha, Hillary Halter, Danielle Harris, Joseph Isaac, Heejae Lim, Travis Mager, Whitney Mash, Anais Ortiz, Ying Pan, Megan Ruben, Samuel Schnittman, Alexander Schwartz, Morgan Williams, Tik-Ki Yu

UNDERGRADUATE MINORS: Julia Anderson, Ariel Cohen, Caraline Cugley, Diane Destribats, Kayla Fuchs, Alexa Gelbard, Jenn Heidenberg, Madeline Hugo, Brittney Joyce, Ross Karlan, Whitney Kite, Christopher Nagle, Mark Pantano, Rosalind Reynolds, Lauren Robie, Alexander Starr, Lin Zheng

MASTERS PAPERS

Marica Antonucci, "Italy at the Venice Biennale of 1976: Curating for the Post-1968" (Advisor, C. Poggi)

Ina Choi, "Deconstructing the Discourse on Contemporary Chinese Art" (Advisor, J. Davis)

Michelle Donnelly, "Escapes into Iowa: Grant Wood's Agricultural Playgrounds, 1930-1936" (Advisor, M. Leja)

Alexander Kauffman, "Robert Raushenberg and the Extended Genesis of Erased de Kooning Drawing" (Advisor, C. Poggi)

Jillian Vaum, "Kerry James Marshall's Invisible Man" (Advisor, G. Shaw)

DOCTORAL DISSERTATIONS DEFENDED

Lacey Baradel, "Mobile Americans: Geographic Mobility and Modernity in U.S. Visual Culture, 1860-1915" (Advisor, M. Leja)

Ruth Erickson, "Assembling Social Forms: Sociological Art Practice in Post - 1968 France" (Advisor, C. Poggi)

Nathaniel Prottas, "Survival and Revival: Netherlandish and German Painting, c. 1460-1530" (Advisor, L. Silver)

Carolyn Trench, "Performativity's Moment: Vogue, Queer Video Production, and Theoretical Discourse" (Advisor, G. Shaw)

ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD

MASTERS PAPER

Samuel Holzman, "The Gordion Lyres" (Advisor, C. Brian Rose)

DOCTORAL DISSERTATION DEFENDED

Tanya McCullough, "Metal to Clay: 'Recovering' Middle Minoan Metal Vessels from Knossos and Phaistos through their Ceramic Skeumorphs" (Advisor, T. Tartaron)

VISUAL STUDIES

Anna-Marie Babington, Emily Dieckmeyer, Kayla Fuchs, Margaret Goldstone, Aleksandra Igdalova, Gary Kafer, Mary Kelly, Loren Kole, Lynn Nguyen, Tyler Pridgen, Brianna Rano, Lauren Robie, Danielle Schwartz, Alexandra Seaman, Jeanette Sha

CINEMA STUDIES

UNDERGRADUATE MAJORS: Takara Ashley, Emma Baiada, Hayley Brooks, Michael Carrady, Trevor Cassidy, Arthur Cohen, Daniel Eisenberg, Rawson Faux, Dylan Hansen-Fliedner, Jason Jadick, Warren Jones, Gary Kafer, Ross Karlan, Kaitlyn Levesque, Erik Long, Julius (Harrison) Macks, Rachel Marc, Nicholas Marini, Nadya Mason, Adam Pearlson, Megan Reilly, Catherine Rossi, Olivia Rutigliano

UNDERGRADUATE MINORS: Kenya Anderson, Carolina Angel, Hanna Bottger, Chloe Corner, Jocelyn Elias, Peter Elliot, Jill Gittleman, Christopher Kampmeyer, Aaron Klapwald, Jake Lasker, Marie Nikolova, Chirag Pathre, Amanda Seelig, William Seife, Heather Steinman, Arianne Taormina

GRADUATE CERTIFICATES: Maryann Erigha, Jung-ha Kim, Andrew Korn, Phillip Maciak, Brooke McCorkle, Alessandra Mirra, Elisa Modolo, Norman Rusin, Juliet Sperling

DEPARTMENTAL TRAVEL GRANTS

CAMPBELL-McCOUBREY FELLOWSHIP

Anastasia Amrhein, Megan Boomer, Alexander Kauffman

GOLDMAN RABINOWITZ FELLOWSHIP

Patricia Kim, Elizabeth Lastra

LATNER FELLOWSHIP

Roksana Filipowska, Lindsay Grant, Larisa Grollemond, Jeannie Kenmotsu, Breton Langendorfer, Rachel Wise

THUNE FELLOWSHIP

Virginia Seymour

DAVID M. ROBB THESIS PRIZE

Samuel Schnittman, "All Are Punished": Violent [Self-] Destruction in Pieter Bruegel's *Triumph of Death*" (Advisor, L. Silver)

Elliott Brooks, "Exploding the halqa: La Source du Lion's engagement with Hermitage Park in Casablanca" (Advisor, D. Brownlee)



***Triumph of Death*, c. 1525–1569 by Pieter Bruegel the Elder, Netherlandish, Museo del Prado, Madrid, Spain**

CINEMA STUDIES AWARDS

BEST HONOR THESIS: Olivia Rutigliano, C'14

BEST ESSAY: Megan Reilly, C'14

BEST SCREENPLAY: Julius (Harrison) Macks, C'14

BEST STUDENT ACTIVITY: Gary Kafer, C'14

RICH SCHOLARSHIP



Virginia Seymour is a Junior majoring in Art History and Gender, Sexuality, and Women's Studies. She grew up surrounded by art and attended a pre-professional arts high school but decided to go a more academic route in college. Virginia has spent her first three years at Penn exploring her love of ancient art as well as contemporary art, finding rich parallels between the two. She hopes to combine these interests in her upcoming senior honors thesis.

When not in the Jaffe building, Virginia spends time at the Kelly Writers House as the director of Feminism/s programming and in the Morgan Building as the coordinator of the Robinson Press letterpress project. While she has held several exciting jobs on campus, she currently serves as Professor Holly Pittman's research assistant.

VLST CHARLES WILLSON PEALE THESIS PRIZE

Sasha Igdalova, "Neural Mandalas: Bridging the Gap between the Cosmos and the Geometric Brain" (Advisors, G. Hatfield and J. Tileston)

Gary Kafer, "'Becoming the Morning': Cinematic Illusionism and Stan Brakhage's Plastic Montage" (Advisors, M. Mazaj and A. Stocker)

Lauren Robie, "Mind the Motion: Drawing in Transit to Combat Rider Mindlessness" (Advisors, B. Wahl and C. Berkowitz)

ARTH/VLST UNDERGRADUATE AWARDS

PENN HISTORY OF ART CURATORIAL FELLOWSHIPS

Brendan Bercik
Ariel Cohen
Gloria Huangpu

PENN HUMANITIES FORUM

Yae-Jin Ha
Samuel Schnittman

PHI BETA KAPPA

Elliott Brooks
Sasha Igdalova
Ross Karlan
Samuel Schnittman

PINCUS-MAGAZINER FAMILY UNDERGRADUATE RESEARCH GRANT

Joseph Isaac

ROSE AWARD

Sasha Igdalova
Samuel Schnittman

SAS DEAN'S SCHOLAR

Sasha Igdalova

AAMW GRADUATE AWARDS

ALUMNUS TRUSTEE, BOARD OF TRUSTEES, COLLEGE YEAR IN ATHENS

Samuel Holzman

AMERICAN RESEARCH INSTITUTE IN THE SOUTH CAUCASUS, GRADUATE STUDENT RESEARCH FELLOWSHIP

Lara Fabian

BEST GRADUATE STUDENT POSTER PRIZE, ARCHAEOLOGICAL INSTITUTE OF AMERICA, ANNUAL CONFERENCE, CHICAGO, JANUARY, 2014

Sophie Crawford-Brown

COLBURN FELLOWSHIP, AMERICAN SCHOOL FOR CLASSICAL STUDIES IN ATHENS

Lucas Stephens
Anna Sitz

FELLOWSHIP AT KOÇ UNIVERSITY'S RESEARCH CENTER FOR ANATOLIAN CIVILIZATIONS IN ISTANBUL

Peter Cobb

FULBRIGHT DISSERTATION FELLOWSHIP

Kate Morgan (Turkey)
Sarah Beckmann (France)

GLADYS KRIEBLE DELMAS FOUNDATION SCHOLARSHIP FOR "VISUALIZING VENICE"

Anna Sitz
James Shackelford

LOUIS J. KOLB JUNIOR FELLOW

Lara Fabian

MEDITERRANEAN FELLOWSHIP OF THE COUNCIL OF AMERICAN OVERSEAS RESEARCH CENTERS (CAORC)

Anna Sitz

PENN MUSEUM SUMMER FIELDWORK GRANTS

Sarah Beckmann, Katherine Burge, Sophie Crawford-Brown, Olivia Hayden, Sam Holzman, Anna Sitz, and Kurtis Tanaka

SALVATORI TRAVEL GRANT FOR RESEARCH IN ITALY

Sophie-Crawford-Brown

SCHLIEMANN FELLOWSHIP, AMERICAN SCHOOL FOR CLASSICAL STUDIES IN ATHENS

Kurtis Tanaka

SAS DEAN'S SCHOLAR

Meg Andrews

SAS DISSERTATION COMPLETION FELLOWSHIP

Nurith Goshen

SAS DISSERTATION RESEARCH GRANTS

Steve Renette
Kate Morgan
Anna Sitz

TOUSIMIS PRIZE FOR GRADUATE STUDENT PAPER AT THE BYZANTINE STUDIES CONFERENCE

Anna Sitz

TRAVEL GRANT FROM THE FRONTINUS GESELLSCHAFT IN BONN

Jordan Pickett

US DEPARTMENT OF STATE CRITICAL LANGUAGES SCHOLARSHIP, RUSSIAN

Lara Fabian

ANDREW W. MELLON SHORT-TERM FELLOW IN EARLY AMERICAN LITERATURE AND MATERIAL TEXTS
McNEIL CENTER FOR EARLY AMERICAN STUDIES
Juliet Sperling

CENTER FOR ANCIENT STUDIES FELLOW, UNIVERSITY OF PENNSYLVANIA SCHOOL OF ARTS AND SCIENCES
Theodore Van Loan

DEAN'S AWARD FOR DISTINGUISHED TEACHING BY GRADUATE STUDENTS, UNIVERSITY OF PENNSYLVANIA
Cesar (Iggy) Cortez
Juliet Sperling

DISSERTATION FELLOWSHIP, CRYSTAL BRIDGES MUSEUM
Juliet Sperling (declined)

DISSERTATION RESEARCH FELLOWSHIP, UNIVERSITY OF PENNSYLVANIA SCHOOL OF ARTS AND SCIENCES
Juliet Sperling

DREESMANN FELLOWSHIP, RIJKSMUSEUM, AMSTERDAM
Heather Hughes

FELLOW IN JAPANESE ART (2-YEAR APPOINTMENT), HARVARD UNIVERSITY ART MUSEUMS
Quintana Heathman

FULBRIGHT FELLOWSHIP
Elizabeth Lastra (Spain)
Laura Tillery (Germany)

GRADUATE RESEARCH FELLOWSHIP, PENN HUMANITIES FORUM
Jeannie Kenmotsu

HENRY LUCE FOUNDATION/ACLS DISSERTATION FELLOWSHIP IN AMERICAN ART
Emily Warner (declined)

KOLB FELLOWSHIP
Stephanie Hagan

MELLON PENN/PHILADELPHIA MUSEUM OF ART FELLOWSHIP
Charlotte Ickes

MELLON RARE BOOK SCHOOL FELLOWSHIP (3 SUMMERS)
Jeannie Kenmotsu

PENFIELD RESEARCH FELLOWSHIP, UNIVERSITY OF PENNSYLVANIA SCHOOL OF ARTS AND SCIENCES
Anastasia Amrhein
Marina Isgro
Brooks Rich
Laura Tillery

PENN PRIZE FOR EXCELLENCE IN TEACHING BY GRADUATE STUDENTS
Marina Isgro

RARE BOOK SCHOOL DIRECTOR'S SCHOLARSHIP, UNIVERSITY OF VIRGINIA
Juliet Sperling

SAS DEAN'S SCHOLAR
Cesar (Iggy) Cortez
Jordan Pickett

TRAINING GRANT, DIGITAL HUMANITIES FORUM (UNIVERSITY OF PENNSYLVANIA)
Jeannie Kenmotsu

WHITNEY FELLOWSHIP, METROPOLITAN MUSEUM OF ART
Emily Warner

WYETH FOUNDATION PREDOCTORAL FELLOW IN AMERICAN ART
SMITHSONIAN AMERICAN ART MUSEUM (WASHINGTON, D.C.)
Juliet Sperling

ZIGROSSER FELLOWSHIP, PHILADELPHIA MUSEUM OF ART
Larissa Grollemond

ERICA F. BATTLE (B.A. 2003) was promoted to the position of The John Alchin and Hal Marryatt Associate Curator of Contemporary Art at the Philadelphia Museum of Art. Battle recently co-curated "Allora & Calzadilla: Intervals," a collaboration between the PMA and The Fabric Workshop and Museum that presents the largest U.S. exhibition of video, sculpture, sound, and performance by the Puerto Rico-based collective Allora & Calzadilla (on view at both sites December 12, 2014 through April 5, 2015). Battle is also organizing the Philadelphia presentation of "International Pop," a major special exhibition that will offer an expanded, global view of Pop art scheduled to open at the Walker Art Center in April 2015 and travel to the PMA in February 2016.

JESSICA BOEHMAN (Ph.D. 2009) lives with her husband in New York City and works as Assistant Professor at CUNY's LaGuardia Community College, one of the most diverse colleges in the country. There, she acts as one of a team of three art historians at the school. Jessica teaches a variety of art history courses and is also in charge of the illustration courses for the department. Jessica is currently working on scholarly projects based on her dissertation and also is preparing for her forthcoming solo illustration exhibition, "Fairytale," at Augustana College in 2017. Her work was featured alongside many Caldecott winners this past year in the exhibition "Beyond Words: The Art of Illustrated Children's Books" at McDaniel College in Maryland and at the DeGrummond Collection at the University of Southern Mississippi.

ANDREW CASPER (M.A. 2003, Ph.D. 2007) is Assistant Professor of Art History at Miami University in Oxford, OH. His first book *Art and the Religious Image in El Greco's Italy* was published early 2014 with Penn State University Press. He is currently working on his next book project, which examines the early modern artistic conception of the Shroud of Turin. He is the 2014 winner of the Miami University Distinguished Teaching Award and is currently going up for tenure.

TERI J. EDELSTEIN (Ph.D. 1979), with her husband Neil Harris, recently released *En Guerre: French Illustrators and World War I* (Chicago: University of Chicago Library, 2014, Distributed by The University of Chicago Press).

SHELIA ffolliott (Ph.D. 1979), retired from teaching full time, has been the President of the Sixteenth Century Society and Conference, and is the current President of the American Friends of Attingham, a support group for an English educational trust offering courses on English country houses and royal palaces and their collections. She is also a Trustee of the Medici Archive Project based in Florence and recently received a Lifetime Achievement Award from the Society of the Study of Early Modern Women.

JULIA FINCH (M.A. 2002) accepted a tenure-track position at Morehead State University in Morehead, KY, beginning in Fall 2014 after many years as a part-time instructor at Pitt, Duquesne University, Carlow University, and Carnegie Museum of Art in Pittsburgh and Saint Vincent College in Latrobe, PA. In addition to her continuing research on aspects of visual narrative, image translation, and literacy in the Middle Ages, she has two publications on digital users and the art history classroom forthcoming in 2015. Her family is enjoying and adjusting to small-town life in Kentucky (especially her sons Henry, 4, and Emmett, 1, who are thrilled by all the horses and cows).

JOHN HAZARD FORBES (C'74), spent 34 years as a fine arts appraiser, working for the IRS, the courts, and insurance companies. At age 50, John went to NYU for their program in fund-raising and non-profit management and soon after became the US Director of a major German foundation headquartered in New York City. More recently, he published two "Old Money America" books on the attitudes and behaviors of rich, long-standing American families.

ELLERY FOUTCH (Ph.D. 2011) finished a postdoc at The Courtauld and moved to Vermont to start a new, tenure-track job in the American Studies Department at Middlebury College in 2014. Ellery was also recently elected a Co-Chair of the Association of Historians of American Art (AHAA).

JENN HALLAM (Ph.D. 2004) has been using her background in the history of art to inform her work in documentary film for the past decade. Her current project is a feature documentary, entitled *What I'm Made Of*, that explores gender identity through the lens of adolescent experience. The visual representation of teens in the film plays a major role in upsetting gender expectations and challenging transgender stereotypes. The film is currently in production with an anticipated release in late 2015: www.facebook.com/WIMODoc

PENNY HOWELL JOLLY (Ph.D. 1976) recently published *Picturing the "Pregnant" Magdalene in Northern Art, 1430-1550: Addressing and Undressing the Sinner-Saint* (Farnham, England and Burlington, VT: Ashgate, 2014). She is currently a Professor of Art History at Skidmore College in Saratoga Springs, NY.

MASHA KOWELL (Ph.D. 2013) delivered a lecture, "Re-framing Rosta Windows: The Use of Narrative Vignettes in Soviet Civil War Posters," at ACLA's annual conference in March 2014. Additionally, in April 2014, at Oberlin College, in conjunction with Liliana Milkova's exhibition "The Legacy of Socialist Realism," she presented a paper, titled "Voice Amplified/Voice Interrupted: The Use of Punctuation Signs in Soviet Posters." At Oberlin, she taught a class as a guest lecturer on visual propaganda during Perestroika. Masha is an educator at the Norton Simon Museum in Pasadena, CA, and Adjunct Professor at LA Valley College, Los Angeles, CA, and Mt. San Antonio College, Walnut, CA.

ANITA SENDROW LOSCALZO (CW'72), is guest curating the exhibit "A Passion for Prussian Blue: Vibrant American Quilts from 1830 to Present" at the New England Quilt Museum in Lowell, Massachusetts. The exhibit runs from January 14 to April 4, 2015.

LILIANA MILKOVA (Ph.D. 2008) continues to serve as Curator of Academic Programs at the Allen Memorial Art Museum, Oberlin College. She has recently published two articles co-authored with Oberlin College professor of history and director of the Center for Teaching Excellence and Innovation Steven S. Volk: "Transfer: Learning in and Through the Academic Art Museum" and "'Crossing the Street' Pedagogy: Using College Art Museums to Leverage Significant Learning Across the Campus" in volumes one and three respectively of *A Handbook for Academic Museums*. She published an article with Oberlin College professor of Biology Taylor Allen in *Life Sciences Education* (Vol. 12, Winter 2013) titled "Engagement and Skill Development in Biology Students through Analysis of Art." Liliana also curated two exhibitions at the Allen, "The Legacy of Socialist Realism" (2014) and "Illuminating Faith in the Russian Old Believer Tradition" (2013).

PENNY MORRILL (M.A. 1971) recently published *The Casa del Deán: New World Imagery in a Sixteenth Century Mexican Mural Cycle* (University of Texas Press, 2014). Dr. Morrill is an adjunct professor at George Mason University, Fairfax, Virginia, teaching pre-Columbian and colonial Latin American art history.

DAVID ALAN ROBERTSON (Ph.D. 1983) directed a second successful Academic Museum Leadership Seminar at Northwestern University's Kellogg School of Management's Center for Nonprofit Management in June 2014. Forty-two museum directors from throughout the United States, Canada, Ireland, and Qatar participated in the week-long program that focused upon leadership and management challenges for university and college museums. Dr. Robertson retired in 2012 as the Ellen Philips Katz Director of Northwestern's Block Museum of Art and continues as Emeritus Director of the AAMG Board.

DAVID J. ROXBURGH (Ph.D. 1996), Prince Alwaleed Bin Talal Professor of Islamic Art History at Harvard University, returned to teaching in September 2014 after a year of sabbatical leave. During his leave, David completed several articles and reviews and researched collections in Washington, D.C., Houston, Istanbul, Doha, and Honolulu for current book and exhibition projects about illustrated medieval Arabic manuscripts, the architectural historian Myron Bement Smith, and the new media technologies of Qajar Iran in the 1800s. He was a visiting scholar at the Museum of Islamic Art, Doha, in May and the Doris Duke Foundation, Shangri La, Honolulu, in June. The volume that he edited, *Envisioning Islamic Art and Architecture: Essays in Honor of Renata Holod* (Leiden: Brill, 2014), was published in October. David will deliver the Yarshater Lectures at SOAS, University of London, January 15-21, 2015, on the theme of the visual arts in Herat during the life of Timurid prince Baysunghur.

LINDA SAFRAN (B.A., M.A. 1979) chaired the Classics Department at the Catholic University of America and taught at the University of Toronto before becoming a Research Associate at the Pontifical Institute of Mediaeval Studies in Toronto. She currently holds a EURIAS fellowship at the Institute for Advanced Studies in Jerusalem and, as a participant in a Getty "Connecting Art Histories" initiative, will be teaching medieval art in Guangzhou, China, later this year. She recently published *The Medieval Salento: Art and Identity in Southern Italy* (Philadelphia: University of Pennsylvania Press, 2014) and, with Adam S. Cohen, is the editor of *Gesta*, the journal of the International Center of Medieval Art. Her current projects deal with Byzantine opus sectile pavements, Crusader wall painting, and a collaborative textbook on European, Byzantine, Jewish, and Islamic art and architecture.

NICK SAWICKI (Ph.D. 2007) was recently named to Lehigh University's Frank Hook Assistant Professorship, an endowed position awarded to the school's "most outstanding junior scholar-teachers." In 2014 he published his first book with Charles University, under the Czech title *Na cestě k modernosti: Umělecké sdružení Osma a jeho okruh v letech 1900-1910* (*On a Path to Modernity: The Eight and Its Circle in the Years 1900-1910*), which he is currently expanding for publication in English. Two other publications are currently in press, both on the subject of Cubism, in *The Burlington Magazine* and the edited volume *Foreign Artists and Communities in Modern Paris, 1870-1914: Strangers in Paradise* (Ashgate).

ERIN SCHONEVELD (M.A. 2008, Ph.D. 2012) began a tenure track job as Assistant Professor of Japanese Art and Cinema in the Department of East Asian Languages and Cultures at Haverford College this past September 2014.

TAMARA SEARS (Ph.D. 2004) recently published *Worldly Gurus and Spiritual Kings: Architecture and Asceticism in Medieval India* (New Haven and London: Yale University Press, 2014). Tamara has been Assistant Professor in the Department of the History of Art at Yale University, where she has been teaching since 2009.

RANDY STEINER (CW'72), after practicing architecture in the Washington, D.C. area for over 35 years as well as serving as director of the Architecture Program at Montgomery College for over 24 years, was selected as the "Distinguished Educator of the Year" by the AIA Maryland. This is the state chapter of the American Institute of Architects. In 2014, the national organization of Community College Architecture Programs that Randy founded in 2009 became a non-profit 501.3(c) under the title of the Coalition of Community College Architecture Programs [CCCAP]. The mission of this coalition is to widen the pipeline to the architectural profession by increasing the connections between graduates of CCAPs who wish to continue their education at accredited schools of architecture and become licensed architects.

FALL 2014

SEPTEMBER 5

Gwendolyn DuBois Shaw, "Sargent Johnson's Invisible Woman"

SEPTEMBER 19

Domenic Vitiello, City and Regional Planning, School of Design, Penn, "The Politics of Place in Immigrant and Receiving Communities"

SEPTEMBER 26

Keith and Kathy Sachs, "On Collecting"

OCTOBER 24

David Brownlee, "Making Architectural History *Historic* in Philadelphia"

OCTOBER 31

Daniel Barber, Architecture, School of Design, Penn, "The Nature of the Image: Bioclimatic Architecture and the Visual Economy of Environmentalism, c.1957"

NOVEMBER 14

Christopher Lakey, Johns Hopkins University, "The Corporeity of Light in Medieval Italian Painting"

NOVEMBER 21

Susan Siegfried, University of Michigan, "Temporalities of Fashion and Costume in Art of the Romantic Period"

DECEMBER 5

Larisa Grollemond, Ph.D. Candidate, "Necessary Luxury: The Illuminated Manuscript at the French Courts, c. 1460-1520"

SPRING 2015

JANUARY 16

SEMINAR SPONSORED BY THE PENN ART HISTORY CURATORIAL SEMINAR FUND, "NATURALISM AND THE POLITICS OF REPRESENTATION"

Alex Potts, Max Loehr Collegiate Professor in the History of Art, University of Michigan, "Naturalism: Pictorial Truth and Social Reality"

Marnin Young, Associate Professor of Art History, Stern College for Women, Yeshiva University, "Naturalism and Time"

JANUARY 23

Marina Isgro, Ph.D. Candidate, "The Animate Object of Kinetic Art, 1955-68"

JANUARY 30

Stephanie Hagan, Ph.D. Candidate, "How to Win Friends and Influence People: The Basilica of Junius Bassus and Aristocratic Self-Presentation in 4th Century Rome"

FEBRUARY 6

Ann Kuttner, "Seeing and Speaking a Roman Monument: Text and Image on the Arch of Constantine"

MARCH 27

Alex Kauffman, Ph.D. Candidate, "The Bachelors Twenty Years Later: Marcel Duchamp and the European Avant-Garde in America, 1935-1950"

APRIL 3

Tristan Weddigen, University of Zurich, "Making the Unmaking: Louise Bourgeois' Textile Objects"

APRIL 24

Holly Pittman, "Style, Iconography and Identity in a World without Writing: The Glyptic Art of Bronze Age Iran"

SATURDAY, FEBRUARY 14TH

College Art Association Annual Meeting
History of Art Department Breakfast Reception
Midtown Room, New York Hilton, New York City

FRIDAY, FEBRUARY 20TH

"Visualization and Digitization Workshop"
University of Pennsylvania Rainey Auditorium

SATURDAY, FEBRUARY 28TH

Graduate Student Symposium - Miriam Stanton, "'Frolic Architecture:' Childe Hassam's Falling Snow"
Pennsylvania Academy of the Fine Arts

MARCH 20TH-22ND

"AGAINST GRAVITY – Building Practices in the Pre-Industrial World"
Organized by Robert Ousterhout, Renata Holod, and Lothar Haselberger
Penn Museum, University of Pennsylvania

WEDNESDAY, MARCH 25TH

"Humanities Forum Lecture"
Vanessa R. Schwartz, History and Art History, University of Southern California

THURSDAY, APRIL 9TH

Exhibition - "A Sense of Place: Modern Japanese Prints"
Arthur Ross Gallery

SATURDAY, APRIL 11TH

Graduate Student Symposium - Brooks Rich, "The Burin, the Blade, and the Papers Edge: The Engraved Scabbard Designs of Allaert Claesz"
Philadelphia Museum of Art

FRIDAY, APRIL 17

Book Launch for Julie Nelson Davis, *Partners in Print: Artistic Collaboration and the Ukiyo-e Market* (University of Hawai'i Press, 2015)

APRIL 17TH-18TH

Graduate Student Symposium - Emily Neumeier, "Spoils for the New Pyrrhus: Alternative Claims to Antiquity in Ottoman Greece"
Institute of Fine Arts/Frick Collection (NYC)

SATURDAY, APRIL 18TH

Symposium - "A Sense of Place: Modern Japanese Prints in Context"
Kislak Center for Special Collections, Van Pelt Library, 6th Floor, University of Pennsylvania

TUESDAY, APRIL 21ST

Symposium - "Art, Print Culture, and Radical Politics, c. 1900"
With Vanessa R. Schwartz, University of Southern California, and Hollis Clayson, Northwestern University
Kislak Center for Special Collections, Van Pelt Library, 6th Floor, University of Pennsylvania

WEDNESDAY, APRIL 22ND

Exhibition - "Forget Your Name"
Spiegel-Wilks Seminar in Contemporary Art
Institute of Contemporary Art

FRIDAY, MAY 1ST

Visual Studies Thesis Exhibition
Fox Gallery, Claudia Cohen Hall, University of Pennsylvania

OCTOBER 16TH-17TH

The 2015 Anne d'Harnoncourt Symposium: "Passing the Torch: Rubens's Prometheus in Focus"
Co-chaired by Chris Atkins, Philadelphia Museum of Art and Larry Silver, Penn History of Art
Featuring an international roster of speakers from the US, Britain, Spain, and the Netherlands



ART HISTORY MATTERS