

HISTORY OF ART

UNIVERSITY OF PENNSYLVANIA



Abigail reading Angela Davis (An Autobiography, 1974) from the series Reading Women by Carrie Schneider, 2012-2014, c-print, 36 x 30 inches. Image courtesy of the artist and Monique Meloche Gallery, Chicago

SPRING 2018 NEWSLETTER

LETTER FROM THE CHAIR

Karen Redrobe

Dear Alumni and Friends,

Mentorship, which has its etymological roots in the name of Mentor, the trusted friend and advisor under whose supervision Odysseus left his son, Telemachus, describes the elusive relationship between those who enter into a learning partnership that supports the transmission of various kinds of knowledge from the more experienced to the less experienced. While dictionary definitions tend to stress the movement of knowledge from an older to a younger person, in fact knowledge and experience move along various and sometimes surprising pathways. At times, the character of Mentor turns out to be Athena in disguise, reminding us that we do not always properly recognize a mentor at the moment of encounter. As one of my early pedagogy mentors Professor Sharon Willis (University of Rochester) explained, teaching is also often retroactive, and students who may feel they are getting little out of a course in the moment they take it, may awaken only later to deeper and longer-lasting insights. Mentors can also make mistakes, at times saying things or opening pathways that are meant to be helpful but are not. If these mistakes prove frustrating to the mentee, they also make clear that mentoring is a two-way street, and that, with any luck, mentors learn at least as much as they transmit.

This past fall, for example, I competed in Penn's annual "Dancing With the Professors" competition, in which students from Penn's Latin and Ballroom Dancing club spend a semester teaching professors how to dance for competition. The theme for 2017 was "A Night at the Movies." I applied to learn the Foxtrot, hoping to dance to Fred Astaire's "Cheek to Cheek." It turned out that my (very patient) student teacher, Yifan Zhao, specialized in Latin dancing, so instead we spent the semester practicing the Rumba to *Top Gun*'s "Take My Breath Away." While this event was clearly just for fun, it was nevertheless a good reminder of what it feels like to learn something for the first time and to be a less-than-outstanding student. The experience also made me contemplate how very often students and alumni mentor professors on issues large and small, and how this cross-generational exchange fuels the life of the Jaffe community.

Our mentoring landscape is changing rapidly, and we are in the midst of a generational shift. This year, we said farewell to Professor Christine Poggi, who retired from Penn's standing faculty in order to become the Judy and Michael Steinhardt Director of the NYU Institute for Fine Arts. Although we miss the presence of this rigorous scholar and gifted teacher in our community, we are also delighted that she has this leadership opportunity and we wish her well. We will celebrate Poggi's great contributions to the department on March 23, 2018, and you are all welcome. Save the date! In 2017, we also celebrated James & Nan Wagner Farquhar Professor Larry Silver's life of mentoring students as he retired from full-time teaching. Silver was royally fêted (and roasted) in November by generations of students and faculty colleagues; warm thanks to everyone who extended themselves to make the festivities so vibrant. We celebrate Michael Leja in being named the new James & Nan Wagner Farquhar Professor in the History of Art. While we lose valued colleagues in the standing faculty ranks, we look forward both to turning to our emeritus faculty for advice when we need it, and to welcoming new junior colleagues in vacated and emerging fields.

In September, Professor Ivan Drpić joined the department as our new Byzantinist, following the retirement of Emeritus Professor Robert Ousterhout. We welcome him warmly and are already benefiting from the great contributions he is making to the department and the wider community. We have also been deeply engaged in two searches, the first for the Morris Russell and Josephine Chidsey Williams Assistant Professor in Roman Architecture, and the second for an assistant professor in Early Modern Art and Architecture. I am delighted to report that Dr. Mantha Zarmakoupi has accepted our offer and will be joining us as the new Williams professor in July. And for the results of the Early Modern search, watch this space!

In honor of our retiring professors and the intense and evolving learning that happens over a lifetime between mentors and mentees, we are launching the History of Art Mentors Fund, a new fund to support the research, training, and mentoring of

the next generation of art historians. Special thanks go to the first anonymous alumnus who gave a founding gift in honor of his professor, Frederick Hartt. This inauguration of the Mentors Fund has also been marvelously energized by a major planned gift from an anonymous PhD alumna. She writes "I felt very fortunate to receive excellent teaching and mentoring as a graduate student at Penn, and the Department's commitment to maintaining the collegial atmosphere that I experienced is something that I am pleased to be able to support." We encourage you to give a gift in honor of a teacher or teachers who have supported you, by going online at (<https://www.sas.upenn.edu/arthistory/gift>), or by using the mailer found at the front of this publication. We are also currently planning the renovation of our student kitchen, which is in the basement of the Jaffe building, and constitutes an important gathering space for our students. We would be very glad of donations in support of this facilities project. Please be in touch with me if you are interested in this, and I thank you in advance for your generosity.

Each year I end this letter by thanking those who have helped to sustain the activities of the History of Art community, and this year, we have again benefited from your giving. Special thanks go to:

Elliot and Roslyn Jaffe, Howard and Sharon Rich, Keith and Kathy Sachs, Richard M. Thune, C'69, and Lindsey R. Thune, Lise Spiegel Wilks and Jeffrey Wilks, Charles K. Williams II, GR'78, HON'97, The Andrew W. Mellon Foundation, and our supportive donors from 2017: The 1984 Foundation; Jill S. Avery, C'88, WG'93, and John Dalton Avery, WG'93; Jayne L. Bliss, *in honor of Leah Goldman Rabinowitz's Birthday*; Mr. and Mrs. Mario Covo, *in honor of Leah Goldman Rabinowitz's Birthday*; Louise A. Cronin, C'08; Laura Doyle, C'00 and Zayd Hammam, EE'98, W'98; Augusta E. Greenbaum, C'16, *in honor of Professor Christine Poggi*; Dr. And Mrs. Lothar J. Haselberger, *in honor of Professor Larry A. Silver*; Joanne Hirsh, G'82; The Institute for Aegean Prehistory; Ms. Shelley R. Langdale, *in honor of Professor Larry A. Silver*; Dr. Suzanne G. Lindsay, *in honor of Professors Larry A. Silver and Michael Meister*; Constance C. McPhee, G'88, GR'95, and Henry R. McPhee III, WG'85; Dr. Larry A. Silver and Ms. Elizabeth Silver-Schack; Leah Goldman Rabinowitz, CW'68, and Allan C. Rabinowitz, *in honor of Sylvia G. Levine*; Dr. Marianna S. Simpson, CW'71; Mr. Jerome E. Singerman and Dr. Liliane Weissberg, *in honor of Professor Larry A. Silver*; Alton I. Sutnick, C'50, M'54, FEL'57, INT'58; William R. Valerio, G'87, WG'04; Amanda A. Weingarten, C'05; and Carla Yanni, GR'94.

Let me take this opportunity to wish you a very happy and peaceful 2018,



Karen Redrobe

Elliot and Roslyn Jaffe Endowed Professor in Film Studies



Redrobe Rumbas with her student teacher, Yifan Zhao, in Penn's "Dancing With the Professors" competition

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HISTORY OF ART SPRING 2018 NEWSLETTER

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Hsiao-Jou reading Fang-Yi Sheu (Life Attitude: I'm Not Afraid to be Different, 2007) from the series Reading Women by Carrie Schneider, 2012-2014, c-print, 36 x 30 inches. Image courtesy of the artist and Monique Meloche Gallery, Chicago

KAJA SILVERMAN

Recognized as CAA's Distinguished Scholar for 2017



On February 16, 2017 Kaja Silverman, Keith and Katherine Sachs Professor of Contemporary Art, was honored as a Distinguished Scholar by the College Art Association at its annual conference, one of the highest distinctions for a senior scholar in the field of Art History. Professor Silverman is the second History of Art Professor from Penn to receive this honor after Leo Steinberg in 2002. This recognition follows her Distinguished Achievement Award by the Mellon Foundation she received in 2010, among other recognitions. In the words of Professor Judith Rodenbeck, the Chair of CAA's Annual Conference Committee, "as an historian and theorist, a teacher, a colleague and mentor, as a public intellectual and rhetorician par excellence, and as a practitioner of engaged aesthetics [Kaja Silverman] has done so much for the fields of cultural criticism and expression, for theory, and for visual thought."

The session brought together Professor Silverman's current and former students in celebration of her distinguished career in what was conceived by the conference organizers as a "living Festschrift." The celebratory event began with introductions from Omri Moses, Associate Professor of English at Concordia

University, Hoday King, Professor in the History of Art and Eugenia Chase Guild Chair, Bryn Mawr College, and Richard Meyer, Robert and Ruth Halperin Professor in Art History, Department of Art and Art History at Stanford University, all of whom were Silverman's former students at Berkeley. King's introduction focused on Silverman's most recent works *Flesh of My Flesh* and *The Miracle of Analogy*, observing how these works make us realize that "there is no moral prohibition on seeing similarities and, in fact, when we fail to see them we risk othering history's worst atrocities—or even repeating them."

Relaying warm and often humorous anecdotes of Silverman's flair for fashion and dedication to her students, Meyer recalled that in her transformative seminars, Silverman "not only explicated the texts at hand, but opened them up for further inquiry and engagement."

Following these introductions, Silverman delivered a lecture addressing how art might help us face the social uncertainties of the present, and the political imperative to move from the "first person singular"—a structure stressing uniqueness, difference, and antagonism—to what she called a "first personal plural"—a radical recognition of our mutual interdependence. Entitled "We the People, A Group Talk," Silverman's lecture began by discussing immigration, the refugee crisis, and race through the representational histories embedded in the Statue of Liberty, not only as a transnational project between France, Germany, and the United States, but also as an image of a single body that nonetheless accommodates a heterogeneous collectivity. From here, Silverman's lecture took on an experimental turn, inspired by her Spiegel-Wilks Seminar, *Essays in Words and Images*, which explored the role of art as a mode of thought. Silverman used her platform to make room for other voices, reading passages from the writings of Sally Mann, Chantal Akerman, James Agee, and James Baldwin, while images from these artists, as well as photographer Roy deCarava and Walker Evans, were projected on an adjacent screen. Through this accretion of texts and points of view, an affective constellation began to form between each work, in such a way that did not diminish their singularity but rather amplified and enriched them through the correspondences they formed with one other. Telecast live by CAA, a recording of the talk can be seen online at (<https://www.youtube.com/watch?v=6GIgJGYP03w>).

CURATORIAL ACTIVITY

Faculty and Students

"INVENTING UTAMARO: A JAPANESE MASTERPIECE REDISCOVERED"

April 8 - July 9, 2017 at the Freer and Sackler Galleries, Smithsonian



The Freer and Sackler Galleries at the Smithsonian, the nation's museums of Asian art, held the important exhibition, "Inventing Utamaro: A Japanese Masterpiece Rediscovered," from April 8 - July 9, 2017. Curated by Julie Nelson Davis, in collaboration with Senior Curator of Japanese Art, James Ulak, the exhibition reunited three paintings attributed to the hand of the great Japanese master, Kitagawa Utamaro (1753-1806), for the first time since 1879. The exhibition placed these grand-scale paintings in the context of the

artist's oeuvre and the history of collecting, investigating the ways in which the paintings participated in a longer appreciation of Utamaro from his own time through to the present. For a virtual tour of the exhibition, see the video at: (<https://www.youtube.com/watch?v=LqFmHqJ5Cz4>).

INCUBATION SERIES

The Incubation Series is a collaboration between students in the Fine Arts and History of Art graduate programs at the University of Pennsylvania who organize several exhibitions throughout the academic year in different venues of the thriving Philadelphia art scene. The Series was founded in 2015 and exhibits the works of emerging University of Pennsylvania artists within a professional environment, building gallery relationships and encouraging conversations among peers both on and off campus. The project allows art historians in training to curate independent shows, test innovative exhibition strategies, and work in close contact with the artists. The Incubation Series has an active partnership with the Institute of Contemporary Art, through which curators receive constructive feedback regarding curatorial concepts as well as the logistics and aesthetics of their exhibitions.

The Incubation Series opening reception for *Traversals*, New Boon(e) Gallery, Old City, Philadelphia, September 2016



MELLON · PENN · PHILADELPHIA MUSEUM OF ART

Object-Based Learning

MELLON OBJECT-BASED WORKSHOP

"Meaning in Materials: Looking at Medieval and Renaissance Sculpture"

March 3, 2017 at the Philadelphia Museum of Art



Guérin, Malenka and Hartnell with members of the first-year graduate cohort in the Object Conservation labs of the PMA, examining Renaissance bronzes for the Mellon Object-Based Learning workshop, March 3, 2017

The Mellon Object-Based Learning workshop at the PMA in March 2017 tackled the issue of materiality. Led by Assistant Professor Sarah Guérin, Assistant Curator of European Decorative Arts and Sculpture Jack Hinton, and Conservators Sally Malenka and Melissa Meighan, the study day focused on ways medium both limits and enables a work's formal and conceptual reach. Italian Renaissance bronzes were chosen as the objects of study, because of their conceptual richness and because they are robust objects intended from their inception to be handled. The workshop, held largely in Object Conservation at the PMA, thus offered the cohort of first-year graduate students the chance to handle these masterpieces directly. For many of the students, this was the first time handling art objects,

especially those several hundred years old. For the team of profoundly object-oriented art historians, passing on their object-handling skills, and object-questioning skills, was an incredible chance to connect meaningfully with graduate students outside of their specific fields of study, and to help train a next generation of scholars who think carefully and innovatively about objects.

MELLON OBJECT-BASED WORKSHOP

"Authenticity and the John G. Johnson Collection"

November 10, 2017 at the Philadelphia Museum of Art

The Mellon Object-Based Learning workshop at the PMA in November 2017 tackled the issue of "authenticity." Led by Emeritus Professor Larry Silver; Christopher D. M. Atkins, The Agnes and Jack Mulroney Associate Curator of European Painting and Sculpture before 1900; and Conservator Mark Tucker, the study day focused on close looking and technical examination of paintings as well as museum concerns about installations, including "period rooms." Objects of interest emerged from the PMA exhibition of the Johnson Collection, because of well documented conservation histories and notable issues of attribution, particularly around Bosch and his followers. The workshop, held in the exhibition space as well as in object conservation at the PMA, thus offered the cohort of first-year graduate students the chance to examine these masterpieces closely, with both the unaided eye as well as with loupes and infrared camera assistance. For many of the students, this was a behind-the-scenes exposure to museum practices and concerns and a real opportunity to acquire comfort with the PMA setting for future visits. The next workshop will focus on paper as a material and concerns of the PMA Prints and Drawings department. The Museum team of object-oriented art historians exemplified how the dialogue between conservators and curators remains crucial to successful understanding of collection objects. They generously passed on their object-handling skills, and object-questioning skills, while encouraging independent analysis from each graduate students. Even those outside their specific fields of study carried away a rich learning experience from the day.

JULIANA BARTON, PhD CANDIDATE IN THE HISTORY OF ART

Penn/PMA Andrew W. Mellon Graduate Fellow, Philadelphia Museum of Art, 2017-18

SPIEGEL-WILKS

Seminar in Contemporary Art



Silverman and Ken Lum (Penn Design) talk with recent doctoral recipient, Marina Isgro, at the exhibition opening reception

ESSAYS IN WORDS AND IMAGES

Professor Kaja Silverman and graduate assistant, Sam Mapp, taught the Spiegel-Wilks Seminar, Essays in Words and Images, in Spring 2017. Starting with the inventor of the essay form, Michel de Montaigne, the class tracked the development of this literary genre that, in the past few decades, has morphed to include images as well. The space contained by this hybrid format includes two previously estranged sides of the same coin: theory and art. To reflect this synthesis, the class was composed of students from the School of Arts and Sciences and the MFA programs—a duality that was additionally mirrored by Silverman and Mapp (Mapp is also an artist who graduated from the MFA program in 2014). After

studying esteemed artists such as Tacita Dean, Sharon Hayes, Nancy Davenport, Chantal Ackerman, and Jasper Johns, and in close dialogue with Silverman and Mapp, the class culminated with a show at the Seraphin Gallery in Philadelphia.

FRESHMAN SEMINAR

The Fall 2017 Freshman Seminar on the Ecology of Art, taught by Dr. Aaron Levy, explored the fascination with ecology in artistic thinking from late Modernism to the present. The course began by mapping the developing interest in cultural, socioeconomic, and environmental considerations in the late 1960s and early 1970s in the work of artists such as Robert Smithson and Nancy Holt. Later, the class engaged the work of artists such as Francis Alÿs and Edward Burtynsky and learned about the sensitivity of artists to the affinities that bind individuals, and our vulnerability to social, political, and economic environments. The class also traveled off campus to the PMA, where they engaged artist Jeanne van Heeswijk and curator Amanda Sroka in conversation about their Philadelphia Assembled exhibition and initiative; and visited the Schuylkill Center for Environmental Education, where students learned about new tendencies in environmental art and policy. The course culminated with "The Prison in Twelve Landscapes," a public program at Slought bringing together filmmakers, scholars, and activists in dialogue, as well as a Spring 2018 film festival, organized in partnership with e360, a leading environmental magazine at the Yale University School of Forestry and Environmental Studies.



Hiking tour with Christina Catenese, Director of Environmental Art, Schuylkill Center for Environmental Education, November 2017



VENICE BIENNALE

Fall break is a fantastic time to see the Venice Biennale. By October the weather has turned mild and the summer tourists have mostly left. Professor Gwendolyn DuBois Shaw and a group of six undergraduate majors in the Spiegel-Wilks Seminar in Contemporary Art, went in Fall 2017 to study works in the national participations and in the large, group exhibitions at the official Giardini and Arsenale venues. As if Venice was not enough, some of the students made a 40-minute side trip to Padua to experience the magic of Giotto's Arena Chapel.

History of Art majors Delaney Keenan, Luiza Franca, Jason Barr, Kaylee Slusser, and Linda Lin stand in front of the Korean pavilion, at the Giardini, at the 2017 Venice Biennale

SACHS

2017 Programming

PROSPECT 4 NEW ORLEANS

December 8-11, 2017

Support from the Sachs Fund for Contemporary Art enabled Prof. Gwendolyn DuBois Shaw to take a group of ten art history PhD, MA, and Fine Arts MFA students to New Orleans in early December 2017 to see "Prospect 4: The Lotus in Spite of the Swamp," a triennial, city-wide exhibition that was begun in the wake of Hurricane Katrina to revitalize the battered arts community. Curated in 2017 by Trevor Schoonmaker of the Nasher Museum at Duke University, Prospect 4 has emerged as one of the most important international art biennials of the new century. Over the course of three days, the Sachs group visited installations and exhibitions at a number of venues including the New Orleans Museum of Art, the Contemporary Art Center, the Ogden Museum of Southern Art, and the Jazz Museum.

The Sachs group poses in front of the statue of jazz great Louis Armstrong in the park that bears his name



SPEECH/ACTS

September 13 - December 23, 2017 at the Institute of Contemporary Art

On November 8th the Institute of Contemporary Art at the University of Pennsylvania hosted a lecture by poet Claudia Rankine on "block whiteness" and the racial imaginary. Rankine's visit coincides with the exhibition "Speech/Acts" which examines a generation of black artists who have been influenced by experimental poetry. Rankine collaborated on a classroom and reading space in the exhibition for The Racial Imaginary Institute (TRII). Founded by Rankine, TRII is meant to capture the enduring truth of race: it is an invented concept that nevertheless operates with extraordinary force in our daily lives, limiting our movements and imaginations.

Rankine is the author of five collections of poetry: *Citizen: An American Lyric* (Graywolf Press, 2014); *Don't Let Me Be Lonely: An American Lyric* (Graywolf Press, 2004); *PLOT* (Grove Press, 2001); *The End of the Alphabet* (Grove Press, 1998); and *Nothing in Nature is Private* (Cleveland State University Poetry Center, 1995). Rankine has been the recipient of numerous awards including a national

book award in 2014 for *Citizen: An American Lyric* and in 2016 she was awarded a MacArthur "Genius" Grant and named a United States Artists Zell fellow in literature. She is currently a Frederick Iseman Professor of Poetry at Yale University.

This event was sponsored by the Keith L. and Katherine Sachs Program in Contemporary Art, with generous support from the Theatre Arts Program, Africana Studies, Social Practice and Policy, and the Department of the History of Art, University of Pennsylvania.

ROKSANA FILIPOWSKA, PhD CANDIDATE IN THE HISTORY OF ART

Sachs Fellow in Contemporary Art, 2017-18

ANNE D'HARNONCOURT

9th Annual Symposium

THE MUSEUM AND THE CITY

September 8 - 9, 2017 at the Perelman Building Auditorium, Philadelphia Museum of Art; and the Free Library of Philadelphia

"The Museum and the City," was the theme of the ninth annual symposium honoring the unforgettable Anne d'Harnoncourt, the PMA's late director. Organized jointly by PMA President Gail Harritty and David Brownlee, Frances Shapiro-Weitzenhoffer Professor of 19th Century European Art, the conference brought together notable museum professionals, civic leaders, artists, and architects to discuss the agenda for museums in these challenging times. The topic would have delighted Anne d'Harnoncourt, who believed passionately that museums must be active citizens, serving and shaping our diverse society.



Tod Williams and Billie Tsien

The keynote address was delivered by Tod Williams and Billie Tsien, the celebrated architects of the new Obama Presidential Center in Chicago and Philadelphia's Barnes Foundation. On hand to welcome the architects was Philadelphia Mayor Jim Kenney, who delighted the crowd with a warm story of his own first encounter with Philadelphia's vibrant arts and culture—when, as a South Philly kid, he was taken by his teachers at St. Joseph's Prep to visit the PMA. It was there, he said, that he learned to appreciate just how much human creativity could accomplish.

Williams and Tsien, who have proclaimed "we see architecture as an act of profound optimism," then spoke about their work, emphasizing

the capacity of architecture to change lives. They offered a tantalizing glimpse of the ambitious, multipurpose complex that they are designing with the Obamas on the South Side of Chicago, sharing a few uncensored revelations about their exhilarating work with the former first family.



Mayor Jim Kenney

Saturday, September 9th, was devoted to two panel discussions, held in the auditorium of the main branch of the Free Library. In introductory remarks, Brownlee reminded the audience that museums had "been in the thick of it before," starting with the invention of the modern museum in the late eighteenth century, when it was a revolutionary tool, providing new, democratic citizens with the knowledge they needed to "take their destinies in their own hands and change the world."

The five speakers of the morning panel focused on the need to reconceive museum architecture in order to create what PMA director Timothy Rub described as a "more fluid boundary between the museum and the city." The afternoon speakers discussed the programming challenges of twenty-first century museums. Panelist Leslee Michelsen (PhD'11), offered a timely report, from her vantage at the Shangri La Museum of Islamic Art in Honolulu (and her former position at the Museum of Islamic Art in Doha, Qatar), of the special challenges of presenting a diverse culture in this time of relentless stereotyping.

Full list of speakers include, in alphabetical order: Wilfredo Benítez, Executive Director, Ludwig Foundation of Cuba; Michael DiBerardinis, Managing Director, City of Philadelphia; Carmen Febo-San Miguel, Executive Director, Taller Puertorriqueño, Philadelphia; Richard Gluckman, architect, New York City; Thelma Golden, Director and Chief Curator, Studio Museum in Harlem; Sarah McEneaney, artist, Philadelphia; Leslee Michelsen, Curator of Collections and Exhibitions, Shangri La Museum of Islamic Art, Culture, and Design, Honolulu; Timothy Rub, The George D. Widener Director and CEO, Philadelphia Museum of Art; Julian Siggers, Williams Director, University of Pennsylvania Museum; Billie Tsien, architect, New York City; Juan Ignacio Vidarte, Director General, Guggenheim Museum, Bilbao; Tod Williams, architect, New York City

JILL AND JOHN AVERY

Lecture in the History of Art



LOWERY STOKES SIMS

Curator Emerita at the Museum of Arts and Design, New York
 "Image-Banking: A Life with Art and Artists"
 April 19, 2017 in Fisher-Bennett Hall

The Spring 2017 Avery Lecture was given by Lowery Stokes Sims, Curator Emerita of the Museum of Art and Design in New York City. A former director of the Studio Museum in Harlem and curator of twentieth-century art at the Metropolitan Museum of Art, Sims collaborated with a generation of artists and arts administrators who forged the first determined efforts to break through institutional and societal exclusionary practices as they dealt with issues such as race, gender, sexual preference, and social and economic justice. "Image-Banking: A Life with Art and Artists" chronicled these efforts by means of images of works by

artists that have had an impact on Sims and exemplify her collaborations with her contemporaries to forge a more inclusive art world, and a determination to continue to pursue those goals in what seems to be an increasingly fractious global arena. She also gave the capacity crowd a peek into her essay for the exhibition catalogue for "Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas," which opens at the Seattle Art Museum in February 2018.

DICK WOLF

Cinema and Media Studies Symposium



Langa Protest by Armand Hough

AFRICAN FILM AND MEDIA

April 21- 22, 2017 at the International House and The Kislak Center for Special Collections, Rare Books and Manuscripts

In April, Karen Redrobe organized the Dick Wolf Cinema and Media Studies Symposium on the topic of African Film and Media Studies. It began on Friday night with a series of screenings at International House: *Crop* (Johanna Domke, Netherlands, 2013), *Tunnel* (Jenna Cato Bass, Zimbabwe/South Africa, 2009), and *Merkato* (Sosena Solomon, Ethiopia, 2013). Solomon also created an installation of an Addis Ababa street market in the lobby of the movie theater, allowing visitors to socialize while sampling Ethiopian bread and coffee before

watching the films. The next day, scholars from around the world participated in an all-day symposium in the Kislak Center on a range of important topics, including Social Media Activism among South African youth, the role of women in Nollywood and Zimbabwean film, and the African Western. Redrobe is grateful to Dick Wolf for his support of the Cinema and Media Studies Program as well as of the humanities at Penn.

RETIREMENT SYMPOSIA

2017 / 2018



THE PRIMACY OF THE IMAGE

October 20, 2017 at The Kislak Center for Special Collections, Rare Books and Manuscripts

The History of Art Department celebrated the career of Larry Silver, James & Nan Wagner Farquhar Professor Emeritus of History of Art, on October 20, 2017 with a one-day symposium in honor of his retirement. The day's nine speakers—all of whom were Silver's current or former students at Penn—presented new research centered on a single work of art, paying homage to his encouragement of object-based inquiry. The festivities also included the presentation of *The Primacy of the Image in Northern European Art, 1400-1700* (Brill, 2017), a Festschrift written in Silver's honor and edited by Debra Cashion, Henry Luttikhuizen, and Ashley West. One day was simply not enough time to recognize Silver's contributions to the field of art history and to thank him for twenty years as a mentor to Penn students.



CONSTRUCTING SACRED SPACE

April 7-8, 2017 at Penn Museum

This international symposium celebrated the extraordinary career and mentorship of History of Art / AAMW Professor Emeritus Robert Ousterhout. Dozens of speakers and attendees—including Ousterhout's current and former students, mentees, and colleagues—came to Philadelphia from across the United States, Greece, Turkey, and Europe for papers that spoke to Ousterhout's influence on the study of medieval and Byzantine art and architecture, often responding directly or indirectly to specific notions from his prolific scholarship (eight books, sixteen edited volumes, and over 150 articles to date). The proceedings of "Constructing Sacred Space" are currently being prepared for publication, an offering of gratitude from students and colleagues for his decades of kind mentorship and thoughtful guidance.

SAVE THE DATE

SEEING MORE IN THE WORK OF ART: A CELEBRATION OF CHRISTINE POGGI

Friday, March 23, 2018 at the University of Pennsylvania (see department website for program details)

Dr. Christine Poggi, Professor Emerita of History of Art, became the Judy and Michael Steinhardt Director of the Institute of Fine Arts at New York University in September 2017. A symposium on March 23, 2018, will recognize her thirty years of service to the University of Pennsylvania. The theme, "Seeing More in the Work of Art," borrows from the preface of Poggi's first book, which describes an approach to the history of art that combines close visual analysis of individual objects with historically-informed methods and the insights of literary and critical theory. This mode of inquiry "encourages us to question traditional interpretations," Poggi writes, but, more importantly, it enables us to see differently—"to see more of the formal innovations of art that by now seem familiar." As is evident in her publications and to anyone who has studied with her, Poggi has a remarkable ability to "see more" in the most challenging works of twentieth- and twenty-first-century art, attending to the smallest formal gestures to extract new understanding of images whose meanings are supposedly resolved or closed to us. Her enthusiasm for seeing more in the work—in both the material object and in the artistic labor leading to its creation—is infectious and an indelible part of her legacy at Penn.

MAKE A GIFT

To the History of Art Department

THE HISTORY OF ART MENTORS FUND

Your gift honoring the History of Art Department's outstanding professors, will support the research, training, and mentoring of the next generation of art historians.

You can make a gift online at (<https://www.sas.upenn.edu/arhistory/gift>), or you can use the mailer found at the front of this publication.



FACULTY

Updates from 2017



Top row from left: Brownlee, Barbara Yanni, sister of Carla Yanni (PhD'94); Nikolas Bakirtzis, husband of Rachel Iannacone (PhD'06); Jeffrey Cohen (PhD'91); Kathryn O'Rourke (PhD'08); Dede Fairchild Ruggles (PhD'91); Ann Blair Brownlee; Julia Walker (PhD'08). In front: Mark Crinson (PhD'89); Kathleen James-Chakraborty (PhD'90)

in New York City. The latter became my senior thesis project. As we sat together quietly, America was losing both its moral compass and the Vietnam War, and the loud soundtrack of social disintegration played, not entirely without acknowledgement, in the background of our colloquy. It helped me to know that someone else was wondering why anybody should study art history when the world was going to hell. Jim Ackerman couldn't answer that question any more than I could, but he allowed me to be close enough to him to appreciate that his actions constituted a response: tirelessly demonstrating the capacity of human intellect, imagination, determination, and kindness to make headway against ignorance and misapprehension. My mentor let me be myself and shared himself with me.



Davis with her mentor, Peter Parshall, and Linda Parshall, at the opening of "Inventing Utamaro"

work on the Utamaro exhibition about how the project was a kind of extended collaboration with three significant mentors: Kobayashi Tadashi, the Director of the Okada Museum of Art, one of the lenders to the exhibition, was and remains Davis's advisor in Japan; Paul Berry, now retired from the Kansai University of Foreign Studies, supported her research on Utamaro for her dissertation; and Peter Parshall, her thesis advisor at Reed College, encouraged her to pursue the study of prints as an undergraduate. (continued)

DAVID BROWNLEE

My first mentor died on the last day of 2016 at the age of 97, but James Ackerman, the preeminent historian of Renaissance architecture in our times, is very much alive in my work and that of dozens of other once-young scholars whom he inspired, goaded, and educated—mentored. What did he do? In my large university, which, even 45 years ago was cutting back on the luxuries of individualized attention, he agreed to be my undergraduate tutor, which meant that we met, just the two of us, roughly every week for the next two years. He was quiet, and I was shy, and there were very, very long silences during those sessions. But they were companionable, supportive silences. His field was Italian architecture of the sixteenth century, but he encouraged my independent study, first of medieval London and then Art Deco skyscrapers

JULIE NELSON DAVIS

Julie Nelson Davis spent the past academic year on sabbatical as Senior Fellow at the Freer and Sackler Galleries at the Smithsonian. There she was guest curator for their exhibition, "Inventing Utamaro: A Japanese Masterpiece Rediscovered," held from April 8 - July 9, 2017, and was also a consulting curator for the online catalogue of Japanese illustrated books (www.pulverer.si.edu). The Utamaro exhibition received rave reviews in the *Wall Street Journal*, the *Washington Post*, *The New York Review of Books*, and other media outlets, and yielded high numbers of visitors. Davis was interviewed by NHK World, where she was dubbed "America's top expert on ukiyo-e," and appeared in numerous gallery-sponsored videos (available on the Freer-Sackler channel on youtube). Throughout, Davis was mentored by senior curator of Japanese art, James Ulak, and in turn mentored several pre- and post-docs at the Freer and Sackler on scholarship and publications. Davis often reflected throughout her

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Updates from 2017

She also shared her research throughout with both fully fledged and fledgling graduate students, thankful to have such wonderful interlocutors, mentoring them in turn. Davis is making good progress on her next book project, a critical introduction entitled *Ukiyo-e in Context*, and saw into print two articles, one on Munakata Shikō in *Impressions*, and a second on Toriyama Sekien, forthcoming in an anthology from the National Gallery. Her most widely read publication for the year was an invited blog entry on Katsushika Hokusai and his daughter, Ōei, for the British Museum (<https://blog.britishmuseum.org/hokusai-and-oi-keeping-it-in-the-family/>). Davis is back in the saddle this year, leading a Faculty Working Group on Japanese orthography, participating as a Fellow in the Price Lab, and directing the Penn Forum on Japan, and she looks forward to being the topic director for the Wolf Humanities Center year of “Stuff” in 2018-19 (<https://wolfhumanities.upenn.edu/annual-topics/stuff>).



Dombrowski during the Dutch Waterways trip in May 2017, photo by Harold Greenblatt

ANDRÉ DOMBROWSKI

André Dombrowski spent Spring 2017 on leave and devoted his time to his ongoing book project about the intersections between the impressionist instant and the period's technologies of time keeping. He drafted three more chapters over these months: one on Impressionism's now-time or “specious present,” one on labor-time, and another on standard and universal time in Monet's art. This past year he presented his research at the Courtauld Institute of Art, the Barnes Foundation, the University of Michigan, Rutgers University, Universität Bochum in Germany, as well as the Basel Kunstmuseum, the Musée des Beaux-Arts de Dijon, and the Bruce Museum in Greenwich, CT. In early June, he was an invited speaker at the “Festival national de l'histoire de l'art” at the Château de Fontainebleau.

Since September, Dombrowski is back teaching and enjoying his lecture course on “The Rise of Modernity” in the nineteenth century, co-taught with David Brownlee. He is especially

excited about his curatorial seminar on world objects from the nineteenth century's universal expositions, a seminar that will result in an exhibition and catalog at the Arthur Ross Gallery on campus, opening in April 2018. In May 2017, he had the pleasure of accompanying a group of Penn alumni on a seven-day trip cruising the Dutch waterways. His cadre of graduate students is expanding, and his current advisees are working on such exciting topics as the avant-garde's relationship to the nineteenth-century organization of labor; the aesthetics of pause and aerial suspension after the advent of the moving image; the visuals of modern opera; and Picabia's strange early impressionist phase; among others.

IVAN DRPIĆ

Ivan Drpić was delighted to join the Department of History of Art as an Associate Professor in Fall 2017. Before coming to Penn, he taught at the University of Washington (2011-2017). Drpić's first book, *Epigram, Art, and Devotion in Later Byzantium* (Cambridge University Press, 2016), was the co-winner of the 2017 Runciman Prize, an annual award offered by the Anglo-Hellenic League (London). Drpić is currently developing a second book project devoted to the intersection of material culture and subjectivity formation in medieval Byzantium. Aspects of this research will be presented in two forthcoming articles. One, entitled “The *Enkolpion*: Object, Agency, Self,” has been accepted for publication in the journal *Gesta*. The other article, “Short Texts on Small Objects: The Poetics of the Byzantine *Enkolpion*,” will appear in an edited volume on Byzantine epigraphy. (continued)



Drpić at the Monastery of Mileševa, Serbia, July 2017

Drpić's other recent or forthcoming publications include an essay on the inscribed artworks associated with Jefimija the Nun, one of the most intriguing personages from medieval Serbia; an article on the Stone of Unction, a relic of Christ's Passion, and its fate in twelfth-century Constantinople; and essays on epigrammatic poetry, the interplay between the verbal and visual media, and the figure of the artist in Byzantium.

In November 2016, Drpić organized, along with a colleague, Tolga Uyar, an international conference, "Monumental Painting in Byzantium and Beyond: New Perspectives," at Dumbarton Oaks in Washington, DC. Drpić is currently preparing an edited volume based in part on the papers presented at the conference. His own contribution to the volume explores the use of gold leaf and imitations of mosaic in medieval Serbian wall painting. He will develop this research in a separate project, the goal of which is to reconstruct the materials and techniques of gilding in Serbian murals.

Drpić looks forward to mentoring students in Byzantine and Western Medieval studies and developing teaching and research collaborations with colleagues and institutions in the Mid-Atlantic.



Guérin with Kathleen Bickford Berzock of Northwestern's Block Museum and their guide in the Erg Chebbi, Morocco, May 2017

SARAH GUÉRIN

The highlight of 2017 for Sarah Guérin was a two-week trip to Morocco in preparation for an exhibition on the medieval trans-Saharan trade routes and their impact on world history, entitled "Caravans of Gold, Fragments in Time: Art, Culture, and Trans-Saharan Trade." Her travel was made possible by a Penn URF Travel Grant and an SAS Research Opportunity Grant. In Rabat, Fez, and Marrakech, the curatorial team visited a total of thirteen national museums and libraries to track down compelling objects for the international loan exhibition. They also visited the exceptional archaeological sites of Aghmat and Sijilmasa, the latter the key staging ground for the trans-Saharan caravans in the Tafilalt oasis.

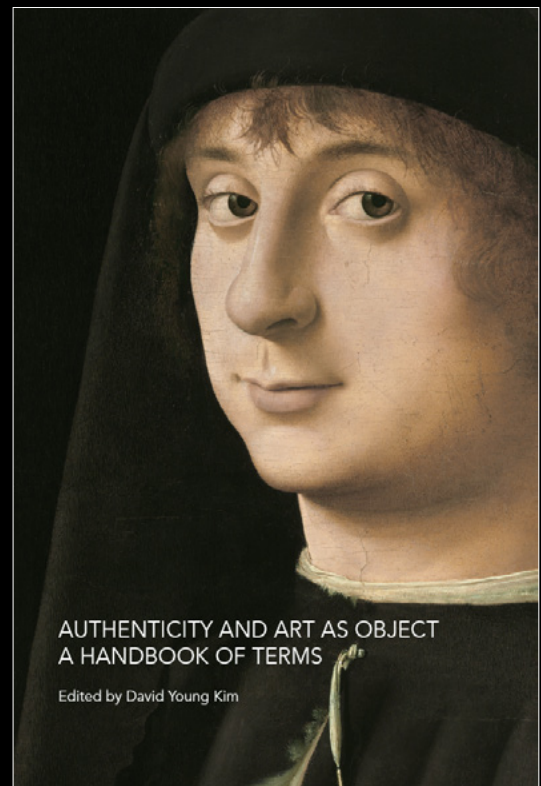
The first academic year at Penn was equally full of adventures. Her top reason for moving to the University of Pennsylvania was the opportunity to work closely with the excellent graduate students in the History of Art department, to help shape the leading art historians of the future. In this she was not disappointed. She had the wonderful opportunity to lead a Mellon Object-Based Learning workshop at the PMA (see page 3), and taught a graduate seminar that examined the phenomenon of reliquaries across cultures. In addition to speaking engagements at Yale, Princeton, Tulane University, and the "Festival de l'Histoire de l'Art at Fontainebleau" in June 2017, Guérin also participated in the "Semaines d'études médiévales" at the CESC of the University of Poitiers. A remarkable summer program in its sixty-third year, the "Semaines" brought together seventy graduate students from twelve different countries specializing in medieval studies. It was an exceptional opportunity to mentor fledgling medievalists from across Europe, and to encourage their reflection on the still-prevalent methodological differences among disciplines and between national schools of medieval studies.

RENATA HOLOD

Renata Holod has spent 2017 working on the redesign and reinstallation of the Middle East Galleries with her colleagues at the Penn Museum. The new galleries are opening in April, 2018. Her responsibilities included the cases dealing with the first and second millennium CE. Among the treasures to be exhibited are materials that were excavated by Erich Schmidt in the late 1930s at the site of Rayy, Iran: ceramics, coins, metalwork, bone, stuccoes. From the eleventh century CE forward, many other holdings in the collection were never buried but came instead from other collections. Such are the very fine Safavid silks of the seventeenth century traded for silver, thirteenth- to seventeenth-century ceramics made in Kashan, illuminated Qur'an copies and illustrated books. These will also be displayed. She has also been able to push forward the Jerba survey project publication with two new studies co-authored with Tarek Kahlaoui (PhD'08): "Jerba in the 3rd/9th century CE: Under Aghlabi Control?" in *The Aghlabids & Their Neighbors: Art & Material Culture in Ninth-Century North Africa*, Glaire D. Anderson, Corisande Fenwick, and Mariam Rosser-Owen, eds. (Leiden: Brill, HdO series); and "Guarding a Well-Ordered Space on a Mediterranean Island" in *On Frontiers*, ed. A.A. Eger (Colorado Press). She has also written the introduction called "Approaching the Mosque: Beginnings and Evolution" for a new volume on mosques coming out with Rizzoli Publishers.

DAVID YOUNG KIM

David Young Kim is delighted to be back on campus after an eventful sabbatical in Washington, DC. For the academic year 2016-17, he was the Paul Mellon Senior Fellow at the Center for Advanced Study in the Visual Arts (CASVA), National Gallery where he drafted two chapters of his current book project on the problem of ground and background in Renaissance painting. He presented components of this new research at UCLA and the University of Georgia, Athens. In Spring 2017 he was appointed Visiting Professor at the University College London, where he delivered the Tomás Harris Lectures. His essay "Stonework and Crack in Giovanni Bellini's St. Francis in the Wilderness" will be published in *Steinformen. Materialität, Qualität, Imitation*, ed. Isabella Augart, Maurice Saß, Iris Wenderholm (Berlin: De Gruyter, 2018). Regarding mentorship, one of the highlights of the past year was the publication of *Authenticity and Art as Object: A Handbook of Terms*, a compilation of keyword entries written by (now third-year) graduate students as part of the department's Mellon Object-Based Learning Initiative. Jointly conceived by the PMA and the History of Art Department, this specific iteration of the initiative explored conservation interventions in works of art from the fifteenth to the twentieth centuries, with emphasis on panel painting and artistic process in the workshop. It was a pleasure to collaborate with the graduate students and produce, alongside Libby Saylor as graphic designer, a lexicon that explores the language of art history.



ANN KUTTNER

Ann Kuttner was happy to see in print this summer her "(Re)presenting Romanitas at Sir John Soane's House and Villa," in K. von Stackelberg and E. Macaulay-Lewis ed., *Housing the New Romans: Architectural Reception and Classical Style in the Modern World*. She hopes to take, in the future, more such forays into the post-antique world and/or beyond the Mediterranean, and in 2018, courses team-taught and conference papers will allow her do that. Intensive preparations for one such adventure pleasingly occupied Fall 2017, a mentoring project: Fall 2018, when she will stage with Jack Hinton, Assistant Curator of European Decorative Arts and Sculpture, and two conservators of the PMA, a Mellon Object-Based Learning workshop for new graduate students, exploring the materiality of stone as art and artifact by means of the PMA collections.

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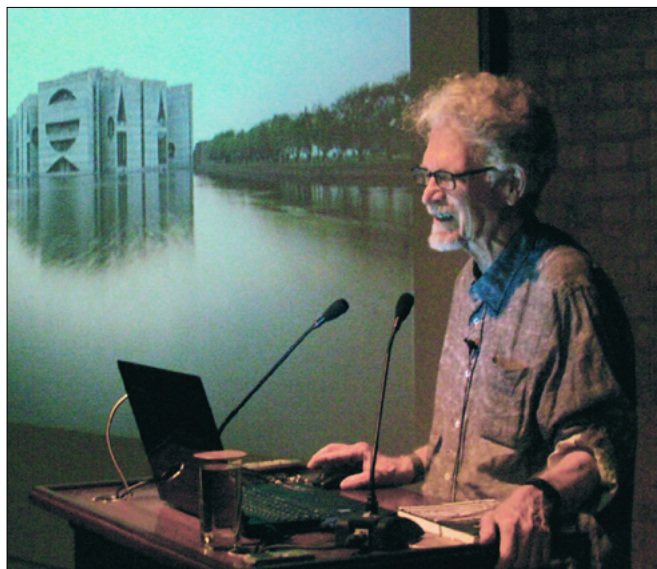
Updates from 2017



Leja leading a seminar workshop for research fellows at the Smithsonian American Art Museum, Washington, DC, November 2017

faculty mentors (beyond their advisors) to help them address whatever problems have arisen. ABD students present their first dissertation chapters at one of our weekly department colloquia, ensuring that they are on a productive track in the early stages of writing. We emphasize the importance of rigorous and innovative scholarship as the basis for professional success, but we also provide career development workshops to help prepare students for the challenges of academic life. Recent topics of these workshops have included writing fellowship and job applications, organizing a CV, preparing an effective syllabus, diversity training, managing research data, publishing in scholarly journals, interviewing on skype, new digital resources for art historical research, and “unspoken expectations” of graduate school training. We also hold town hall meetings every semester to invite feedback regarding needs, questions, and concerns.

When not mentoring during the past year, Leja was working on two book projects soon to be completed. Among other presentations, he was the George Levitine Keynote Lecturer for the Middle Atlantic Graduate Student Symposium co-sponsored by CASVA and the University of Maryland, and he was the Terra Seminar Professor at the Smithsonian American Art Museum. He was honored to be named the James and Nan Wagner Farquhar Professor of History of Art at Penn.



MICHAEL LEJA

Tacked to the wall in Michael Leja’s office, is a small piece of paper extracted some time ago from a fortune cookie at a Chinese restaurant, where a department event was being held. The fortune says “a mentor is someone whose hindsight can become your foresight.” As Graduate Chair, Leja is responsible for making sure that all graduate students in the MA and PhD programs are getting the mentoring they need. Over many years, Penn’s faculty has developed a program of intensive mentorship designed to put its ever-growing, collective hindsight fully at the service of students.

Frequent one-on-one meetings between faculty members and students are the natural cornerstone of good mentoring. Students who are struggling for any reason are paired with

MICHAEL MEISTER

In addition to lecturing abroad, Michael Meister participated in a panel to honor M.A. Dhaky for the American Council for Southern Asian Art (ACSAA) Symposium at Harvard in the fall, and lectured at the University of Washington and the Seattle Art Museum.

Lecturing at Mumbai (Bombay) India, Jnana-Pravaha: Culture & Knowledge Center, before also lecturing in Dacca, Bangladesh, at the Bengal Institute for Architecture, Landscapes and Settlements

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Updates from 2017



Speakers at "Constructing Sacred Space" Symposium, April 2017

BOB OUSTERHOUT

After 36 years of teaching, Bob Ousterhout celebrated his impending retirement in the company of former students, friends, and colleagues with a symposium at the Penn Museum in April. Word on the street has it that a Festschrift will follow. Although his monumental opus, *Visualizing Community: Art, Material Culture, and Settlement in Byzantine Cappadocia*, appeared in January 2017 from Dumbarton Oaks (and is receiving favorable reviews), this does not mean he's slowing down. In addition to summer research travel to Byzantine monasteries in Greece and a workshop in London, he has given invited lectures in London, Paris, Birmingham, Nicosia, Athens, Tallahassee, FL and North Adams, MA. He has also published a small book, *Finding a Place in History: The*

Chora Monastery and Its Patrons (Nicosia, 2017), and is finally wrapping up another doorstopper, *Eastern Medieval Architecture: The Building Traditions of Byzantium and Neighboring Lands*, to be published by Oxford in 2019. He enjoys weekly Byzantine lunches with his successor (and by now bosom buddy), Ivan Drpić, and occasionally wanders through the Jaffe Building, only to find his mailbox delightfully empty.



Intense discussion of seals from Arslantepe. Left to Right: Burge, Pittman, Tiziana D'Este and Frangipane (Photo by Roberto Ceccacci)

HOLLY PITTMAN

Holly Pittman had many occasions over the past year to mentor undergraduate, graduate, and junior colleagues. These opportunities were provided by two major projects which occupied much of her time and attention. The first was the installation of the permanent collection of the Mesopotamian and Iranian artefacts held in the Penn Museum. This project began four years ago, but the last year has been particularly intense. Pittman has had responsibility for a large part of the exhibition and has had the opportunity to bring into the process both Anastasia Amrhein (ARTH graduate student) and Katherine Burge (AAWM graduate student) who have both been immensely helpful in finalizing the selection of objects, as well as writing the extensive educational presentation. The experience of installation of permanent collections is complex

and is entirely different from either classroom or excavation experience. Having come to Penn almost thirty years ago with the intention of installing this exhibition, it is most gratifying for Pittman to have finally accomplished it. The other mentoring environment that has been particularly active this year is excavation. Pittman is leading the Final Publication of Excavations at the Al Hiba, ancient Lagash project and is the co-PI for the Early Mesopotamian and the Persian Gulf project. Both of these initiatives involve graduate students and recent PhDs from Penn: Reed Goodman and Steve Renette from AAWM and Darren Ashby (PhD'16) from NELC, as well as a young Italian colleague, Giacomo Bennati of the University of Bologna. Beginning in 2007, this publication project has completed two of four volumes for the final publication series. Finally, Katherine Burge joined Pittman in 2017 at the site of Arslantepe in eastern Turkey, where the Italian project under the leadership of Marcella Frangipane have excavated a fourth-millennium BCE temple complex. The pair worked together on the glyptic art (continued)

found in the site, giving Burge her first hands-on experience of glyptic art fresh from the ground. In addition, Pittman continues her long-distance commitment to support the work of young Iranian archaeologists. She was a co-advisor on a Master's thesis on the glyptic art from Chogah Maran by a student at University of Tehran. She collaborates with a young professor at the University of Jiroft in the Kerman province of Iran, and she is co-advisor of the dissertation of a student at Paris X working on the glyptic of Bronze Age Iran.



Sydney Opera House selfie

KAREN REDROBE

The pinnacle of Karen Redrobe's year was a summer (winter!) in Canberra as a Visiting Fellow at the Humanities Research Center, Australian National University. This time away enabled her to complete a chapter of her current book project and an essay on the Argentinian filmmaker Lucrecia Martel; admire parrots; ride her bike; do yoga; hear *Parsifal* at the Sydney Opera House; and attend (academic) "barbies." As department chair, she would not have been able to leave campus without David Brownlee (her first mentor at Penn) generously serving as interim chair. In 2017, Redrobe gave talks at Rutgers, Yale, Columbia, the University of Sydney, and Princeton, where she had the special pleasure of being introduced by her former dissertation advisor, Professor Diana Fuss, whose continued influence underscores the longevity of

academic mentoring relationships. In November, she delivered the R.K. Teetzel Lectures at University College at the University of Toronto, which enabled her to engage with undergraduates, graduate students, faculty, alumni, and the general public. Two particular highlights of the year were: 1) participating in a panel on "Limitlessness" at the Society of Cinema and Media Studies, organized by graduate student Iggy Cortez; and 2) reading Maggie Hennefeld's forthcoming book, *Specters of Slapstick and Silent Film Comediennes*. Maggie attended Redrobe's first undergraduate lecture at Penn, and there is **no greater delight** for an academic mentor than to see students transform into professors.



Conservation of the Early Phrygian Citadel Gate, 9th century BCE, Gordion Archaeological Project, Turkey

C. BRIAN ROSE

This past year witnessed the successful conclusion of the Penn Museum's multi-media exhibit, "The Golden Age of King Midas," which celebrated 65 years of fieldwork at Gordion, in central Turkey. Nearly 50,000 visitors came to the exhibit during the ten months in which it was on display, and the public programming that accompanied it succeeded in placing the Phrygian kingdom in a broad Mediterranean and Near Eastern context for the first time. As in 2016, fieldwork at Gordion was balanced between conservation and excavation, with a primary focus on the city plan and fortifications between the ninth and sixth centuries BCE. (continued)

The principal conservation project was the Early Phrygian Citadel Gate, which still remains the best-preserved Iron Age city gate in Asia Minor. When the gate was seriously damaged by an earthquake in 1999, the Gordion team developed a program to remove the upper 12 courses of stones that sustained the greatest damage, row by row, and to reinsert them once they had been conserved. Over 110 damaged blocks have now been conserved, and 30 conserved blocks have been placed back in their original position.

In terms of excavation, a series of remarkable discoveries were made at the South Gate, which lies on the southern side of the citadel near a large Persian administrative center. Excavation revealed a long roadway, previously unsuspected, that was flanked by massive stone walls and probably used for over 600 years, from the ninth through the third century BCE. The team included four Penn graduate students and two Penn undergraduates, all of whom learned techniques of excavation, conservation, surveying, and remote sensing in the course of the summer.



GWENDOLYN DUBOIS SHAW

The twentieth-century artist Andrew Wyeth's paintings of African American sitters dominated Gwendolyn DuBois Shaw's year. Shaw gave several lectures in conjunction with her controversial essay, "Andrew Wyeth's Black Paintings," which was featured in the special exhibition catalogue for *Andrew Wyeth: In Retrospect* (Yale UP). The accompanying show opened at the Brandywine River Museum of Art in June before traveling to the Seattle Art Museum in October 2017. Shaw also continued her research and teaching in hemispheric American art by directing the Penn-in-Havana Summer Abroad Program for the third year in a row and by co-teaching ARTH267: Latin

American Art with David Young Kim in Fall 2017. Despite the constantly evolving regulations for travel to Cuba, Shaw plans to offer the Penn-in-Havana program again in Summer 2018.



LARRY SILVER

Lectures and workshops occupied considerable spring time. A keynote address at the "Utopia" symposium in Louvain, Belgium began the new year, swiftly followed by the lead presentation at a workshop at the Morgan Library, New York, about the drawings of Hieronymus Bosch. The 500th anniversary of Martin Luther's start of the Reformation brought on a lecture at a Getty conference, later complemented by a Princeton conference on "Protestantism and the Materiality of Texts."

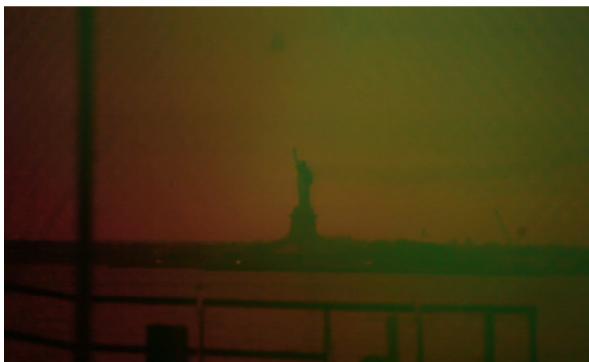
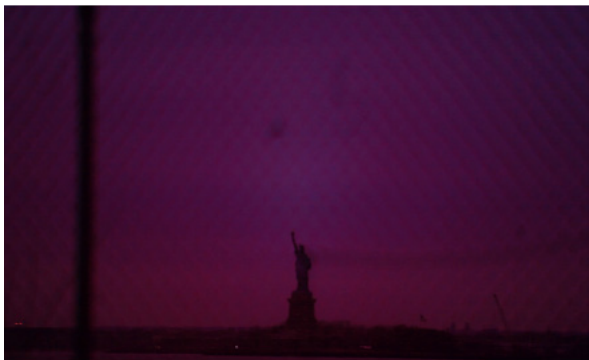
A scheduled lecture on Rembrandt at the Kimbell Museum, Fort Worth, has led to a joint article about one of their familiar but previously unattributed paintings, the portrait of distinguished Flemish composer Ockegm, now considered the earliest attributed painting by Quinten Massys (1496). A later lecture at Madison was followed by participation at a conference on Jews and the Arts on the same campus. (continued)

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Updates from 2017

As for publications, two Rembrandt works are in press, scheduled to appear in Fall 2017 or in early 2018: one, a popular cultural biography, *Rembrandt's Holland* (Reaktion); the other, an extended essay on *Rembrandt and the Divine* (Peeters: Louvain). Other short publications will appear soon in the Festschrifts of other retiring colleagues.

Meanwhile, a long deferred joint seminar on Prints and Books in Europe and Japan will be offered with Julie Davis in Fall 2017, after which the "extinguished professor" Silver will depart for a Semester at Sea, voyaging around the world on a floating university ship, the M.V. Explorer, a program he has long enjoyed and supported.



Video Stills by Eric Yu, from "Essays in Words and Images,"
Seraphin Gallery, May 2017

KAJA SILVERMAN

Kaja Silverman curated two shows in 2017. In the first, which was held at the Seraphin Gallery in downtown Philadelphia in May 2017, she exhibited the works made by the students in her Spring Spiegel Seminar, *Essays in Words and Images*, and those made by the MFA students in Art Now, the signature course that she teaches every spring.

The second, which she mounted at the Slough Foundation, was the largest solo show to-date on the East Coast of the work of Carrie Schneider, an important young Brooklyn-based artist, who began as a painter, but now works primarily in photography and video. It included *Las Bebidas*, *Recession*, *Derelict Self*, *Reading Women*, the *Summer Drawings*, three of Schneider's videos, and five of the *Dance Response* videos, on which Schneider collaborated with the award-winning choreographer and dancer Kyle Abraham. The opening event, in which Abraham participated, began with an over-view of his collaborations with Schneider, which started when they were in their teens, working as educational guides at the Warhol Foundation, and concluded with a discussion of the *Dance Response* videos. Abraham also gave a riveting performance to the standing-room only audience. On November 30th, Silverman conducted a public conversation with Schneider about her solo

work. This event was also well-attended, and a record number of people visited the show itself, which was warmly received. Silverman also worked closely on this show with a group of present and former Penn students.

GRADUATE STUDENTS

Updates from 2017



ANASTASIA AMRHEIN (ARTH) was awarded a renewal of the Andrew W. Mellon Fellowship in the Department of Ancient Near Eastern Art at The Metropolitan Museum of Art, where she will be completing her dissertation during academic year 2017-18. Amrhein presented her dissertation research at the Spring Fellows Colloquium at The Met in March 2017. In addition, she participated in a series of Curatorial Pop-Up Talks at The Met, which were initiated by the Departments of Ancient Near Eastern Art and Islamic Art in Spring 2017 in an effort to connect museum visitors to the people and cultures of the Middle East, from antiquity to the present.

Amrhein (right) leading a conversation on “Identity and Funerary Practices in Ancient Yemen” at The Met, June 2017

JULIANA BARTON (ARTH), a fifth-year PhD student, is continuing work on her dissertation on the modern American kitchen. This year, she is the department’s Andrew W. Mellon Graduate Fellow at the Philadelphia Museum of Art, focusing on modern and contemporary design. With the generous support of the McCoubrey-Campbell Travel Grant and the Cornell University Dean’s Fellowship in the History of Home Economics, she conducted primary research for her dissertation in California and New York during the summer. In July, she also participated in the Center for Curatorial Leadership / Andrew W. Mellon Foundation Graduate Seminar in Curatorial Practice, a New York-based training program for emerging curatorial professionals.

Barton in the Islamic Wing of the Metropolitan Museum of Art for a tour during the CCL/ Mellon Graduate Seminar in Curatorial Practice



ROSS BERNHAUT (ARTH), a second-year MA student, presented his first conference paper, which explored the intersection of art and yoga in the landscape paintings of Nicholas Roerich (1874-1947), in October at the “46th Annual Conference on South Asia” at the University of Wisconsin, Madison. This summer he worked as a curatorial research assistant in the Asian Art department of the Metropolitan Museum of Art. Additionally, he traveled to India to visit many rock-cut monuments, Hindu temples, and to participate in an initiative led by Penn alumnus Nachiket Chanchani, to research and protect a massive eleventh-century temple complex in the village of Viramgam in Gujarat.

Bernhaut at the UNESCO World Heritage site of Ellora in Maharashtra, India

MEGAN BOOMER (ARTH) recently began a two-year Kress Fellowship at the Kunsthistorisches Institut in Florence, where she will continue writing her dissertation entitled "Landscapes of Salvation: Architecture and Memory in the Latin Kingdom of Jerusalem." She also received a Mary Jaharis Center Dissertation Grant to support upcoming site research in Israel and the West Bank. In 2017, she presented her work on the Crusader Church at Abu Ghosh and the Church of the Holy Sepulchre at the Penn History of Art Colloquium, International Congress on Medieval Studies in Kalamazoo, and Forum Kunst des Mittelalters in Berlin. She also completed her MA thesis on the Fatimid shrine of Sayyida Ruqayya in Cairo.

Boomer presents at Penn's departmental colloquium, with her advisor Ousterhout at her side



KRISTOPHER CODY CASTILLO (ARTH) had the opportunity to spend Summer 2017 visiting museums in Europe, carrying out preliminary research for his dissertation. He then participated in the American Academy at Rome's Classical Summer School. Here he spent six weeks studying the art and architecture of the ancient city and its environs. Castillo also took part in panels organized by the Hispanic Serving Institutions Pathways to the Professoriate program to share his advice and experience with Hispanic/Latino undergraduates intending to pursue graduate work in the humanities.

Castillo posing with the Nile mosaic of Palestrina at the Museo Archeologico Nazionale di Palestrina



ALISA CHILES (ARTH) continues to work on her dissertation, which examines the 1930 Deutscher Werkbund exhibition in Paris in the context of the longstanding French-German rivalry in the decorative arts. She recently completed an article, "*Nioc! Nioc-Nioc!': Paul Philippe Cret, Penn's 'Poilu'-Professor, and World War I,*" which focuses on Cret's experiences fighting with the French army during WWI and their subsequent impact on his war memorial designs. Her essay will be published in conjunction with an upcoming exhibition to be held at Van Pelt Library and Penn's Architectural Archives on the impact of WWI on the Penn community.

Chiles conducting dissertation research on the Société des artistes décorateurs, Summer 2017

This past March, **IGGY CORTEZ** (ARTH) co-chaired a panel at SCMS with Karen Redrobe on the topic of cinematic limitlessness where they both presented new research. He has also presented his work at the ASAP conference in Oakland, CA this past October. In March 2018, he will be co-chairing a panel with Rizvana Bradley at SCMS in Toronto on the concept of attunement, and will present a paper at ACLA on Apichatpong Weerasethakul for the panel "Sexually Explicit, Racially Explicit." His review of Michael Gillespie's *Film Blackness* appeared in *ASAP/J* this past Fall and he is currently working on an edited volume on negative affect through the lens of Isabelle Huppert with Ian Fleishman.

Cortez at SCMS, March 2017





LEE ANN CUSTER (ARTH) is working on her dissertation, which explores the architectural developments of turn-of-the-twentieth-century New York City through paintings, photography, and visual culture. With the support of a Goldman Travel Fellowship and a Mellon Humanities, Urbanism and Design Award, she conducted archival research in the fall, traveling to the Delaware Art Museum where she also presented at the symposium “International Perspectives in the Era of John Sloan.” Last spring, Custer completed her MA paper at the direction of Professor Gwendolyn DuBois Shaw on artist E. L. Henry’s engagement with the architecture, art, and socio-political history of America’s past.

Custer presenting at the Delaware Art Museum, November 2017

JEANNE DRESKIN (ARTH), a fifth-year PhD student, continued her dissertation research in 2017. With the support of a McCoubrey-Campbell Travel Grant as well as a Penfield Dissertation Research Fellowship, she consulted archives including those at Stanford University, Wellesley College, and the Smithsonian Archives of American Art. Her writing was published by *Aperture* and *Artforum* and she co-curated “Hot Flat” at the Angels Gate Cultural Center in San Pedro, CA, which opened in November 2017. In December 2017, she presented dissertation research in Leiden, Netherlands, at the “Art & Activism: Resilience Techniques in Times of Crisis” conference.

Large format 20x24 Polaroid camera at the 20x24 Studio, New York, NY



LARA FABIAN (AAMW), a seventh-year PhD student, began a position as a Post Doctoral Researcher at the Seminar für Alte Geschichte of Albert-Ludwigs-Universität Freiburg, Germany in Fall 2017. There, she works as part of Dr. Sitta von Reden’s research project, “Beyond the Silk Road: Economic Development, Transimperial Zones and Inter-Imperiality in the Afro-Eurasian World Region, 300 BCE-300 CE.” During Summer 2017, with colleagues from the Azerbaijan National Academy of Sciences and Penn’s Anthropology PhD program, she co-directed the second season of the “Lerik in Antiquity” Archaeological Project, which continued work in the highlands of Azerbaijan’s Talish mountains.

Fabian with total station, excavating on a mountainside in Lerik, Azerbaijan

ROKSANA FILIPOWSKA (ARTH) has incorporated conservation research and material science into her dissertation by participating in the Summer Institute of Technical Studies in Art at Harvard, and by helping build UPenn’s Material Resource Lab as a Fisher Fine Arts Library Intern. Filipowska continued to collaborate with Maria Murphy by founding Service Sound, an international database of protest sounds, and partnering with Girls Rock Philly to mentor and offer sound workshops for young girls around Philadelphia. Filipowska is a current lecturer at the Barnes Foundation and is working closely with her advisor, Kaja Silverman, as the 2017-18 Sachs Fellow in Contemporary Art.

Filipowska unpacks a 1964 replica of Naum Gabo’s 1926 *Construction in Space with Balance on Two Points* at the Fogg Museum for SITSA



GRADUATE STUDENTS

Updates from 2017



MASHINKA FIRUNTS (ARTH), a sixth-year PhD student, continued her dissertation research. She presented excerpts from her dissertation at the Yale University American Art Graduate Symposium, the History of Art Colloquium at Penn, the Society for Cinema and Media Studies Annual Conference, and the Association for the Study of the Arts of the Present Conference. In Summer 2017, she conducted archival research at the University of Utah, funded by a McCoubrey-Campbell Travel Grant. In Fall 2017, she began teaching visual culture in the Department of English at UCLA. An excerpt from her dissertation is forthcoming in the Sternberg Press collection, *Intersubjectivity Vol. 2*.

Firunts presenting at the ASAP Conference, October 2017

STEPHANIE GIBSON (ARTH), a second-year PhD student, studies art and architecture and how it shapes the national identities of the Caribbean. In Fall 2016, she represented the Bermuda Society of Art at the twenty-seventh annual “Museums Association of the Caribbean Conference.” In April 2016, Gibson was a graduate student panelist at the “Mellon Graduate Education and the Museum Symposium.” In Fall 2017, she was appointed chair of the newly formed Race and Politics Focus Group, which aims to facilitate discussion on topics that affect Penn and the wider community.



KENDRA GRIMMETT (ARTH) passed her PhD candidacy exams in February 2017 and completed the graduate teaching certificate at Penn’s Center for Teaching and Learning. Grimmatt presented selections of her dissertation research at “Body Language, Bawdy Talk,” an interdisciplinary early modern graduate student conference at the University of Michigan, Ann Arbor, in Spring 2017, and at “The Primacy of the Image: A Career Celebration for Larry Silver,” a symposium at Penn in Fall 2017. Since Fall 2014 Grimmatt has been a graduate mentor to undergraduate art history major Linda Lin, who is writing her senior thesis on curatorial strategies of women artists and feminist art.

Grimmett describing Bartholomeus Spranger’s erotic nudes at “Body Language, Bawdy Talk”

STEPHANIE HAGAN (ARTH) is an Andrew W. Mellon Doctoral Fellow at the Price Lab for Digital Humanities for the 2017-18 academic year. As part of her exploration of digital tools, she has constructed 3D models of the Basilica of Junius Bassus in collaboration with an architect from Penn’s School of Design. She presented this work at the Association internationale pour l’étude de mosaïque antique (AIEMA) North America conference in Baltimore. As she finishes her dissertation, she is pursuing another interdisciplinary project, which would use matching and stitching algorithms to reconstruct excavated marble inlay fragments belonging to a fourth-century CE Roman house.

GRADUATE STUDENTS

Updates from 2017



Heathman (right) reconnects with Japanese colleagues in Tokyo, including Dr. Kobayashi Tadashi (second from right), her mentor at Gakushūin University from 2009-11

QUINTANA HEATHMAN (ARTH) is continuing work on her dissertation and presented her research at the “Japanese Art History Workshop for Graduate Students” (JAWS) at Harvard University in March 2017, and “Graphic Mimicry: Intermediality in Print and the Art of Imitation” at the Tyler School of Art in October 2017. She presented a paper on museum databases for the workshop “Descriptive Cataloguing of Japanese Prints in the Twenty-First Century” at the Portland Art Museum in September 2017. With the support of the McCoubrey-Campbell Travel Grant, Heathman traveled to Tokyo in August 2017 to conduct dissertation research at the Edo Tokyo Museum, Waseda Library, and National Diet Library.



Hobbs with a split altarpiece wing by Geertgen tot Sint Jans, Jan Mostaert's predecessor in Haarlem, at the Kunsthistorisches Museum in Vienna

KATELYN HOBBS (ARTH) spent the summer studying Dutch at Utrecht University and visiting dissertation-relevant museum collections in Europe and America with the support of a Latner Travel Grant. She contributed to the PMA's forthcoming John G. Johnson Collection online catalogue with entries on works connected to Hieronymus Bosch. From September 2017 through August 2018, Katelyn is conducting dissertation research under the mentorship of Dr. Matthias Ubl at the Rijksmuseum in Amsterdam, where she holds the Dr. Anton C.R. Dreesmann Fellowship. Her project is a monographic study of the sixteenth-century, Haarlem-based artist Jan Mostaert.



Hough at the opening of "Loose Ends," November 2017

JESSICA HOUGH (ARTH) is a second-year MA student. Most recently, she co-curated "Loose Ends" at Seraphin Gallery with fellow Penn student, Isabelle Lynch, as part of Penn's Incubation Series. As one of the managing curators of the Series, she also manages the group's website and will be co-organizing an evening of film screenings and performances in Spring 2018. In March 2017, she began working as the curatorial assistant at Ursinus College's Berman Museum of Art, where she works directly with the college's aspiring curators and young artists. Over the summer, she produced a catalogue for the Berman's exhibition "Real Estate: Dwelling In Contemporary Art," which opened in September. She was also thrilled to assist with research and wall texts for "More Than Private," an exhibition of

works by Carrie Schneider, curated by Kaja Silverman at Slought Foundation. She is now beginning research on her MA thesis, which considers the work of Helen Chadwick, and is co-curating "First Seen at the Fair," opening in April 2018, with twelve of her colleagues in Prof. Dombrowski's Curatorial Seminar.



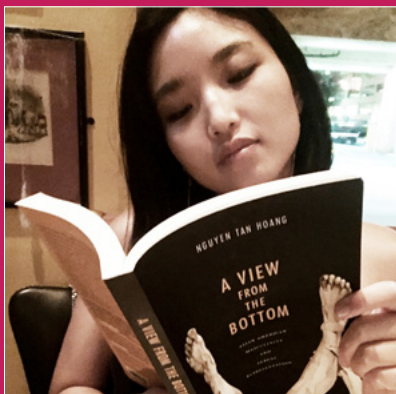
JEFFREY KATZIN (ARTH), a third-year PhD student, curated the exhibition “Sources of the Self” at the AUTOMAT Collective in Center City Philadelphia as part of the Incubation Series. The show featured five artists’ explorations of personal identity and included a small catalogue, a panel discussion, and a musical performance. Katzin is currently serving as a Curatorial Intern at the Pennsylvania Academy of Fine Arts and as a Graduate Lecturer at the Institute for Contemporary Art. He passed his PhD candidacy exams in August and continues research for his dissertation on abstract photography, delving into the work of Alvin Langdon Coburn, Henry Holmes Smith, and others.

Katzin stands in front of Tony Smith’s 1967 sculpture *Source* at the Cleveland Museum of Art on his wedding day

ALEXANDER KAUFFMAN (ARTH) completed his PhD in August 2017 with a dissertation entitled “‘Faire un Cinéma’: Marcel Duchamp and the Moving Image.” His article “The Anemic Cinemas of Marcel Duchamp” appeared in the Spring 2017 issue of *The Art Bulletin*. In Fall 2017, Alex spoke at the “Marcel Duchamp–Serge Stauffer” symposium at the Staatsgalerie Stuttgart and contributed catalogue essays for upcoming exhibitions in Philadelphia, St. Louis, and Vienna. He is currently a lecturer in the History of Art Department at the University of Pennsylvania and an Andrew W. Mellon Foundation Postdoctoral Curatorial Fellow at the Philadelphia Museum of Art. He is organizing a Penn symposium honoring his mentor and former advisor Christine Poggi on March 23, 2018.



Symposium participants inspecting Marcel Duchamp’s *La Bagarre d’Austerlitz* at the Staatsgalerie Stuttgart with artist Joseph Kosuth (left)

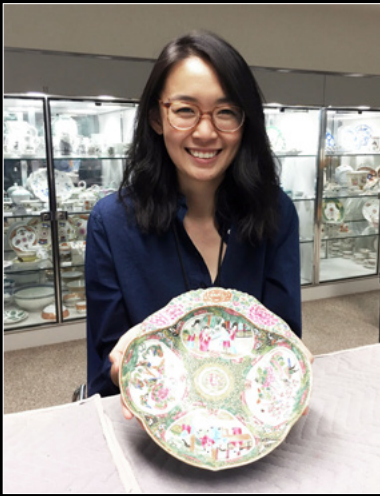


PATRICIA KIM (ARTH) is writing her dissertation on the art and archaeology of Hellenistic royal women, parts of which she will present at the annual meetings of the College Art Association and the Archaeological Institute of America. This past year, she completed “Making Digital Vision: The Monumental Paintings at Balalyk-Tepe (seventh-eighth century CE),” in which she used new digital tools to activate older archaeological data. She is also a co-editor of a book about interdisciplinary engagements with ecological temporalities and a co-organizer of Data Refuge, an initiative advocating for the preservation and creation of federal climate and environmental data.

This past summer, **RAMEY MIZE** (ARTH) served as a curatorial research assistant intern for the American Section at the Penn Museum of Archaeology and Anthropology. Under the mentorship of Lucy Fowler Williams, Ramey conducted research of historic Native American material culture for rotation into the “Native American Voices: The People Here and Now” exhibition. Mize is currently a 2017-18 Spotlight Gallery Educator at the Philadelphia Museum of Art as well as a managing curator of the Incubation Series. She has a forthcoming publication in the *Rutgers Art Review* and is presenting at the Philadelphia Graduate Student Symposium in April 2018.

Mize examines a Lakota Woman’s Dress in the Penn Museum’s collection, 45-15-264, Purchased from Mrs. Owen Stephens, 1945





SERENA QIU (ARTH) passed into the ABD phase this past spring, with a dissertation project on the representation of East Asia and historicism at United States universal exhibitions in the nineteenth century. In June 2017, she earned a place in a week-long workshop titled "Chinese Objects Outside China," hosted at the Winterthur Museum in Delaware, and co-sponsored by the Freer/Sackler Museum and the Andrew W. Mellon Foundation. She is using her Hopkinson Fellowship Award to visit archives in Boston and Washington, DC this year, and to study Japanese as a research language.

Qiu holding a dish from Ulysses S. Grant's dinner service at the Winterthur Museum's ceramics study room

BROOKS RICH (ARTH) continued work on his dissertation about the sixteenth-century Netherlandish engraver Master AC (sometimes tentatively known as Allaert Claesz.) and delivered his department colloquium in April 2017. He contributed a study on the artist's engraved scabbard designs to the Festschrift publication entitled *The Primacy of the Image in Northern European Art, 1400-1700: Essays in Honor of Larry Silver* (Brill, 2017). Rich also co-organized the October symposium in recognition of Professor Silver's career and two decades of dedication to mentoring graduate students in the Department.



FRANCESCA RICHMAN (ARTH), a second-year MA student, is currently involved with Philadelphia's ongoing Monument Lab, a public art and history project. For Prof. Dombrowski's Fall 2017 curatorial seminar, *First Seen at the Fair: Novelties from Universal Expositions 1851-1915*, she will publish material on the various perspectives of viewers and actors at World's Fairs. Richman is a Graduate Lecturer at the ICA, where she gives private and public tours. Along with Jessica Hough, she curated "Remote Control" at *Tiger Strikes Asteroid* in 2016-17 as part of the Incubation Series.

Richman (center) with the 2016 Incubation Series team

JANELLE SADARANANDA (AAMW) is a fourth-year PhD student. She returned to Greece this summer as the digital collections manager and acting registrar of the Eastern Boeotia Archaeological Project, and also traveled to the Cyclades, where she conducted preliminary research on ceramic material from the site of Despotiko at the Archaeological Museum of Paros. She is spending the 2017-18 school year in Greece as a Regular Member of the American School of Classical Studies at Athens.

Sadarananda examines pottery at the Archaeological Museum of Paros



GRADUATE STUDENTS

Updates from 2017



ANNA SITZ (AAMW) spent the year in Munich, Germany, using the libraries of Ludwig-Maximilians-Universität and the Kommission für Alte Geschichte und Epigraphik. She completed her dissertation, “The Writing on the Wall: Inscriptions and Memory in the Temples of Late Antique Greece and Asia Minor,” and defended on October 25. Her first peer-reviewed article was published in *Gesta* on inscriptions in a Byzantine cave church in Cappadocia. She participated in excursions to Cyprus and southern Turkey, in addition to excavating at Labraunda (western Turkey) in July. Since January 2018, Anna has held a postdoctoral fellowship at the Harvard Center for Hellenic Studies in Washington, DC.

Sitz hiking to early Christian basilicas near Akören, Turkey



Sperling hammers Thai kozo fibers at a paper-making workshop she organized for the symposium “Objects of Study: Paper, Ink, and the Material Turn”

JULIET SPERLING (ARTH), supported by a Luce/ACLS Fellowship through Spring 2017, spent the year completing her dissertation, “Animating Flatness: Moving Images in American Art, 1780-1895,” which she will defend in April 2018. A Summer 2017 fellowship at the American Antiquarian Society enabled remaining research on the artist David Claypoole Johnston. She shared her work at a number of events, including a symposium on “Imagined Forms” at the University of Delaware, and chaired a panel at the “Bibliography Among the Disciplines” conference in October 2017. In addition to the dissertation, Juliet also organized a symposium, “Objects of Study: Paper, Ink, and the Material Turn,” which took place in April 2017 with generous support from the Andrew W. Mellon Object-Based Learning Initiative between the History of Art Department and the PMA; and brought academics, curators, conservators, and artists from around the country to Penn. In January 2017, she was honored as a Dean’s Scholar.



MIRIAM STANTON (ARTH), after becoming ABD in December 2016, embarked on dissertation research. With support from the Goldman Fund, she recently traveled to examine Eadweard Muybridge archives at the University of California, Berkeley and Stanford University. In addition, to further her pedagogic training, she earned a Certificate in College and University Teaching from the Center for Teaching and Learning in May 2017; and she was subsequently selected as a campus-wide trainer for new Teaching Assistants. Miriam is also serving as a 2017-18 In Focus presenter at the Barnes Foundation, where she gives monthly lectures about individual objects in the museum’s collection.

Stanton at work in the Field Reading Room, Stanford University Special Collections

GRADUATE STUDENTS

Updates from 2017

ANNA-CLAIRE STINEBRING (ARTH), a third-year PhD student, spent Summer 2017 in Europe for dissertation proposal research on sixteenth-century Netherlandish painting. A highlight of the trip was visiting the fabled Bruegel room of the Kunsthistorisches Museum in Vienna. Another standout experience was presenting at “The Primacy of the Image: A Career Celebration for Larry Silver,” an event highlighting Professor Silver’s ongoing mentorship. Stinebring additionally contributed to two object-based, collaborative publications: *Authenticity and Art as Object: A Handbook of Terms*, edited by Professor Kim, and the digital catalogue for the PMA exhibition “Old Masters Now: Celebrating the Johnson Collection.”



Stinebring visiting Paris, Summer 2017



LAURA TILLERY (ARTH), a seventh-year PhD candidate, is finishing her dissertation on merchant altarpieces in late-medieval Lübeck, Germany. This past academic year she presented dissertation research on the Late Gothic at the Renaissance Society of America Annual Conference and organized a panel for the International Medieval Congress at Kalamazoo on Luxury. Through the support of a McCoubey-Campbell Travel Grant, Tillery participated in the 2017 Summer Course on the Study for the Art of Flanders on late-medieval sculpture in the Low Countries.

Tillery uses medieval woodcarving tools at a workshop in Aachen, Germany



EMILY WARNER (ARTH) defended her dissertation, "Abstraction Unframed: Abstract Murals in New York, 1935-1960," in April 2017. She presented research from the dissertation's final chapter at the Humanities, Urbanism, and Design Colloquium at Penn in February 2017, and the Philadelphia-area Graduate Student Symposium at the Barnes Foundation in March 2017. Her interest in muralism shaped her Penn Summer course, Philadelphia's Public Images, which made use of the city's extensive array of public art. In September, she became Adjunct Assistant Professor at Vassar College. *Archives of American Art Journal* published her article “Marketing the Monumental: Wall Painting at Midcentury” in October.

Warner and Leja after her dissertation defense, April 2017

JILL VAUM (ARTH) completed her final semester of coursework and qualifying exams during the 2016-17 year and began research on her dissertation, “Between Subject and Type: Representing Free African Americans in Antebellum Portraiture.” Her project explores the role images played in both conveying and curtailing freedom prior to the full abolition of slavery in the United States in 1865. In Spring 2017, Vaum also received a Penn Prize for Excellence in Teaching by Graduate Students.

Vaum conducting dissertation research at the T.W. Wood Gallery in Montpelier, VT



SOPHIE CRAWFORD WATERS (AAMW) is currently in residence at the American Academy in Rome as the winner of a two-year Rome Prize, conducting dissertation research on central-Italic architectural terracottas of the third-first centuries BCE. She presented her research at several conferences and workshops this year, including at the annual meeting of the Archaeological Institute of America in Toronto, for the Associazione Internazionale di Archeologia Classica at the British School at Rome, at the American Academy in Rome, and at the Royal Netherlands Institute in Rome. Sophie also served as the Assistant Director for the AAR's 2017 Classical Summer School.

Waters at Minturnae, Italy, where she is conducting dissertation research



RACHEL WISE (ARTH) spent the 2016-17 academic year as the Dr. Anton C.R. Dreesmann Fellow at the Rijksmuseum, where she was mentored by History Curator Gijs van der Ham and conducted research on her dissertation, which considers a variety of media produced in the wake of the 80 Years' War. She was particularly excited by her "discovery" of *rekenpenningen*: small counters with propagandistic imagery, used by governmental officials to count. In June, she presented her research in Utrecht at the Jubileumcongres Canon van de Nederlandse Numismatiek and she was honored to have given the address at the Rijksmuseum's Women's Day Celebration.

Wise in the galleries of the Rijksmuseum



HILARY R. WHITHAM (ARTH) passed her qualifying exams in Spring 2017. She earned the Center for Teaching and Learning's Teaching Certificate, and served as a Graduate Lecturer at the Institute of Contemporary Art. With the generous support of a Penfield Dissertation Research Fellowship, she resided in Paris for the Fall 2017 semester, conducting research for her dissertation on Tristan Tzara's collection of African art.

Whitham (right) and her cohort-mate, Katelyn Hobbs, riding the canals in Amsterdam

GRADUATE STUDENT AWARDS AND HONORS

From 2017

Elizabeth Bartman Scholarship, Archaeological Institute of America • KATHERINE BURGE (AAMW)

Kenneth J. Botto Research Fellowship, Center for Creative Photography, University of Arizona • JEANNE DRESKIN

John R. Coleman Traveling Fellowship, Archaeological Institute of America, 2016-17 • SOPHIE CRAWFORD WATERS (AAMW)

Colburn Grant • OLIVIA HAYDEN (AAMW), JANELLE SADARANANDA (AAMW)

Cornell University Dean's Fellowship in the History of Home Economics • JULIANA BARTON

Decorative Arts Trust Summer Grant • ALISA CHILES

Dean's Scholar, University of Pennsylvania, 2016-17 • JULIET SPERLING

Deutsches Archäologisches Institut and the Harvard Center for Hellenic Studies, Joint Postdoctoral Fellowship, 2017-18 • ANNA SITZ (AAMW)

Dissertation Research Fellowship, Penn School of Arts and Sciences • KURTIS TANAKA (AAMW)

Dr. Anton C.R. Dreesmann Fellowship at the Rijksmuseum • KATELYN HOBBS

Goldman Memorial Fund, Research Travel Fellowship, Department of History of Art, University of Pennsylvania • LEE ANN CUSTER, MIRIAM STANTON

Graduate Fellowship for Teaching Excellence, Center for Teaching and Learning • STEVE RENETTE (AAMW)

Greenewalt Extraordinary Funds Grant, Kolb Foundation • LARA FABIAN (AAMW), SAM HOLZMAN (AAMW), ANNA SITZ (AAMW)

Kolb Society Junior Fellowship • REED GOODMAN (AAMW), PATRICIA KIM, BRET LANGENDORFER

Kress Predoctoral Fellowship, Kunsthistorisches Institut in Florence, 2017-19 • MEGAN BOOMER

Latner Travel Grant • KATELYN HOBBS (Austria, Belgium, Netherlands, Massachusetts, Spain)

Mary Jaharis Center for Byzantine Art and Culture Dissertation Grant • MEGAN BOOMER

McCoubrey-Campbell Travel Grant • JULIANA BARTON (Los Angeles, CA), JEANNE DRESKIN (Washington, DC; New York, NY; Palo Alto, CA; Wellesley, MA), MASHINKA FIRUNTS (Salt Lake City, UT), QUINTANA HEATHMAN (Japan), LAURA TILLERY (Belgium, Netherlands, Germany)



Darlene Jackson, Graduate Coordinator in the History of Art Department, at Larry Silver's retirement celebration, October, 2017. Congratulations to Darlene for achieving her Associate Degree in Business on June 29, 2017

Andrew W. Mellon Doctoral Fellowship, Price Lab for Digital Humanities • STEPHANIE HAGAN, LUCAS STEPHENS (AAMW)

Andrew W. Mellon Fellowship, The Metropolitan Museum of Art, 2017-18 • ANASTASIA AMRHEIN

Mellon Humanities, Urbanism and Design (H+U+D) Project Research Award, University of Pennsylvania • ALISA CHILES, LEE ANN CUSTER, LAURA TILLERY

Mellon Project Incubation Grant, Price Lab for Digital Humanities • PETRA CREAMER (AAMW)

Mesopotamian Fellowship, American Schools of Oriental Research (ASOR) • STEVE RENETTE (AAMW)

National Geographic Society Grant • PATRICIA KIM

Penfield Dissertation Research Fellowship • KATHERINE BURGE (AAMW), JEANNE DRESKIN, HILARY WHITHAM

Penn Center for Ancient Studies Graduate Assistant Fellowship • KATHERINE BURGE (AAMW)

Penn/PMA Andrew W. Mellon Graduate Fellow, Philadelphia Museum of Art, 2017-18 • JULIANA BARTON

Penn Prize for Excellence in Graduate Student Teaching, 2017 • JILL VAUM

President Amy Gutmann Leadership Award • JEANNE DRESKIN, ANNA SITZ (AAMW)

Rome Prize, Irene Rosenzweig/Lily Auchincloss/Samuel H. Kress Foundation, Pre-Doctoral Two-Year Fellowship, 2016-18 • SOPHIE CRAWFORD WATERS (AAMW)

Rust Family Foundation Grant • LARA FABIAN (AAMW)

Sachs Fellow in Contemporary Art, 2017-18 • ROKSANA FILIPOWSKA

School of Arts and Sciences Dean's Award for Distinguished Teaching by Graduate Students, University of Pennsylvania • LEE ANN CUSTER

SPARC (Scholarly Publishing and Academic Resources Coalition) Innovator Award • PATRICIA KIM

Williams Fellowship in the History of Art • MIRIAM STANTON

Carl Zigrosser Fellowship, Philadelphia Museum of Art, 2017-18 • LINDSAY GRANT

UNDERGRADUATE STUDENTS

Awards, Honors, and Activities from 2017

HOWARD AND SHARON RICH ENDOWED SCHOLARSHIP FUND



SARAH THOMAS, in Summer 2017, worked with Dr. Ian Verstegen on archival research for his biography about Rudolf Arnheim, allowing her to travel to archives and access first-hand correspondences between Arnheim and his mentors and peers. During Fall 2017, Thomas joined *The WALK* magazine—University of Pennsylvania's premier and completely student-run fashion publication and community—as an editorial beauty stylist for their print publication, and is a continued member of Penn Dance Company, which allows her to take modern and ballet dance classes, and also perform in bi-annual shows. Additionally, Thomas is working for the app Bumble as a director of marketing on campus, which entails creating social media content, hosting events, and spreading the word about the brand in order to promote growth for the company. As she is a junior in Visual Studies, she also began planning for her thesis in Fall 2017.

Self-portrait from *Digital Photography*, Fall 2017

HONORS THESES

In Spring 2017, Tung Chau, Molly Collett, Charlotte Matthai, and Christina Qiu completed honors theses. Faculty advisors were David Kim (Qiu), Chris Poggi (Collett), Gwendolyn DuBois Shaw (Matthai), and Kaja Silverman (Chau). Students presented at our December honors thesis symposium and received valuable feedback from our faculty. The thesis titles are:

- Tung Chau, "Two Notions of Withdrawal: Chantal Akerman and Walid Raad"
- Molly Collett, "Disorient Express: Signification and Colonial Exchange in the Works of Henri Matisse and Mohammed Racim"
- Charlotte Matthai, "Riveting Propaganda: Justifying Gender in Rockwell's *Rosie the Riveter*"
- Christina Qiu, "Bronzino and the Creation of the Human Body in Mannerist Portraiture"

STUDENT AWARDS AND ACHIEVEMENTS

Christina Qiu won the **David M. Robb Prize** for her honors thesis in 2017 and began work as a teacher in New York City. In Fall 2017, she plans to apply for PhD programs.

Charlotte Matthai was awarded the College's **Rose Prize** for an Outstanding Senior Thesis in 2017. She completed her final course in the department with travel to Cuba in Summer 2017, as a part of the Penn-in-Havana, LPS Summer Abroad program, directed by Prof. Gwendolyn DuBois Shaw.



Matthai at the lookout tower of Castillo de los Tres Reyes del Morro, a fortress at the entrance to Havana Bay



UNDERGRADUATE ADVISORY BOARD

The History of Art Department had a large UAB in 2017, which included Yuefeng Wu, Halle Wilf, Lacy Wright, Cordelia Mikita, Mariel Regenstreif, and Natalie Burke. They staffed our tables at the Spring College Palooza and the Fall Majors Fair; participated in a Major Dinner; and led a First Friday trip to Old City. Next year's UAB has been given the added charge of considering issues of diversity, equal access, and inclusion.

History of Art Major, Lacy Wright, manning the table at College Palooza, April 2017

SPONSORED CURATORIAL INTERNSHIP PROGRAM

The department offered a variety of fellowships in 2017, the third year of this program, thanks to support from the Dean's office. We supported Adrienne Bell-Koch and Cordelia Mikita, who interned at the Locks Gallery on Washington Square, where they helped with artist research and exhibition preparation. Elijah Cory interned in the Contemporary Art department of the Pennsylvania Academy of the Fine Art; and Natalie Burke interned at the Kislak Center, where she assisted with research on several collections of illustrated books being prepared for exhibition.

THUNE SUMMER TRAVEL FELLOWSHIP

The Thune Summer Travel Fellowships support travel by junior majors and minors to see important works of art and architecture and offer students another opportunity to engage in original research. Thune awards in 2017 were given to:

Corey Loftus (New Haven, CT; Asheville, NC; Washington, DC)

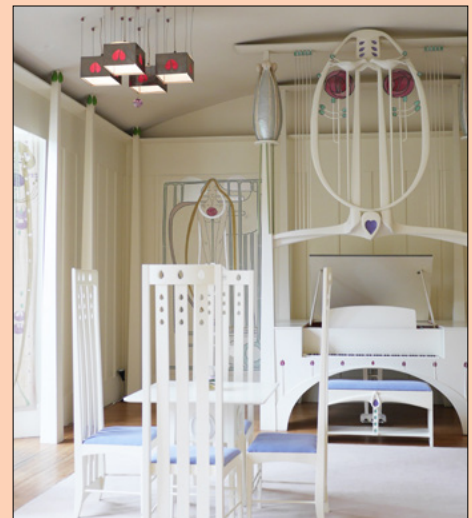
Emily Fuji Mair (Rome/Florence/Venice, Italy)

Cordelia Mikita (Glasgow, UK)

Andrew Park (San Francisco, CA; Minneapolis, MN)



Mair at Ludus Magnus, May 2017



Mikita's visit to the Music Room at the House for an Art Lover, Bellahouston Park, Glasgow, Scotland, May 2017

PROGRAM NEWS

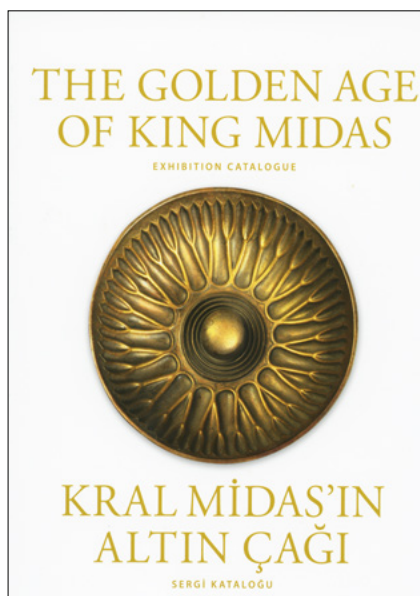
Updates from 2017

ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD (AAMW)

AAMW continues to be one of the most active programs in Mediterranean and Near Eastern Archaeology in North America. During 2017, AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, Iraq, Georgia, Russia, and Azerbaijan.

Anna Sitz defended her dissertation, "The Writing on the Wall: Inscriptions and Memory in the Temples of Late Antique Greece and Asia Minor," and graduated in December 2017. Samantha Davidson also graduated in December 2017 with an MA thesis entitled "Maritime Frescoes as Evidence for Trade Relationships: Agency and Connection in the Late Bronze Age Mediterranean."

Several AAMW students won prestigious awards and fellowships. Katherine Burge is the Center for Ancient Studies Graduate Fellow for 2017-18, and also holds a Dissertation Research Fellowship from Penn SAS. Sophie Crawford Waters is currently in the final year of the Irene Rosenzweig/Lily Auchincloss/Samuel H. Kress Foundation Rome Prize for research at the American Academy in Rome. Petra Creamer received a grant from Penn's Price Laboratory for Digital Humanities. In support of her work in Azerbaijan, Lara Fabian was awarded a Greenewalt Extraordinary Funds grant from the Kolb Foundation, a Rust Family Foundation grant, and the GAPSA Provost's Fellowship for Interdisciplinary Innovation. Reed Goodman was elected a Junior Fellow of the Kolb Foundation. Olivia Hayden is an Associate Member at the American School of Classical Studies at Athens (ASCSA) in 2017-18, supported by grants from the Penn Museum (Colburn grant) and the Betancourt Fund for Archaeological Teaching and Research in Aegean Prehistory. Sam Holzman was an Associate Member at ASCSA in 2016-17, and his dissertation research was partially funded by a Greenewalt Extraordinary Funds grant from the Kolb Foundation. Steve Renette holds the Graduate Fellowship for Teaching Excellence from the Center for Teaching and Learning, for which he is organizing a series of teaching workshops. He also received a Mesopotamian Fellowship from the American Schools of Oriental Research (ASOR). Janelle Sadarananda is a Regular Member at the American School of Classical Studies at Athens (ASCSA) in 2017-18, supported by a Penn Museum Colburn grant. Anna Sitz was awarded a Greenewalt Extraordinary Funds grant from the Kolb Foundation, and a President Amy Gutmann Leadership Award. Lucas Stephens held a Price Laboratory for Digital Humanities grant. Kurtis Tanaka was supported by a Dissertation Research Fellowship from Penn SAS.



Three AAMW students secured postdoctoral positions: Anna Sitz has been Joint Postdoctoral Fellow at the Deutsches Archäologisches Institut (Fall 2017) and the Harvard Center for Hellenic Studies (Spring 2018). Lara Fabian has just begun a multi-year postdoctoral position with the "Beyond the Silk Road" project at the Albert-Ludwigs Universität in Freiburg. Lucas Stephens will be a member of the LandCover6k Project, which seeks to build better models of anthropogenic land cover change in the last 10,000 years.

Almost all AAMW PhD candidates (Crawford-Waters, Creamer, Fabian, Holzman, Morgan, Renette, Sitz, Tanaka) published book chapters or articles in journals such as the *American Journal of Archaeology* and *Journal of Roman Archaeology*. Several published pieces in the Penn Museum's periodical *Expedition* and in the Museum's exhibition catalog for "The Golden Age of King Midas." Nearly all AAMW students presented their work at conferences around the world.

Congratulations to all AAMW students for their continued excellence and high achievement!

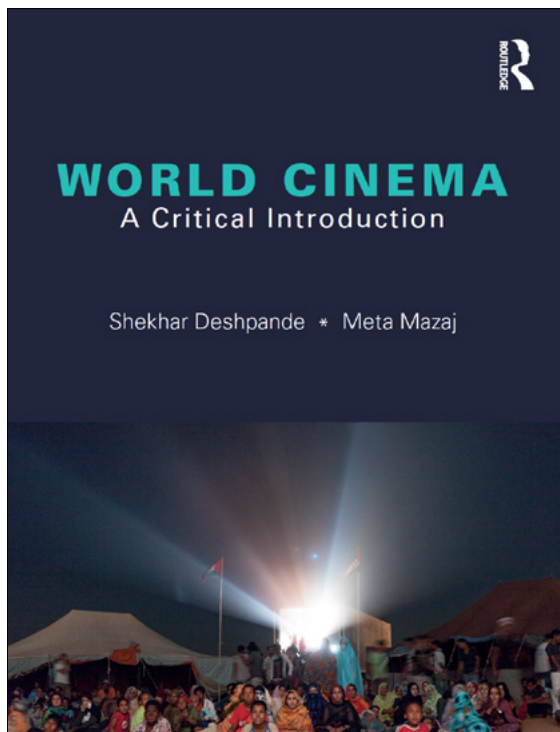
CINEMA STUDIES (CIMS)

In 2017, Cinema and Media Studies developed new courses on global genres, and realism and world cinema (Meta Mazaj); while Rahul Mukherjee took over Timothy Corrigan's documentary cinema course. Karen Redrobe offered a new undergraduate seminar on Cinema and Civil Rights, and Peter Decherney continued to teach his amazing Tribeca course, which included virtual reality projects, video essays, and an interactive program for helping people with film recommendations (ChatBot!). We continue our study abroad and travel programs: Tribeca, Summer in Kenya, and Cannes, and organize many public events that can be viewed at: (<http://cinemastudies.sas.upenn.edu/events/archive>). Speakers at our colloquium in 2017 included: Caren Kaplan, Suzanne Gauch, Ellen Scott, Noah Isenberg, Jane Gaines, and Jed Esty.

Timothy Corrigan completed his co-edited book with Nora Alter, *Essays on the Essay Film* (2017); completed an edited collection on the Global Road Movie; ran a seminar at the College of Charleston; and ran a roundtable at the Documentary Center in Brooklyn.

Peter Decherney launched a free online course (MOOC) on the history of Hollywood. So far, over 20,000 students from over 160 countries have enrolled, and he has since been named Penn's Director of Online Learning. He won the Alumni Travel and Education Faculty Award of Merit, had his Hollywood book translated into Italian, received a "Making A Difference in Diverse Communities" grant to produce documentary films and virtual reality projects in a Kenyan refugee camp; taught a new seminar on fandom; and co-edited a book, *Stuart Hall Lives: Cultural Studies in the Age of Digital Media* (Routledge, 2017).

Kathy DeMarco Van Cleve's most recent work is the Young Readers adaptation of the 2017 National Book finalist *Never Caught: The Washingtons' Relentless Pursuit of Their Runaway Slave, Ona Judge* by Erica Armstrong Dunbar for Aladdin Books / Simon & Schuster, due to be published in 2019. She is also working on a film adaptation of the Wesley Stace novel *Charles Jessold: Considered as a Murderer* and her own young adult book series, *Hurricane Ike*.



Meta Mazaj completed a ground-breaking textbook, *World Cinema: A Critical Introduction* (with Shekhar Deshpande), forthcoming. This is the first book that connects current developments in world cinema to the classroom. Comprehensive in its scope and systematic in its approach, the book develops a conceptual model for the study of world cinema that revolves around three critical concepts: polycentrism, polymorphism, and polyvalence. She also advised four senior thesis projects.

Rahul Mukherjee was awarded Cornell University's Society for the Humanities Fellowship, Atkinson Center for a Sustainable Future Fellow, August 2017-18. He published a co-written essay with Lisa Parks (MIT) in Communication and Critical/Cultural Studies, entitled: "From Platform Jumping to Self-Censorship: Internet Freedom, Social Media, and Circumvention Practices in Zambia," February 28, 2017. And he was invited to speak on the "Rethinking Slow Violence" panel at the "Beyond Representation: Creative and Critical Practice in the Environmental Humanities" symposium at the University of Virginia, Charlottesville, April 9, 2017.

Karen Redrobe was awarded an Australian National University Humanities Research Center Grant for a summer research project (June-August 2017). She has begun work on a new edited collection of essays with Dr. Jeffrey Scheible at King's College London: *Deep Mediations*. And she organized the Dick Wolf Annual Cinema and Media Studies Symposium on the topic of African Film and Media.

CENTER FOR ANCIENT STUDIES (CAS)

The mission of Penn's Center for Ancient Studies is to bring together students, faculty, and members of the greater Philadelphia community through the promotion and support of events pertaining to pre-modern societies. CAS has sponsored or co-sponsored a variety of events across campus, ranging from individual lectures and workshops to symposia and conferences.

At the end of June, Annette Yoshiko Reed, Religious Studies (RELS), stepped down as director in order to take up a position in the Skirball Department of Hebrew and Judaic Studies at New York University. Grant Frame, Near Eastern Languages and Civilizations (NELC), was appointed the new Director. Dr. Reed's assistant Darren Ashby defended his dissertation in May 2017 and Katherine Burge, a graduate student in Art and Archaeology of the Mediterranean World (AAMW), is assisting Dr. Frame for 2017-18.

Several major events marked 2017. The annual graduate student symposium on "Alcohol in the Ancient World" was organized by Darren Ashby (NELC) and held on February 24-25. It proved very popular. Patrick McGovern of Penn's Anthropology department presented the keynote paper on "Uncorking the Past: Alcohol in the Ancient World." The topic attracted speakers from eleven different universities, in addition to the University of Pennsylvania; some of the speakers came from the United Kingdom and the Netherlands.

For the 2017-18 academic year, CAS is sponsoring a series of lunchtime seminars on the topic "The Usage of Antiquity in Modern Times: The Manipulation of the Past." The first was held in October when Dr. Clare Sammells of Bucknell University talked on "Petrified Politics: The Archaeological Site of Tiwanaku in the Bolivian Public Sphere." Two took place in November: Joe Farrell (Classics) on "A Contested Legacy: Greece and Rome in American Political Discourse" and Divya Kumar-Dumas (South Asian Studies) on "Rehabilitating Ancient Landscapes in South Asia from their Abusive Descriptor." Three further seminars will be held in Spring 2018.

The Center has also provided support for several lectures and series organized by other groups, including a conference in honor of Dr. Reed by her graduate students in April, the 36th Northeast Conference on Andean and Amazonian Archaeology and Ethnohistory in October, and talks by Athanasia Kanta on excavations at Knossos for the INSTAP Study Center for East Crete and by Zvi Lederman on the excavations at Tel Beth Shemesh in November. Support has also been provided to the programs of the Philadelphia Seminar on Christian Origins and the Anthropology department's colloquium series.



The main CAS conference for 2017-18 will be held in April 2018 in conjunction with the opening of three new Middle Eastern galleries at the Penn Museum. The galleries will be arranged around the theme "Journey to the City," and the conference, organized by Holly Pittman (History of Art), will be on "Cities in the Ancient World."

Patrick McGovern giving the keynote address at the graduate student symposium on "Alcohol in the Ancient World"

PROGRAM NEWS

Updates from 2017

VISUAL STUDIES (VLST)

In 2017 the Visual Studies program continued its growth by welcoming its first postdoctoral fellow, Tawrin Baker. Dr. Baker received his PhD in the History and Philosophy of Science from Indiana University in 2014, and afterward was a Mellon Postdoctoral Fellow (2015-16) at the University of Pittsburgh, and a Dibner Long-Term Fellow (2016-17) at the Huntington Research Library. At Penn, he is pursuing a project on the ways the eye was both anatomized and visualized, and how the two practices informed each other, in the early modern period.



Left to Right: Visual Studies Director, Gary Hatfield; Keynote speakers Winner and Sousanis; and Visual Studies Associate Director, Ian Verstegen, at "Making and Materiality"

Visual Studies also continued its workshop series, presenting "Making and Materiality: Studio Arts in a Liberal Education," a two-day workshop containing keynote addresses by Ellen Winner and Nick Sousanis, a number of presentations by Penn and external faculty, and Visual Studies alumni Kira DiClemente (BA'13) and Vincent Snagg (BA'16), and a roundtable. The workshop served as a platform to consider the benefits that art making provides for a general education.

Both the postdoc and workshop were made possible in part by the Visual Studies gift fund, which also supported a number of significant summer projects by Visual Studies undergraduates. Two professors oversaw projects occupying research students on campus. Two students proposed independent projects in Philadelphia and two conducted research trips to Finland and the Philippines, respectively.

In May 2017 Visual Studies graduated its fourteenth class with fourteen seniors. Five of them qualified for honors in the major: Adrienne Bell-Koch, Konhee Chang, Estee Ellis, Julia Hirschberg, Lily Kravetz, Joya Mandel-Assael, Siyona Ravi, and Yuqi Zhang. Three students—Konhee Chang, Lily Kravetz, and Julia Hirschberg—were awarded the Charles Willson Peale prize for outstanding thesis. Chang was also elected to Phi Beta Kappa.

In April 2018, philosopher Domenic Lopes will present a lecture and hold a colloquium on contemporary digital art, comprising the 2017-18 Visual Studies Lecture Series. His visit is supported by Penn's Sachs Fund for Contemporary Art.

There are thirteen seniors in the class of 2018 developing their year-long projects with a set of two advisors. Their projects will debut at the end of April in the annual exhibition held in the Fox Gallery, Cohen Hall. There are two students in Sector A (Philosophy and Science of Seeing), four in Sector B (Art and Culture of Seeing), and seven in Sector C (Art Practice and Technology), including one on the Architecture track.

PROGRAM NEWS

Updates from 2017

CENTER FOR THE ANALYSIS OF ARCHAEOLOGICAL MATERIALS (CAAM)



A typical snapshot of class activity in Material World in Archaeological Science: AAMW student Mark Vanhorn is conducting thin-section analysis of Late Bronze Age ceramics from Bamboula, Cyprus

In September 2017, the Center for the Analysis of Archaeological Materials, a joint endeavor between the School of Arts and Sciences and the Penn Museum, celebrated its first three years of operation. Now fully staffed and representing eight fields of expertise—plant, animal and human remains, metals, lithics, ceramics, conservation and digital archaeology—the Center offers a full curriculum, from general foundation courses to advanced graduate courses in archaeological science. CAAM, as an interdisciplinary center, bridges the natural sciences to the social sciences and humanities with the goal of deepening our understanding of the human past. Working closely with its stakeholder departments—Anthropology, Classical Studies, Art History, Near Eastern Languages and

Civilizations, East Asian Languages and Civilizations, Historic Preservation and the Art and Archaeology of the Mediterranean World Graduate Program—the Center attracts students from many different programs and schools. Undergraduate research and mentoring is fully supported by teaching laboratories equipped with a series of analytical instruments and extensive reference collections. Student research and inquiry-based, hands-on lab classes are uniquely designed around the Penn Museum's vast collection, making each student project, thesis, or class case study original and interdisciplinary. To further encourage undergraduate research, CAAM launched, in Fall 2016, a six-credit unit Minor in Archaeological Science. For more information about CAAM, visit: (www.penn.museum/caam).

SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES (SIMS)

The Schoenberg Institute for Manuscript Studies (SIMS) at Penn Libraries continues to participate in many activities of relevance to the Department of the History of Art. Major initiatives include the Biblioteca Philadelphiensis project, which involves the digitization and cataloguing of over 400 European manuscripts in the Philadelphia region, among which are many underappreciated masterpieces of Medieval and Renaissance illumination; the Schoenberg Database of Manuscripts, a world-leading resource for understanding the provenance of pre-1600 manuscripts; and the twice-annual journal *Manuscript Studies*, launched in 2016, which publishes peer-reviewed articles and shorter annotation pieces that examine manuscript culture from a multi-disciplinary, global standpoint. SIMS has also recently partnered with Fragmentarium.ms, a project based at the University of Fribourg in Switzerland that aims to virtually reunite pages from dispersed and damaged manuscripts via an innovative and robust online interface. The institute, together with the Kislak Center, also work to acquire new collection items for the library that have artistic and iconographic value for teaching and research.

SIMS Director Will Noel and SIMS Curator of Manuscripts Nicholas Herman maintain adjunct appointments in the History of Art Department and are routine participants in departmental events and student mentoring. Together with their colleagues Dot Porter and Amey Hutchins, they taught the Manuscript Skills Summer Course to a group of eight engaged graduate students from Penn and beyond for its second successful year. Nicholas Herman also taught an innovative undergraduate course in Spring 2017 entitled “Illuminated Manuscripts in Philadelphia-area Collections,” which consisted of a traveling seminar that examined the rich collections of illuminated manuscripts found throughout the city. Students were able to examine treasures first-hand at the Free Library of Philadelphia, the Rosenbach Museum & Library, the Library Company, the Philadelphia Museum of Art, and Bryn Mawr College.



Undergraduate seminar students examine an illuminated copy of John Lydgate's *Fall of Princes* at the Rosenbach Museum & Library

In Fall 2017, three graduate students from Penn, including Robyn Barrow from the Department of the History of Art, participated in an independent study at SIMS entitled “Curating the Medieval Manuscript,” led by Nicholas Herman. Over the course of the semester, the three students were guided through the process of proposing, researching, and readying a trio of one-day, themed displays of items from Penn’s rare book and manuscript collections. The three consecutive “pop-up” exhibitions resulting from the students’ research will be held in the historic Lea Library at the Kislak Center in March 2019, in conjunction with the Annual Meeting of the Medieval Academy of America, which will be taking place on Penn’s campus. This major scholarly event will provide a captive audience of 500 attendees for the exhibitions, which will embrace the conference theme of the Global Middle Ages through three lenses: mapping, astronomy, and music. During the conference, each student curator will be on hand to answer questions from attendees. The course also included a private visit of the Magnificent Gems exhibition at the Pierpont Morgan Library and an expedition to the TEFAF art fair in New York to assess the current state of the commercial market in Medieval and Renaissance manuscripts. Through these and other activities, SIMS contributes to Penn’s status as a leading center for the study of rare books and manuscripts.

ALUMNI HIGHLIGHTS

Updates from 2017



LACEY BARADEL (PhD'14) is the Allan and Mary Kollar Endowed Fellow in American Art and Acting Assistant Professor at the University of Washington. Her recent article on Thomas Hovenden's *Breaking Home Ties*, a painting in the PMA's collection, appeared in the Spring 2017 issue of the *Archives of American Art Journal*. She is grateful for the continued support of her wonderful mentors from Penn, including Michael Leja, Karen Redrobe, Gwendolyn DuBois Shaw, and Kathy Foster.

Baradel with her advisor, Leja, celebrating graduation, May 2014

ANNIE BENNETT (BA'16) moved to Los Angeles after 2 ½ years as the Architecture Walking Tour Program Manager at the Preservation Alliance for Greater Philadelphia, a historic preservation non-profit. She now works at Murphy O'Brien, a public relations firm that represents luxury travel and lifestyle clients.

EDWARD J. BERGMAN, ESQ. (BA'63) continues to teach in the Wharton School and the Perelman School of Medicine. In both venues Bergman emphasizes the quality and importance of his undergraduate studies in the History of Art at Penn.



PETER COBB (PhD'16, AAMW), Kolb Fellow, is in his second year as the Kowalski Family Teaching Specialist in the Penn Museum's Center for the Analysis of Archaeological Materials (CAAM). He has been mentoring AAMW and other graduate students by engaging them in digital research on the spaces and objects of Turkey's past. In Fall 2017, Cobb taught a new undergraduate class called the Material Past in a Digital World, where students learned about ceramic objects from the Bronze Age site of Ban Chiang, Thailand.

Cobb (center) observing final presentations in his Spring 2017 seminar, *Spatial Analysis of the Past*

JONATHAN I. GREENE, MD (BA'67), after graduating with honors in the History of Art, embarked on his first European adventure to visit many of the wonderful places he had studied at Penn. In Rome, his professor of Ancient Art and Architecture, Dr. Richard Brilliant, met Greene and his roommate in the Piazza Novona and guided them around, then relaxing with them over coffee. Then in Florence, Greene's Baroque Art professor, Dr. Malcolm Campbell, picked them up and took them to his house in Fiesole (the former summer house of Bernard Berenson)...Both of these men were not only inspiring teachers; they were also warm human beings.

JUDSON EMERICK (PhD'75), now retired from Pomona College, uses the extra time to publish. (Visit his website at: <http://pomona.academia.edu/JudsonEmerick>). Rome, Spoleto, and Saint-Denis still beckon! In Fall 2017, his paper on "Staging Imperial Burial in the Cathedral at Speyer: How King Henry IV (1056-1106) Manipulated a Long Carolingian/Ottonian Architectural Tradition to Claim a Priestly, Pastoral Role in the Church" was read at the California Medieval Seminar (part of UCLA's Center for Medieval & Renaissance Studies).



PENNY JOLLY (MA'70, PhD'76) was invited to lecture at the Warburg Institute in London, offering the keynote lecture entitled, "Addressing and Undressing the Female Body in the Magdalen Chapel at San Francesco, Assisi: Fashioning Virtue, Embodying Vice," for a conference on "The Body Politics of Mary Magdalen," held Nov. 23-24, 2017.

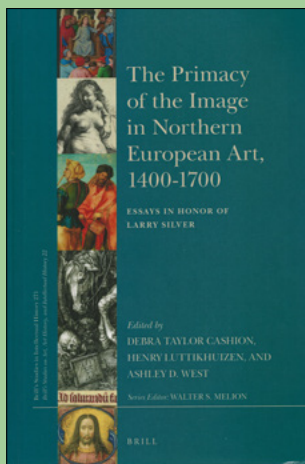
STEVEN DAVID LATNER (BA'73), after graduating from Penn and St. Peters College Oxford, joined the rank and file and went to work for 30 years in his family's real estate business where he thrived under the direction of his father Albert Latner. A man of many interests and passions, he can be found scouring the shelves of antiquarian book stores, wandering the corridors of museums, or hunkered down at dawn in the marshes of southern Ontario waiting for the ducks to fly. He is devoted to his family, Jewish education, philanthropy, and poetry.



"Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection," (partial view), Philadelphia Museum of Art, 2017

DARIELLE MASON (PhD'95), Adjunct Associate Professor in the History of Art Department at Penn, heads Philadelphia Museum of Art's Department of South Asian Art. On the heels of opening the Museum's New South Asian Galleries, she organized the exhibition "Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection" that blended historical textiles with phulkari-inspired couture garments by Manish Malhotra, one of India's leading contemporary designers. She also edited and co-wrote the exhibition catalogue (Philadelphia Museum of Art and Yale University Press).

CHRISTOPHER MEAD (MA'78, PhD'86), in 2017, was named a Fellow of the Society of Architectural Historians. SAH Archipedia New Mexico, for which he was the coordinator and lead author, came fully online at: (<http://sah-archipedia.org/essays/NM-01>).



ASHLEY WEST (PhD'06) was pleased to be a co-editor with Debra Cashion and Henry Luttikhuisen of Larry Silver's Festschrift, *The Primacy of the Image in Northern European Art, 1400-1700: Essays in Honor of Larry Silver* (Brill, 2017). She and 41 others—all former students, collaborators, colleagues, and fans of Larry's—contributed to the volume, a true testament of Larry's shaping of the field, intellect, and generosity of spirit.

ERIC WHITE (BA'87), Curator of Rare Books at Princeton University, published his book, *Editio princeps: A History of the Gutenberg Bible* (Brepols, 2017) in December.

STUDENT PAPERS AND DEGREES

2017

DISSERTATIONS DEFENDED

Heather Hughes, "Clothing as Culture: Delineating National Character in Costume Prints, c. 1600-1650" (Advisor, L. Silver)

Marina Isgro, "The Animate Object of Kinetic Art, 1955-1968" (Advisor, C. Poggi)

Alexander Kauffman, "'Faire un Cinéma': Marcel Duchamp and the Moving Image" (Advisor, C. Poggi)

Elizabeth Lastra, "Biography of a City: Art, Urbanization, and Shifting Structures of Power in Carrión de los Condes, 1050-1200" (Advisor, L. Silver)

William Schmenner, "How to Hit the Ground: Motion and Measurement in Moving Pictures before the Great Crash" (Advisor, K. Redrobe)

Anna Sitz (AAMW), "The Writing on the Wall: Inscriptions and Memory in Late Antique Greece and Asia Minor" (Advisor, R. Ousterhout)

Emily Warner, "Abstraction Unframed: Abstract Murals in New York, 1935-1960" (Advisor, M. Leja)

MASTERS PAPERS

Naoko Adachi, "Constructing Artistic Japan: Making and Viewing the Image of Japan in Yokohama Photography" (Advisor, J. Davis)

Juliana Barton, "Architected Painting: Le Corbusier's Purist Vision of Space, 1918-1925" (Advisor, C. Poggi)

Megan Boomer, "Sanctified Microcosms: The Mashhad of Sayyida Ruqayya and Medieval Cairene Devotional Space" (Advisor, R. Holod)

Lee Ann Custer, "Resources of Revival: Histories of Art and Nation in Edward Lamson Henry's *The Lafayette Reception* at Cliveden" (Advisor, G. Shaw)

Samantha Davidson (AAMW), "Maritime Frescoes as Evidence for Trade Relationships: Agency and Connection in the Late Bronze Age Mediterranean" (Advisors, E. Shank and T. Tartaron)

Francesca Ferrari, "Visions in the Crowd: Gendering the Masses in Interwar German Art" (Advisor, C. Poggi)

Patricia Kim, "Making Digital Vision: Sight and Ritual at Balalyk Tepe (7th-8th c. CE)" (Advisor, R. Holod)

Anna-Claire Stinebring, "Virtuosic Ugliness and the Profanely Sacred: Hendrick ter Brugghen's *Adoration of the Magi*" (Advisor, L. Silver)

HISTORY OF ART GRADUATED MAJORS: KELIN BALDRIDGE, TUNG CHAU, MOLLY COLLETT, ELIJAH CORY, OLIVIA HORN, XUFU HUANG, MO LIU, CODY MIN, CHRISTINA QIU, CAROLINE VAN ALLEN

HISTORY OF ART GRADUATED MINORS: ALLYSON AHLSTROM, TARYN ALSTON, OLGA BELYANINA, CORA BUTLER, ANDRES DE LOS RIOS, ALEINA EDWARDS, TULYA EFE, HANNAH FAGIN, JULIA FINE, LEAH GOLDBERG, WON-JEONG HAN, JULIA HIRSCHBERG, ANDREW KRADJEL, KATHERINE LITTEL, JULIA MACKENZIE, MADELINE PENN, ANDREW REED, MAURA REILLY-ULMANEK, ISABELA ROA, HALLE WILF, SPENCER WINSON, CONNIE YU

VISUAL STUDIES GRADUATED MAJORS: ARABA ANKUMA, ADRIENNE BELL-KOCH, KONHEE CHANG, ANDREW CHEN, ESTEE ELLIS, JULIA HIRSCHBERG, PETER KRASZNEKOWICZ, LILY KRAVETZ, FREDERICK LAVIOLETTE, TALIA LIEBERMAN, JOYA MANDEL-ASSAEL, SIYONA RAVI, ADAM REID, YUQI ZHANG

CINEMA STUDIES GRADUATED MAJORS: ANA ANG, ELVIRE AUDI, CAROLINE BATOFF, BRIAN BRODER, HALLIE BROOKMAN, JANAE BROOKS, HARRISON (AVERY) COBB, DANIELLA COHEN, CHELSEA CYLINDER, JUSTIN DORSEY, EMILY FITZPATRICK, NORA HENRIE, DYLAN LEAHY, HENRY LIN, PEARL LO, MICHAEL LOBMAN, IZER MARTINEZ, OLATUNBOSUN OSINAKE, CHAE WON PARK, STEPHANIE PARK, DANIEL ROBERTS, SARA (GABRIELA) RODRIGUEZ, JENNIFER SCHOFIELD, MILES SHEFT, CHARLES SMITH, ELIANA SOKOLOFF, CHLOE TAGLIAGAMBE, GABRIELA VIDAL-IRIZARRY, XIAOYU (SHERYL) YANG

CINEMA STUDIES GRADUATED MINORS: CARMEN CASTELBLANCO, PETER FERRARO, JONATHAN GOLDBERG, MARISSA ALEXA GOODLIVE, JULIA HIRSCHBERG, JOYCE HU, MEGAN KIELY, JENNIFER KIM, NATHANIEL MCLEOD, ISABELLE MECATTAF, MADISON MOSKOWITE, THEODORE ROSS, HARRISON THAYER

CINEMA STUDIES GRADUATE CERTIFICATES: IGGY CORTEZ, HELENA FERNANDEZ DE LLANOS, ALEX KAUFMAN, ERIKA KONTULAINEN, ELENI PALIS, ORCHID TIERNEY



Left to Right: Heather Hughes, Alex Kauffman, Marina Isgro, Jeannie Kenmotsu, Will Schmenner, and Emily Neumeier, Commencement, Spring 2017

HISTORY OF ART COLLOQUIA

2017

JANUARY 13	DAVID BROWNLEE, "'Sublime Pirates': Eclecticism in the 1850s"
JANUARY 27	ANN KUTTNER, "Res Publica as Spectatorship: Sacred and Civic Rome in 'Historical Relief'"
FEBRUARY 3	MEGAN BOOMER (Dissertation), "Seeing Salvation in the Latin Kingdom of Jerusalem"
FEBRUARY 24	MASHINKA FIRUNTS (Dissertation), "Performing the Pedagogy of Protest, 1964-Present"
MARCH 17	HOLLY PITTMAN, "The New Middle East Gallery at the Penn Museum: Report on Challenges and Opportunities"
APRIL 14	ROKSANA FILIPOWSKA (Dissertation), "In Pursuit of the 'Moment of Loss': Polymorphous Plasticity in Richard Hamilton's <i>Bathers</i> "
APRIL 21	THOM COLLINS, Executive Director and President, The Barnes Foundation, "Somewhere Better Than This Place: Museum as Heterotopia"
APRIL 28	BROOKS RICH (Dissertation), "The Mystery of the Monogram AC at the Margins of Early Printmaking"
SEPTEMBER 22	KAREN REDROBE, "Thinking Like a Holy Girl: A Philosophy of Grandma's Bedroom"
SEPTEMBER 29	KATHLEEN FOSTER, The Robert L. McNeil, Jr., Senior Curator of American Art; and Director, Center for American Art, "Reconsidering 'American Watercolor in the Age of Homer and Sargent'"
OCTOBER 13	SARAH GUÉRIN, "Scenic Reliquaries, Semiotics, and Strategies of Representation, Circa 1300"
OCTOBER 27	IVAN DRPIĆ, "Bosom Friends: On Personal Artifacts and Subjectivity Formation in Byzantium"
NOVEMBER 3	RACHEL WISE (Dissertation), "Art in Revolt: Scripture, Allegory, and the 80 Years' War"
NOVEMBER 17	ALISA CHILES (Dissertation), "On Duels and Designs: French and German Modernism at the Deutscher Werkbund Exhibition, Paris 1930"
DECEMBER 1	JULIE DAVIS, "Utamaro and the Case of the <i>Snow, Moon, and Flowers</i> Triptych"
DECEMBER 8	RENATA HOLOD, "What's in a Name? Signature or Keeping count? A Close Examination of the Finds from 8th -13th c. Rayy in the Penn Museum"

COLLOQUIUM

CO-SPONSORED EVENTS

2017

- FEBRUARY 15** Jewish Studies Program: "Sanhedrin on the Sistine Ceiling: Talmudic Traces in Michelangelo's Frescoes" with Benjamin Braude
Claudia Cohen Hall
- FEBRUARY 17** Gender, Sexuality, and Women's Studies (GSWS): "Queer Internet Studies Symposium"
Institute for Contemporary Art
- FEBRUARY 23** Germanic Languages and Literatures: "Inglorious Comparisons: On the Uses and Abuses of Historical Analogy"
Perry World House
- FEBRUARY 24-25** Center for Ancient Studies (CAS): Graduate Student Conference, "Alcohol in the Ancient World"
Penn Museum
- APRIL 5** Department of History: Fourth Annual Anscombe Lecture in Ethics, "Art and Morality: On the Relationship Between Aesthetics and Ethics," with Sir Roger Scruton
Claudia Cohen Hall
- APRIL 26-27** Jewish Studies Program: "(Un)Witnessable: Holocaust in the East"
Penn Hillel Auditorium, Perry World House, and Slought Foundation
- SEPTEMBER 15-16** Visual Studies: "Making and Materiality: Studio Arts in a Liberal Arts Education"
Claudia Cohen Hall and Penn Museum



Left to Right: Jen Jack Giesecking (Trinity College), Jessa Lingel (Annenberg, Penn), co-organizers of the The Alice Paul Center for Research on Gender, Sexuality and Women "Queer Internet Studies Symposium," February 2017

ARTWORK BY CARRIE SCHNEIDER

Artist, New York, NY

To make *Reading Women* (2012-2014), I asked one hundred friends—many of them artists, writers, and musicians living in New York—to each sit for her portrait while reading a book of her choice, written by a woman author, in her own home or studio for two hours, while I photographed and filmed her reading.

Each two-hour sitting allowed the reader to become engrossed in her text, and lose awareness of the camera and her pose. I shot each portrait using only natural light, with the book as a bounce.

Whether she borrowed her grandmother's first-edition, autographed Angela Davis' *An Autobiography* (1974), or re-read (for the eighth time) her dog-eared paperback of Virginia Woolf's *To the Lighthouse* (1927), the sitter, her choice of book and its author, become linked, and the title of each portrait reflects this genealogy. Cumulatively, the archive reveals a constellation of influences among my creative peers.



Whitney reading Terry Tempest Williams (When Women Were Birds: Fifty-four Variations on Voice, 2012) from the series Reading Women by Carrie Schneider, 2012-2014, c-prints, 36 x 30 inches each. Image courtesy of the artist and Monique Meloche Gallery, Chicago



Naomi reading Adrian Piper (Out of Order, Out of Sight, Vol. I: Selected Writings in Meta-Art 1968-1992, pub. 1999) from the series Reading Women by Carrie Schneider, 2012-2014, c-prints, 36 x 30 inches each. Image courtesy of the artist and Monique Meloche Gallery, Chicago
