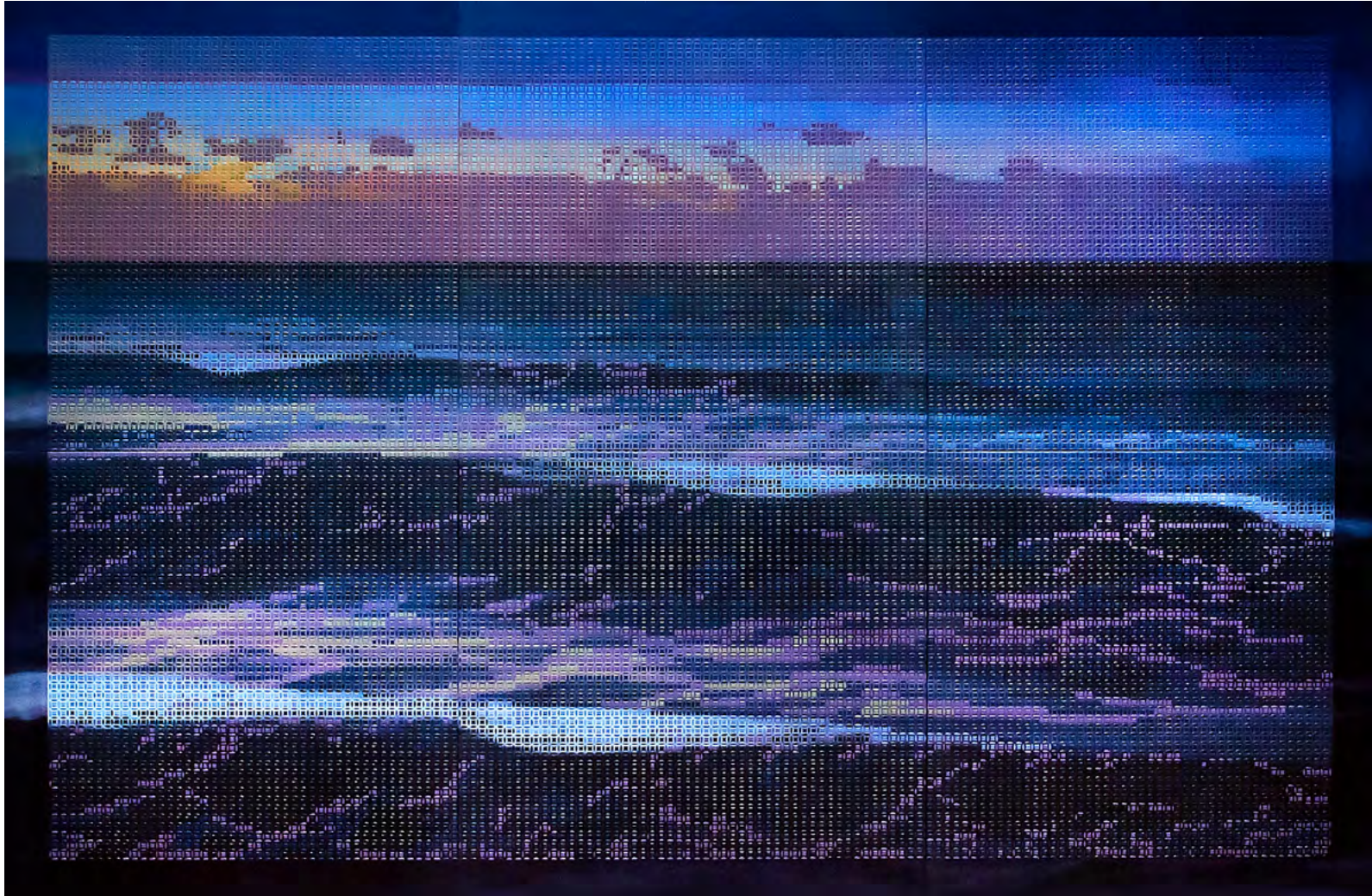


S P R I N G 2 0 2 0 N E W S L E T T E R

HISTORY OF ART DEPARTMENT AT THE UNIVERSITY OF PENNSYLVANIA



LETTER FROM THE CHAIR

Dear Alums and Friends,

I hope the following pages will convey a vivid impression of the life and activities of Penn's History of Art Department during 2019.

The author of this letter from the chair for the last four years, Karen Redrobe, completed her term in June. Since then I have taken up the duties of department chair with the excellent assistance of Julie Nelson Davis as graduate chair and André Dombrowski as undergraduate chair. The accomplishments of Karen Redrobe's term are extraordinary. Above all she managed a concentrated generational turnover in the department, which involved facilitating the retirements of seven long-serving senior colleagues and spearheading the hiring of four superb new additions (Sarah Guérin, Ivan Drpić, Mantha Zarmakoupi, and Shira Brisman). Two further appointments, which she negotiated with the dean's office, are being filled this year. In addition, she attended to the needs of students and faculty with great sensitivity, and she made issues of diversity, equity, and inclusion paramount in department policies and activities. Luckily the supporting staff who assisted with these achievements—that is, our exceptional administrators Darlene Jackson and Libby Saylor—continue to keep the bureaucratic machinery softly humming with the new leadership team.

Spring term was the last of Renata Holod's forty-seven-year career as a teacher at Penn. Her contributions to shaping the department as it exists today are immeasurable. In Fall 2019 we learned that the Mellon Foundation had approved our application for renewed funding to continue our partnership with the Philadelphia Museum of Art to promote object-based study. The programs and fellowships made possible by this grant, many of which are described in the pages to follow, are now supported through 2022.

We also initiated two searches for new faculty appointments in Fall 2019. Candidates for the position of W. Norman Brown Associate Professor in South Asian Studies visited campus in November. We hope to name soon the person who will succeed Michael Meister in this position. Finalists for a new assistant professor position in East Asian Cinema and Media Studies will be visiting the department early in the new year.

A fuller account of the year is given in the words and pictures to follow. Again this year, this newsletter has been a labor of love from our artist-in-residence (and administrator) Libby Saylor. Thank you, Libby!

In 2017 we launched the History of Art Mentors Fund to support the research, training, and mentoring of the next generation of art historians. We encourage you to give a gift in honor of a professor or professors who have supported you by going online at <https://www.sas.upenn.edu/arhistory/gift>, and we thank you in advance for your generosity.

Each year, we end this letter by listing those who have helped to sustain the activities of the History of Art community. A special thank you goes to the following donors: Elliot and Roslyn Jaffe; Howard and Sharon Rich; Keith L. Sachs, W'67 and Kathy Sachs, CW'69; Richard M. Thune, C'69, and Lindsey R. Thune, Penn parents; Lise Spiegel Wilks and Jeffrey Wilks; Charles K. Williams II, GR'78, HON'97; The Andrew W. Mellon Foundation, and our supportive donors from 2019: Mr. and Mrs. Mario Covo, in honor of Sylvia Goldman Levine's Birthday; Ellery Foutch, GR'11, in honor of Dr. Michael Leja; Richard Hyman, GFA'61, in honor of Frederick Hartt; The Institute for Aegean Prehistory; International Center of Medieval Art; Dr. Diane Rosenberg Karp, CW'69, GR'82, in memory of Dr. Deborah Marrow; Steven D. Latner, C'73 and Penn parent; Margaretta B. Sander, G'80; Marianna S. Simpson, CW'71; Terra Foundation for American Art; William R. Valerio, G'87, WG'04; and our generous anonymous donors.

Warm wishes for a happy 2020,

Michael Leja

James and Nan Wagner Farquhar Professor of History of Art

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Front Cover: Roger Toledo, *Aterrizando (Landing)*, 2018, acrylic on canvas, 78 3/4 x 118 inches (200 x 300 cm); comprised of six panels of 39 3/8 x 39 3/8 inches (100 x 100 cm).

Inside Cover: Roger Toledo, *Al Anochecer (At Dusk)*, 2018, acrylic on canvas, 78 3/4 x 118 inches (200 x 300 cm); comprised of six panels of 39 3/8 x 39 3/8 inches (100 x 100 cm).

Table of Contents: Roger Toledo, *Pico Turquino*, 2017, acrylic on canvas, 78 3/4 x 118 inches (200 x 300 cm); comprised of six panels of 39 3/8 x 39 3/8 inches (100 x 100 cm).

Back Cover: Roger Toledo, *Amanecer en el Pico Turquino (Sunrise at Pico Turquino)*, 2018, acrylic on canvas, 78 3/4 x 118 inches (200 x 300 cm); comprised of six panels of 39 3/8 x 39 3/8 inches (100 x 100 cm).



CURATORIAL SEMINAR

The paintings of Roger Toledo frame and mediate the Cuban landscape, presenting it to the viewer as natural terrain, a place of historical record, and a site of personal memory. His evocative landscape paintings engage contemporary issues of mobility and stasis, and the rapidly evanescent markers of Cuban history, created during a time of rapid change and increasing socio-economic instability in the island nation. In September 2018, Toledo came to Penn as a visiting artist to share his work with the community and to meet more intensively with the student-led curatorial team enrolled in a special curatorial praxis seminar taught by Professor Gwendolyn DuBois Shaw of the History of Art Department. A few weeks later, Heather Gibson Moqtaderi of the Arthur Ross Gallery joined the team as they traveled to Havana to meet with Toledo in his studio and learn more about his working methods and artistic influences.



Completed in less than nine months, the "Soy Cuba / I Am Cuba" exhibition was the result of Toledo's intensive commitment to his art and of the students' dedication to and facility in working with a living artist. It was an eloquent visual project that inspired all those who visited it at the Arthur Ross Gallery or viewed the companion web-catalog (www.soycubapaintings.com), which was created by the student curatorial team.

Born in Camaguey, Cuba in 1986, Toledo graduated with a degree in painting from Vicentina de la Torre Academy and continued his studies at the University for the Arts (ISA), where he also specialized in painting. From 2011 until 2017, he served as a Professor of Painting and Criticism at the Visual Art School of the University for the Arts. He currently lives and works in Havana. His painting practice

retains a strong coherence due to two elements that remain

SOY CUBA/I AM CUBA: THE CONTEMPORARY LANDSCAPES OF ROGER TOLEDO

constants in his work: the use of a pattern (simple geometrical elements used to segment space) and color. He has taken part in several international artistic residencies, academic exchanges, and group exhibitions. His work is included in private collections in Europe, Latin America, and the United States. Toledo's paintings explore structure and composition, with recurrent references to the international modernist and Cuban pictorial traditions.

Toledo spends most of his summers with a rucksack and a bedroll strapped to his back, hitch-hiking across the island, sleeping in fields and beside roads, hiking up mountains, and fishing in rivers for his dinner. When he does not have time to travel far, he scuba dives on the reefs that lie just offshore near his home in Havana. The memories made and photographs taken on these journeys form the basis of the five major compositions that comprise the "Soy Cuba / I Am Cuba" exhibition. The title takes its cue from the 1964 (Cuba/USSR) film of the same name, which told the story of the Cuban people through the perspective of the land.



Top Left: Roger Toledo at the "Soy Cuba/I am Cuba" opening reception, April 5, 2019, at Arthur Ross Gallery. Bottom Right: Viewers taking a closer look, "Soy Cuba/I am Cuba" opening reception, April 5, 2019, Arthur Ross Gallery. Photos by Eric Sucar.

WEAK LINK, FEBRUARY 1 - 23, 2019, AUTOMAT

In an essay on the artist Cady Noland, the critic Bruce Hainley asks, "What does it mean to make an issue of connection—of what kind of connection, especially when the biographical, art-historical, and political are so knotted—a question of heredity? The family is as much an aesthetic form as a political one."

The artists gathered in this exhibition took up this question in its many valences, addressing relatedness as a social, political, personal, and formal concern. "Weak Link" leaned into the value of precarious connections and their attendant possibilities. As the tenuous connection that often determines the strength of a system or structure, the weak link can function as a site of generative potential. This exhibition examined the ability of weak links to highlight flaws

and failures within structures held up by faith, and the contingency of structures on the ideas and people who form them. The group show is also a format in which connection can be contested: decisions may be

INCUBATION SERIES

formally sound, or theoretically valid; they may be arbitrary, or personally motivated. They may hold water, or they may fail. In embracing the weak link, we offer the potential for connections to be fluid rather than deterministic, and by doing so, we hope to expand our understandings of what it means to simply be together. The artists included in this exhibition were: Fields Harrington, Ahmed Hasan, Danielle Kovalski Monsonogro, and Fred Schmidt-Arenales. This exhibition was co-curated by Ginny Duncan and Tausif Noor.



MOVING IN, FEBRUARY 8 - MARCH 8, 2019, FJORD

"Moving In" presented opportunities to not only dwell upon, but also within, another's experience. The artists in this exhibition explored the mutability of space and time by inhabiting alternative perspectives, both physically and psychically, to account for the overlooked or misunderstood. In recognizing their unique positions, each artist examined the various ways we occupy space as active participants, whether through displacement or cohabitation, to consider the inherent repercussions.

A feeling of place or home becomes a persistent point of contention, as these artists also considered who and what has existed before and amongst us. Memories help navigate this volatility and are held in structures, photographs, gestures, and other commonplace items. And through their remnants and accumulations, they often conjure a vicarious sense of identity. These artists paused to reflect upon how their interactions with

these vestiges and stand-ins question the familiar and bring notice to the routine motions of everyday life. The artists included in this exhibition were: Rami George, Nova Göthlin, and Mengda Zhang. This exhibition was co-curated by Lauren Downing and Tyler Shine.

**THE SACHS
PROGRAM
FOR ARTS
INNOVATION**
UNIVERSITY OF PENNSYLVANIA

These exhibitions were sponsored by the Sachs Program for Arts Innovation and supported, in part, by the History of Art Department, the Fine Arts Department, PennDesign Student Council, and SASGov at the University of Pennsylvania.

D'HARNONCOURT SYMPOSIUM

The Tenth, and final, Annual Anne d'Harnoncourt Symposium took place at the Philadelphia Museum of Art from Friday April 12th until Sunday April 14th, 2019. Organized by André Dombrowski, Associate Professor, the History of Art Department, University of Pennsylvania; Kathy Foster, The Robert L. McNeil, Jr., Senior Curator of American Art, and Director, Center for American Art, PMA; and Jennifer Thompson, The Gloria and Jack Drosdick Curator of European Painting & Sculpture and Curator of the John G. Johnson Collection, PMA; the conference considered Impressionism's global reception around the year 1900.

IMPRESSIONISM AROUND THE WORLD: ART AND GLOBALIZATION AT THE TURN OF THE TWENTIETH CENTURY

By 1900 at the latest, Impressionism could be considered a truly "global" phenomenon. Artists and patrons from America, Japan, and elsewhere flocked to Monet's Giverny studio to learn and to purchase, thereby seeding an impressionist aesthetic through their practice and collections on their home turf. Prominent schools of Impressionism can be found all over Western Europe by 1900/20 (in Spain, Scandinavia, Britain, and Germany, to name but a few), in North America (both in the United States and Canada), and in Australia. The style quickly spread to Eastern Europe as well, frequently mixing with symbolist tendencies. Some of the last generations of painters in the Ottoman Empire were Impressionists. A prominent school of impressionist painting developed in Japan around 1900, and variants of the style arrived in Southeast Asia as well, in the Philippines and Indonesia. Central and South America developed their own branch of the style, especially in Argentina; and both North and South Africa nourished several prominent impressionist painters at the time.

The questions central to the conference, however, went beyond issues of mapping and charting new material. Large questions about art-making in the period around 1900 emerged quickly: why was Impressionism such a global success, and why were its attempts to condense representation so completely into the here and now, into an experiential moment, a flicker of light, and the material conditions of painting such a favorite with audiences of various, and highly disparate, nationalities? What aspects of an increasingly transnational world did it blend with various local features and customs? How connected was Impressionism to the period's processes of imperialism, spreading

its message of visual pleasure and individual freedom to regions with notably different political and religious regimes? How French, that is, was Impressionism, or how French did it remain over time? How linked was Impressionism to the Second Industrial Revolution, which it paralleled chronologically? The style's abbreviated and seemingly rapid brush-marks can, after all, be so easily allegorized to the period's infatuation with speed and commodity culture, as in the inventions of the telegraph, the telephone, the moving image, mass travel, and the complete re-organization of time and space (and the world map) they eventually set in motion.



The talks of the first panel engaged broader questions, linking various regional developments in Impressionism to period developments in imperialism, new global communication, and visual technologies, as well as mass travel. Speakers included Marnin Young (Yeshiva University), Katherine Bourguignon (Terra Foundation for American Art), Denise Murrell (Ford Foundation Postdoctoral Research Scholar, Wallach Art Gallery, Columbia University), and Marine Kisiel (Musée d'Orsay). The evening keynote panel, with Darcy Grimaldo Grigsby (University of California, Berkeley) and Christopher Riopelle (National Gallery, London), considered the difference in the study of the global references

in French Impressionism proper as against the various forms that "international" Impressionisms took in the period. The second panel on the next day engaged the differences between Impressionism in the French colonies (such as North Africa and Southeast Asia) versus Impressionism in territories not colonized by France. Speakers included



Nora Annesley Taylor (School of the Art Institute of Chicago) and Todd Porterfield (New York University). And the third panel was devoted to Impressionism in the Americas, comparing North-American Impressionism to Latin-American Impressionism, both in terms of style as well as content. The featured speakers were Laura MaloSETTI Costa (Academia Nacional de Bellas Artes and Universidad Nacional de San Martín), Mark Castro (independent art historian), Anna Marley (Pennsylvania Academy of the Fine Arts) and Katerina Atanassova (National Gallery of Canada). The day concluded with final commentary by, and a moderated discussion with, Hollis Clayson (Northwestern University). The symposium was concluded on Sunday by the final keynote lecture, delivered by T.J. Clark (University of California, Berkeley) on "Opposition is True Friendship: Pissarro and Cézanne."

The Tenth Annual d'Harnoncourt Symposium was sponsored by the Philadelphia Museum of Art and the History of Art Department at the University of Pennsylvania, and has been supported, in part, by the University of Pennsylvania's Keith L. and Kathy Sachs Program in Contemporary Art, and the Center for American Art at the Philadelphia Museum of Art.

As the closing event of the the Tenth Annual Anne d'Harnoncourt Symposium, "Impressionism Around the World," Professors Shira Brisman and David Young Kim held a public conversation with renowned art historian T.J. Clark about his new book, *Heaven on Earth*. A series of essays on early-modern paintings, the book focuses in on moments within the works where the painterly figuration of an alternate world is presented not so much as religious transcendence, but as deeply human and earthbound. The book suggests that secularization in art, the attempt to find alternatives to worldly reality by figuring a worldly unreality, may have been a means of coping with the loss of belief in a pre-Enlightenment era, whose war-torn trauma finds resonance in our own age. Homing in on details in paintings by Bruegel and Giotto, Penn Professors Brisman and Kim discussed with Clark the visualization of disaster, wars of religion past and present, as well as Clark's writing style and how his distinctive approach to art history has developed over the past decades.

This program was sponsored by the Barnes Foundation, the Philadelphia Museum of Art, and the History of Art Department at the University of Pennsylvania, and has been supported, in part, by the University of Pennsylvania's Keith L. and Kathy Sachs Program in Contemporary Art, and the Center for American Art at the Philadelphia Museum of Art.



Eight undergraduates with majors ranging from Art History, Communications, History, South Asian Studies, and Business, together with a Wharton/International relations graduate student, threw themselves into this lively Spring 2019 seminar led by Dr. Darielle Mason, Stella Kramrisch Curator of Indian and Himalayan Art, Philadelphia Museum of Art, to explore all angles of

CURATING INDIA'S ART IN THE CONTEMPORARY CONTEXT

curatorial work through the lens of art from the Indian subcontinent, ancient to modern. Students met at the Philadelphia Museum of Art, engaging with the collections in the galleries and storage. Each week the class approached a different theme: permanent vs. temporary exhibitions, collecting history and the establishment of canons, and the multilayered relationship between historic and contemporary art. Members of the museum's staff generously shared their expertise to explore ethics and provenance, installation and design, and visitor studies and interpretation.

Spiegel-Wilks funding allowed students to experience an intense and eye-opening three-day trip to Newark and New York to participate in the annual Asia Week art sales events, hosted by two dozen auction specialists, dealers, collectors, and curators, in order to understand not only the market but also their individual career trajectories. In New York, each student selected a work of art currently on the market to research and pitch as a potential museum acquisition. After sharing their ideas with the class at each stage, as a final project, each student integrated their acquisition with objects from the museum's permanent collection to create a virtual exhibition located within the South Asian galleries. Drawing from the museum's entire collection, they blended past and present, contrasted cultures, and questioned social norms to design a visitor experience that illuminated but also challenged. Shows included a lyrical look at the many moods of love as seen through Rajput painting, India and Mexico as contrasting colonial powers, the iconography of royal equines, and a feminist critique of Hindu goddesses and Indian girls' lives today.



This Spiegel-Wilks Curatorial Seminar explored issues of racial, sexual, and historical identity in contemporary culture as they intersect with the politics of museum display over the last three decades. Offered in collaboration with the Barnes Director and President Thom Collins, this first-year seminar built upon

30 AMERICANS

Foundation, and co-taught by Dr. Aaron Levy and Barnes Executive the pioneering exhibition "30 Americans," organized by the Rubell the course, first-year students conducted their own research and



contributed to the exhibition, where the course met weekly, by leading gallery talks for the general public. The syllabus engaged ideas of representational justice and the influence of artistic legacy, cultural critique, and community across generations. In addition, the students were provided with an immersion in curatorial and museum studies and had the opportunity to interact weekly with scholars, curators, conservators, and other staff at the museum and Penn, including consulting curator Professor Gwendolyn DuBois Shaw.



The Fall 2019 seminar "Contemporary Art in East Asia and the World" was made possible by the Spiegel-Wilks fund to support contemporary art. Led by Professor Julie Nelson Davis, the course surveyed the history of East Asian art—with an emphasis on China, Japan, and Korea—and its engagement with the larger international art market.



During fall break, the class traveled to attend the 58th Venice Biennale, and examined the representation and self-representation of East Asian national pavilions and individual artists. In Venice, the class explored the city's rich history of art and architecture, as well as the Biennale. Although focused on artists living and working in East Asia, students were encouraged to cast a broader look on the history and present state of visual art. Throughout the course, students regularly presented their research in a conference context and wrote blogposts to critically engage with a wider audience (<http://web.sas.upenn.edu/venicebiennale/>). Students investigated the precarious

VENICE BIENNALE

conditions of artistic practice in both East Asian and American or European contexts, and the class focused on the intersectionality of issues such as gender, sexuality, race, ecology, and the politics of international art fairs such as the Venice Biennale itself. (Written by Cecily (Yujiao) Chen).



Top Left and Top Right: Members of the general public attend pop-up gallery talks by seminar students at "30 Americans," Barnes Foundation, December 9, 2019. Bottom Left: Seminar students in Venice. From Left to Right: Brooke Price, Julie Nelson Davis, Natasha Guy, Reese Berman, Eda Ozuner, Cecily Chen. Bottom Right: Canal view, Venice.



As part of the Mellon/Penn/PMA Object-Based Learning Initiative, the department hosted a collaborative roundtable on the topic of digital images with participants from the Philadelphia Museum of Art, the Penn Libraries, and the School of Engineering, moderated by Professor Karen Redrobe. The event took place in the Kislak Center at Penn on January 25, 2019, and was so well attended by members of Penn, the PMA, and the surrounding academic community, that event organizers opened up a wall in the Kislak Center in order to double the size of the space. The Q&A could have gone on for an entire day, and it is clear that there is great hunger for more knowledge and resources in this area.

Justyna Badach, Head of Imaging at the PMA, discussed the production of digital images at the museum, including some comments on where she sees the future of digital images in museums going forward. After the event, in response to issues raised, she shared a photography basic standards manual produced by the Rijksmuseum, which she suggested would be helpful both in learning basic imaging terminology and in providing clear instructions when

working with a photographer. Karina Wratschko, Digital Initiatives Librarian at the of storage of digital imaging and the roles of libraries in digital imaging preservation Associate University Librarian & Director, Kislak Center for Special Collections, Rare

and Director, Schoenberg Institute for Manuscript Studies, focused on the use of digital imaging in research, especially with regard to manuscripts, and stressed the importance of making raw data available. Norman Badler, Professor of Computer and Information Science at Penn, focused on the use of digital imaging, especially for object-based study, in teaching and research collaborations between engineers and humanists at Penn. Christopher D. M. Atkins, now Van Otterloo-Weatherbie Director, Center for Netherlandish Art, Museum of Fine Arts, Boston, shared innovative projects undertaken by the Bosch Research Project and Closer to Van Eyck that utilize innovative approaches to imaging for art historical study. This raised questions about what close or comparative "looking" looks like, as well as what issues arise in the field when close looking involves analyzing things that can't be seen by the naked eye, including how this impacts exhibition practices and the act of looking in the museum. Karen Redrobe posed some questions about humanities methods that arise out of media studies. Media studies scholars are exploring what methodological assumptions and aprioris are embedded within algorithms used in digital humanities projects, noting that humanists (and indeed computer scientists) are not necessarily in a position to "read" or intervene into these dimensions of algorithms. They are often beyond our reach, leaving some questions about how humans can participate in some aspects of digital humanism.

DIGITAL IMAGING ROUNDTABLE

PMA, addressed issues and access. Will Noel, Books and Manuscripts

Professor David Brownlee taught this Spring 2019 seminar in collaboration with Philadelphia Museum of Art curators Dr. Kathryn Hiesinger, Buck Senior Curator of European Decorative Arts after 1700; and Michelle Fisher, Madeira Assistant Curator of European Decorative Arts. The course provided a brief overview of the history of modern and

MODERN AND CONTEMPORARY DESIGN SEMINAR

contemporary design, from the beginning of the Industrial Revolution to today, and then engaged students in the hands-on analysis of objects, the design of exhibitions, working with artists and designers, and the discussion of urgent topics in the study of contemporary material culture.

Participants came from the graduate and undergraduate programs in History of Art as well as the schools of Social Policy and Practice and Liberal and Professional Studies. In an early team project, students made suggestions for the integrated rehanging of the museum's collections of nineteenth-century paintings and decorative arts.



A later assignment called for the in-depth analysis of an object in the museum collection, and the final exercise was a short research paper.

Highlights of the semester included Michelle Fisher's presentation of the planning for her "Designs for Different Futures" exhibition, which opened at the PMA in October 2019, and a visit from Jaime and Isaac Salm, co-founders of MIO Culture, a consulting firm that epitomizes the entrepreneurial energy and creativity of today's design culture. A visit to the university's Pennovation Center, an incubator laboratory, gave students the opportunity to speak with the designers of robots that fly and crawl and of human tissue that can be fabricated in a 3-D printer.

MELLON / PENN / PMA

This Mellon/Penn/PMA Object-Based Study workshop, held in March 2019 and conducted with six first-year students from the History of Art Department at Penn, as well as six graduate students from Temple and Bryn Mawr, explored stone sculptural and architectural objects and their physical and material qualities, drawing on the PMA's collections of sculptures and architectural fragments made of a range of different types of stone. Its mentor team included: Kate Cuffari, Associate Conservator of Decorative Arts and Sculpture; Jack Hinton, Associate Curator of European Decorative Arts and Sculpture; and Ann Kuttner, Associate Professor of History of Art at Penn. Nicole Cook, PMA Coordinator for Academic Partnerships, added vitally to the team's brainstorming discussions and accompanied the group throughout the day.

The intensive work in student teams focused on selected pieces in the medieval galleries, from a limestone font and column capitals in the cloister to alabaster altarpieces; students worked in pairs before leading the group to present each team's take in group discussion.

upwards, to brave reach on ladders high on the gallery wall. Then, jumped some centuries to the

STONE

polychrome stones of the Château of Pagny's enormous choir screen, with its fantastic architectural lattice, reliefs, and statuary. These sessions in the galleries incorporated close examination of works on display to glean insight into intersections of material selection, manufacture, design, and user and viewer experience with the physical properties of the medium. The discussions addressed how the perceived character of a material and its working can be intrinsic to the meanings of objects, and the group thought about the practice of other media applied to or joined to stone objects.

The day, punctuated by a stimulating, lunch-assisted seminar-style discussion led by conservator Kate Cuffari, ended in the Decorative Arts and Sculpture Conservation Lab. Conservator Sally Malenka worked up some soft-stone sculpture with which to launch discussion of tools and facture. The students, in pairs, then tried out carving tools on soft stones, providing a haptic experience and frame of reference for the historic stone surfaces examined throughout the day.

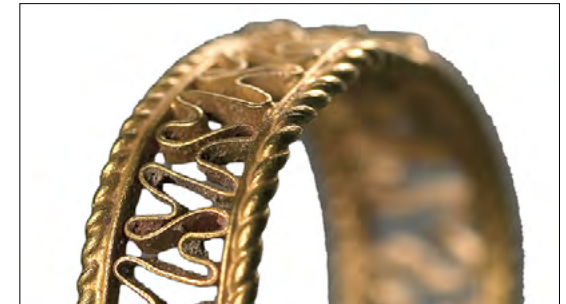




Professor Sarah Guérin's Spring 2019 seminar, "Art and Cultural Exchange in the Medieval Mediterranean System," focused on connectivity across the Mediterranean world in the medieval period. In April 2019, ten seminar students, not

CARAVANS OF GOLD

only from the History of Art Department and the Art and Archaeology of the Mediterranean World program at Penn, but also graduate students from Bryn Mawr and the University of Delaware, traveled to Chicago to see the exhibition, "Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa," installed at the University of Northwestern's Block Art Museum. Seeing the "Caravans of Gold" exhibition broadened the purview of the course to include artistic exchange and mercantile trade with the camel-driven caravans that criss-crossed the Sahara in the Middle Ages, linking the Mediterranean and West Africa. Kathleen Bickford Berzock, Chief Curator of the exhibition and Associate Director of Curatorial Affairs at the Block, spent time with the students in the galleries to discuss the very real challenges of object-oriented study and exhibition organization



with a corpus of materials from Morocco, Mali, and Nigeria. The exhibition included masterpieces from the national museums of those countries, as well as fragmentary archaeological remains that furnish the hard evidence for long distance trade.

The group's second day involved a visit to the Art Institute of Chicago African galleries, in the company of Constantine Petridis, Curator of African Art and Chair of the Department of Arts of Africa and the Americas at the Art Institute of Chicago, a scholar dedicated to challenging the common misconceptions surrounding African art.

A gauntlet. A helmet. A cuisse. These are some of the pieces that students who participated in the Mellon/Penn/PMA Object-Based Study workshop on November 22, 2019, were allowed to try on to experience the burdensome weight, restricted movements, and sensory deprivations that accompany the wearing of armor. Focusing on the sixteenth century, when the fashion for armor changed radically from pointed to rounded forms on the armored body's silhouette, this workshop introduced students to the commissioning, manufacture, fitting, collecting, conservation, and display of armor by offering hands-on

FASHIONING DEFENSE: ARMOR, BODY, AND SELF IN THE EARLY MODERN WORLD

interaction with samples from the Philadelphia Museum of Art. After a visit to discuss the presentation of armor in the public galleries, in the space of the study room, students were given the opportunity to experience fundamentals of armor that are remote to museum visitors who ordinarily have recourse only to armor's visible aspects. Building on readings that were both technically and theoretically oriented, Professor Shira Brisman and Dirk Breiding, J. J. Medveckis Associate Curator of Arms and Armor at the PMA, led students in discussions that centered around armor's mediation between ease of wear, protectiveness, and flare.



Special attention was dedicated to the techniques of etching designs into armor—iconographies that range from pious to protective to downright lewd. One of the outcomes of the workshop was that students learned that sets of armor on display in museums are not often what they seem: forgeries abound in this medium as in other media, and sometimes missing parts are commissioned by later collectors to fill in an entire suit.



THE
ANDREW W.
MELLON
FOUNDATION

Philadelphia
Museum of **Art**

Penn and the Philadelphia Museum of Art are honored to be among the first institutions invited to receive Andrew W. Mellon Foundation support to develop a collaborative program to foster a greater appreciation for the core value of the direct study of works of art as integral to the discipline of Art History. Since 2012, when the History of Art Department jointly established the first iteration of this initiative and continuing through the current phase, the primary objective of the object-based learning initiative has remained consistent. Together, the goal is to introduce graduate students to the various modes of the study of original works of art in order to provide them with a broader understanding of the multiple methodologies available to academic and museum-based art historians, especially in their roles as curators and conservators.

In the second iteration of the grant, Penn and the PMA's program consists of: object-based study graduate workshops, regular seminars co-taught by Penn faculty and museum staff, Graduate Mentorships, and Graduate Research Fellowships. In addition, select aspects of the program will be expanded to include a consortium of educational institutions, enabling reach to a broader pool of professors and students. Combined, these offerings present a comprehensive approach spanning all graduate education levels, from the initial introductory workshop for first-year graduate students to the in-depth fellowships that immerse a PhD candidate in the life and work of the museum.

FACULTY UPDATES



Shira Brisman was awarded the Schulman and Bullard Article Prize by the Association of Print Scholars for "A Matter of Choice: Printed Design Proposals and the Nature of Selection," an essay that serves as a prelude to the themes of property and intellectual property engaged in her current book project, *The Goldsmith's Debt*. Over the summer, Brisman advanced her research with archival work in Nuremberg, Amsterdam, Vienna, and Stockholm. In Fall 2019, she opened some of the larger themes of the project to students in her graduate Mellon seminar, "Concepts of Authorship in the Early-Modern Philadelphia Museum of Art, and augmented by object-based, and curators, the course introduced students to methods authorship in different media. The seminar also traveled to the study day with recent Penn graduate Brooks Rich, PhD '18. In November, Brisman and the undergraduates in her "Northern Renaissance" course traveled to the Cloisters and the Metropolitan Museum of Art, which afforded them a chance to look closely at two panels by Jan van Eyck that students had learned about earlier in the semester in a guest lecture by Met curator Dr. Maryan Ainsworth.

SHIRA BRISMAN

Era." Meeting each week in the guest workshops with conservators of establishing and problematizing National Gallery of Art for a print

2019 has been a year of special requests for David Brownlee. In May he presented new research on the Puerto Rican-born architect and painter Rafael Villamil at a conference organized by the Taller Puertorriqueño, exploring the intersections of that designer's work with that of the "Philadelphia School" (whose members included Louis Kahn and Robert Venturi). For the annual awards ceremony of the Preservation Alliance for Greater Philadelphia keynote address surveying the work of the immensely of the Free Library and scores of other monuments countless suburban mansions. He also wrote and PSFS building (https://www.youtube.com/watch?v=uf_2jg3B_kw), which in November received the "50 Year Timeless Award" from the Pennsylvania chapter of the American Institute of Architects. Brownlee also added new courses to his portfolio, co-teaching a seminar on modern design with curators Kathryn Hiesinger and Michelle Fisher at the PMA in the spring and revising his "Modern City" course in the fall to include guest lectures by faculty from the Weitzman School of Penn Design. A seminar on the great books of modern city planning, co-taught with Zhongjie Lin of Design, is scheduled for Spring 2020.

DAVID BROWNLEE

in June, Brownlee prepared a short prolific Horace Trumbauer—architect of culture and commerce and almost narrated a short film celebrating the



Julie Nelson Davis started her 2019 summer by teaching an intensive course for the Rare Book School on Japanese prints and illustrated books and then spent the next seven weeks as the Ishibashi Visiting Professor at Heidelberg University. Upon her return, Davis stepped into the role of Graduate Chair for the department, a job she enjoys a lot. This year (and next year, too) she is working with students on an exhibition of the Tress Collection of Japanese Illustrated Books for the Kislak Center, February-May 2021 (<https://almanac.upenn.edu/articles/arthur-tress-collection-gift-of-japanese-illustrated-books-to-penn-libraries>). Davis reports that her first book, *Utamaro and the Spectacle of Beauty*, is now moving into its second edition and will be out book, *Picturing the Floating World: Ukiyo-e in Context*, is also going University of Kansas, Heidelberg, El Colegio de México, University Haverford College, as well as on campus. Davis also accepted the *caa.reviews*, starting July 1, 2020.

JULIE NELSON DAVIS

in paperback in 2020. Her third into press. She gave talks at the of Wisconsin-Madison, and position of Editor-in-Chief for



In 2019, André Dombrowski continued work on his ongoing book project about the intersections between the impressionist instant and the period's technologies of time-keeping, a chapter of which will appear in *The Art Bulletin* in June 2020. He is also working on two large-scale edited volumes: one is a catalogue raisonné of the works by Paul Cézanne held at the Barnes Foundation in Philadelphia, and the other is the paperback edition of *Is Paris Still the Capital of the Nineteenth Century?*, co-edited with Holly Clayson, appeared in the summer. In 2019 he presented his research at the Carl-Friedrich-von-Siemens Stiftung in Munich, the Clark Art Institute, the Kyoto Institute of Technology, the J. Paul Getty Museum, as well as the College Art Association in New York in February, among others. In Summer 2019, he enjoyed research travels in Paris, Giverny, Kyoto, and Berlin.

ANDRÉ DOMBROWSKI

Ivan Drpić was on leave in 2019. Based in Munich as a Humboldt Research Fellow, he continued working on two major projects. One investigates the dynamics of subject formation in Byzantine devotional practice through the lens of material culture. The second project examines the economy, technology, and aesthetics of gilded murals in medieval Serbia. Drpić's first book, *Epigram, Art, and Devotion in Later Byzantium* (CUP, 2016), was awarded the 2019 Karen Gould Prize in Art History by the Medieval Academy of America. Drpić's article appeared in the journal *Byzantine and Modern Greek Studies*. He also contributed an essay, "Manuel I Komnenos and the Stone of Unction" to the volume *A Companion to Byzantine Poetry* (Brill, 2019). In the past year, Drpić gave invited lectures at the Central European University in Budapest, and Ludwig-Maximilians-Universität in Munich. In September 2019, in collaboration with Stefania Gerevini, he organized and chaired the session "Art and Crisis in the Late Byzantine Mediterranean" at the V. Forum Kunst des Mittelalters in Bern.

IVAN DRPIĆ

University of Oxford, University of Edinburgh,



In January 2019, an exhibition project to which Sarah Guérin has been contributing since 2012, "Caravans of Gold, Fragments in Time" opened at Northwestern's Block Museum of Art. Examining trans-Saharan trade in the Middle Ages, it included exceptional loans from Morocco, Mali, and Nigeria, and was organized by Kathleen Bickford Berzock. With funding from the Mellon Object-Based Learning Initiative, Guérin brought her graduate seminar to see the exhibition in April, and the group spent a whole day in the galleries with Dr. Berzock, examining the objects, ranging from small archaeological fragments to monumental bronzes, and discussing the implications of the curatorial practices deployed in the show. The exhibition has a second US venue at the Smithsonian's National Museum for African Art, from April through November 2020.

SARAH GUÉRIN

A second highlight of 2019 for Guérin was a trip to Japan as part of the European Research Council funded group, Global Horizons, organized by Professor Beate Fricke at the University of Berne. Led by Professor Kristopher Kersey from UCLA, the group, whose interests stretch from Pre-Columbian Americas to the Silk Road, traveled to Japanese sites from the Nara to the Heian periods, eighth through twelfth centuries, including the Kumano pilgrimage routes enormously popular with the imperial court in the twelfth century.

David Young Kim's article "Points on a Field: Gentile da Fabriano and Gold Ground" appeared in the *Journal of Early Modern History* in Spring 2019. He also delivered lectures on the Northern Italian painter Giovanni Battista Moroni at the College Art Association, the Institute of Advanced Study, and the Frick Collection. In Summer 2019 he was Visiting Scholar at the Biblioteca Hertziana, Max Planck Institute and July he began writing and co-directing an essay on Giovanni Bellini entitled *The Desert and the Lagoon* (currently in post-production). In September at CIHA (Comité International d'Histoire de l'Art) in Florence, he gave a talk on the seventeenth-century Jesuit theologian and preacher Antonio Vieira and his imagination of the antipodes and the underworld. He is on sabbatical in 2019-20 as the Robert Lehman Fellow at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies, where he hopes to make substantial progress on his book manuscript on grounds and backgrounds in Renaissance painting. He was thrilled to have been promoted in Spring 2019 to the rank of Associate Professor and looks forward to many years at Penn.

DAVID YOUNG KIM



Ann Kuttner spent the last year finishing two commissioned articles, and hopes to see their collaborative volumes heading into press in 2020: one on the evidence for Late Antique micro-identities supplied by sculptural re-use around the Roman Empire, and another on connections between Augustus's Ara Pacis and the monuments of the Hellenistic and Roman domain of Pergamon. Moving with pleasure into the twentieth century, she has started to work, at the invitation of the Center for Italian Modern Art, on a presentation in Spring 2020 for its exhibition "Marino Marini: Arcadian Nudes," October 17, 2019-June 13, 2020.

ANN KUTTNER

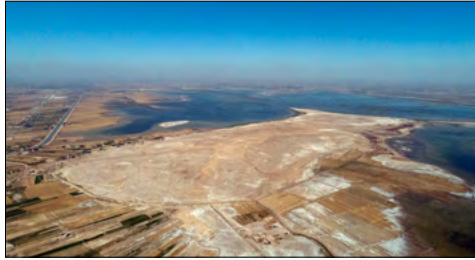
In Spring 2019 she shared in the great grief of several Penn communities of students and faculty at the sudden death of AAMW graduate student Maurice Harton, a greatly admirable thinker and charismatic person whom she had the honor of teaching and advising after he came to Penn with an MA from UT Austin. His communities came together again in Fall 2019 for a special memorial AAMW colloquium in his honor, presented by his MA advisor at Austin, Penelope Davies, with Maurice's family members present to hear the tribute.



While on leave in Spring 2019, Michael Leja brought his book on the *Flood of Pictures* nearly to completion. His rapid progress towards a conclusion came to an abrupt halt when his term as Department Chair began in Summer 2019, but he has hopes of wrapping it up when the chaos of the academic year subsides. The survey volume that he co-authored with John Davis, titled *American Art 1760 to 2000, Primary Sources*, has been moving through the publication process and is due to appear in English in early 2020 from University of Chicago Press (print version) and Yale University Press (digital). During the year he presented lectures at the Athens Institute in Greece, the Annual Conference of the Association for Art History in Brighton (UK), Reynolda House in Winston-Salem, NC, the Smithsonian's Archives of American Art in Washington DC, the Rochester Institute of Technology, and at Penn and the PMA in the "Romantic Prints on the Move" symposium.

MICHAEL LEJA

FACULTY UPDATES



Holly Pittman was active on a number of fronts in 2019. Most significantly, she led a Penn Museum/University of Cambridge team to restart excavations at the site of Lagash in southern Iraq. Having worked for more than a decade on publishing the final reports from earlier excavations at the site, Pittman was granted a five year permit in 2018 by the Iraqi State Board of Antiquities and Heritage. She plans to return with an expanded team and research agenda in Spring 2020. In addition, she taught a new class on the "Origins of Art/Origins of Writing" with museum curator and Mayan specialist, Simon Martin. In that effort they compared art and writing from ancient Egypt, Mesopotamia, China, and the Maya. In Summer 2019, she delivered a joint paper with Stephen Tinney at the plenary session of the 66th meeting of the Rencontre Assyriologique in Paris, interpreting the unique imagery preserved on a seal impression rediscovered in the basement of the Penn Museum from the early excavations at Nippur. Four articles were submitted for publication and two appeared in print.

HOLLY PITTMAN

meeting of the Rencontre Assyriologique in Paris, interpreting the unique imagery preserved on a seal impression rediscovered in the basement of the Penn Museum from the early excavations at Nippur. Four articles were submitted for publication and two appeared in print.

Karen Redrobe continues to direct the Wolf Humanities Center, presenting public programs and leading a research seminar (<https://wolfhumanities.upenn.edu/events/current>). In September 2019, the Wolf Center collaborated with the Penn Museum to install Professor Jason de León's pop-up exhibition "Hostile Terrain 94," a participatory art project about the US's Prevention Through Deterrence policy that brought hundreds of people from the city to the Penn Museum (<https://penntoday.upenn.edu/news/memory-lives-lost-crossing-border>). Redrobe received a Provost's Diversity Fund Award to support American Sign Language interpretation of Wolf public Difference in Diverse Communities Grant" and Media Pedagogy project conducted with Elizabeth Giorgis (Addis Ababa University),

Sign Language interpretation of Wolf public Difference in Diverse Communities Grant" and Media Pedagogy project conducted with Elizabeth Giorgis (Addis Ababa University),

She gave a lecture in Rutgers University's "Interdisciplinary Topics in East Asia: Understanding Asian Community" Distinguished Lecture Series. And her co-edited book project with Jeff Scheible (King's College, London), *Deep Mediations*, is now under contract with University of Minnesota Press.

KAREN REDROBE

events, and a \$100,000 SAS "Making a to support a collaborative African Film Professors Dagmawi Woubshet (Penn), and Louis Massiah (Scribe Video Center).



The Gordion Excavation Project in west central Turkey was conducted for nearly eleven weeks under the direction of Brian Rose. The conservation of the ninth-century BCE East Citadel Gate was successfully completed. Excavation next to a sixth-century BCE building with colorful floor mosaics yielded approximately 2,500 pounds of painted architectural terracottas that had fallen during the Persian attack on the citadel ca. 540 BCE. Nearby were sizable pieces fashioned of iron and bronze scales. The armor probably belonged to the city who would have worn it during the Persian attack. The most exciting project involved a collaboration with the Museum of Anatolian Civilizations in Ankara

BRIAN ROSE

of an armor corselet a Lydian defender of exciting project involved

the excavation of one of the largest burial mounds at Gordion, dating to the eighth century BCE. The finds from the wooden tomb chamber include twenty bronze fibulae (clothing pins), several bronze drinking bowls, and hundreds of amber beads. Within the chamber were a woman approximately twenty-five years old and an eight- or nine-year-old child. Altogether, the finds supply yet another example of elite display during the period of Gordion's greatest wealth and power.

FACULTY UPDATES

In October 2019, Gwendolyn DuBois Shaw was honored with the Penn Alumni Association's Faculty Award of Merit, which she received at Homecoming. The award followed a busy year spent working with students to mount the exhibition "Soy Cuba: The Contemporary Landscapes of Roger Toledo" at Penn's Arthur Ross Gallery. Shaw also partnered with the Barnes Foundation to curate

Americans," a collection Collection in Miami, FL.

that show, detailing the

impact on the contemporary art world, was featured on ARTNews.com. Professor Shaw is spending the 2019-20 academic

year on leave from Penn in order to serve as Senior Historian and Director of Research, Publications, and Scholarly Programs at the Smithsonian's National Portrait Gallery. At NPG, she is curating "Every Eye is Upon Me: First Ladies of the United States," which will open in November 2020, just a week after the general election. The research for this show has taken her to the National First Ladies Library in Canton, OH, the U. S. State Department, and the White House.

GWENDOLYN DUBOIS SHAW

the tenth anniversary installation of "30 of work drawn from the Rubell Family An excerpt from her catalog essay for exhibition's profound and wide-ranging



Kaja Silverman is currently working on a book about the gradual development in the period between 1839 and 1905 of a photographic picture that is double sided, like *Las Meninas*, and that also resembles this painting in another way: it makes room for all three members of what Silverman calls the "pictorial trinity:" author, beholder, and sitter. Silverman has been talking with Lebanese artist Walid Raad about the issues at the heart of this project for many years now. These conversations often begin with a quotation, set of images, or short slideshow from *Meninas* is also the sun around of "spinoff" works, some solo, and of these collaborations was a

KAJA SILVERMAN

Silverman, and lead to "answering" images from Raad; and *Las* which they revolve. These exchanges have generated a number some collaborative in nature. The most recent (and exciting) lecture performance at the Stedelijk Museum in Amsterdam in

October 2019, called "A Museum With Walls." The context for this performance—which was made up entirely of beginnings—was a major show of Raad's work, and almost every piece in the show was also shaped in some way by the exchange between Silverman and him.

Mantha Zarmakoupi spent her summer in Europe, conducting fieldwork and library research for her projects. In May and June, she continued her underwater survey projects around the islands of Delos and Levitha (Aegean), joined by graduate students James Gross and Williams Pedrick. Both projects form part of her research on Delos and its maritime networks in the Aegean and beyond. She then spent a month in Rome, funded by a Salvatori Award from the Penn Center for Italian Studies, to conduct research on her book on Roman

recovered from in the context of the third and final

MANTHA ZARMAKOUPI

landscapes. In August, she studied two fifth-century BCE capitals the harbor of Paros (Aegean) with Penn junior Zahra Elhanbaly a PURM award. She also co-organized with Simon Richards Delos Network workshop in England and is preparing an edited

volume with selected workshop papers. Zarmakoupi participated in two Getty "Connecting Art Histories" Traveling Seminars, "The Many Lives of Ancient Monuments" and "Beyond the Northern Aegean," and traveled with them to Northern Greece, Bulgaria, and Southeast Turkey. Finally, the Massive Open Online Course (MOOC) "Discovering Greek & Roman Cities," which she co-created with colleagues from five European universities, launched in September.



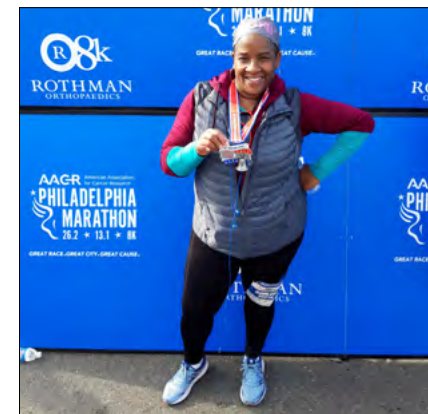
Top Right: In the Kogod Courtyard of the Donald W. Reynolds Center for American Art and Portraiture with past and present graduate students. From Left to Right: Charlotte Ickes, PhD'16; Lee Ann Custer, PhD Candidate; Gwendolyn DuBois Shaw; Lacey Baradel, MA'10, PhD'14; Jill Vaum Rothschild, PhD Candidate. Middle Left: Kaja Silverman at Stedelijk Museum Amsterdam, 2019. Photo by LNDW Studio. Bottom Right: Mantha Zarmakoupi conducts underwater survey in Levitha (Aegean, Greece).

STAFF



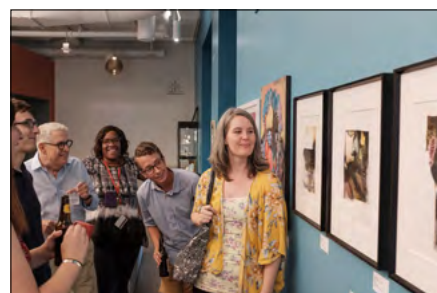
In February 2016, Darlene Jackson, Administrative and Graduate Coordinator in the History of Art Department, joined an amazing run group, Black Girls Run (BGR). This group is the Philadelphia chapter of a national group that encourages women to make healthy living a priority and that caters to both new and experienced runners. On Saturday, November 23, 2019, Jackson accomplished one goal she had never before imagined she could do, by running her first half marathon. As she ran a total of 13.1 miles through the streets of Philadelphia, her excitement grew as she approached the finish line. Words can not express how this run has changed her life. SHE IS NOW A HALF MARATHONER!!!

DARLENE JACKSON



Nick Marziani, IT Support Specialist for the School of Arts & Sciences, did some interesting things with computers in 2019. He wrote software that transformed raw data from Qualtrics surveys into custom documents and reports, a system several groups in the School of Arts & Sciences used to replace cumbersome paper documents. In his free time, every few years for the last approximately fifteen to more than eighty thanks to the diligent, sensitive work of his partner, Mandy.

NICK MARZIANI



Libby Saylor, Program and Undergraduate Coordinator in the History of Art Department, enjoyed a full year in 2019. She was asked to present at the SAS Social Media Leadership Group meeting to share with colleagues her marked success with developing, managing, and growing the department's social media platforms. As an avid Philly sports fan, she attended Flyers and Phillies games throughout the year and continues to root at home on a weekly (if not nightly) basis. Another annual tradition (since 1990!) is attending the US Open Tennis Championship in NYC, joined by her father and twin sister; all tennis players. As a working artist, Saylor created a new series of collages through spring and summer of 2019 and completely revamped her portfolio website (www.thegoddessattainable.com). Her collages received an enthusiastic response from the art world and were featured in multiple group exhibitions, including: "Artists Among Us" at Quorum in Philadelphia; "Be. Long. I Like Your Work" at Dutoit Gallery in Dayton, OH; and "215 | 610 CONTEMPORARY" at Delaware County Community College, Juried by Jodi Throckmorton, Curator of Contemporary Art, PAFA. Saylor also celebrated turning 40 on September 19, 2019.

LIBBY SAYLOR

In April 2019 the Cinema and Media Studies Program organized "Evolutions in Cinema and Media Studies," a symposium in honor of the retirement of Timothy Corrigan, Professor of English, Cinema and Media Studies, and History of Art. Corrigan came to Penn in 2013 and founded the Cinema and Media Studies major the following year. At the event, speakers included colleagues, students, and friends from many stages of Professor Corrigan's career. The speakers reminisced about his days as a student in Paris, when he was part of a group of scholars who went on to develop the field of Cinema and Media Studies. They discussed the impact of his many books and articles, including his influential 1991 book *A Cinema Without Walls*, and his many textbooks and monographs. The speakers also presented their own recent scholarship, reflecting Corrigan's many academic interests from the adaptation of literary works to the essay film. Although Professor Corrigan has been traveling non-stop since the symposium, he will be back to teach a graduate course in Spring 2020 and plans to teach one of the introductory film lecture courses for the next few years.

TIM CORRIGAN



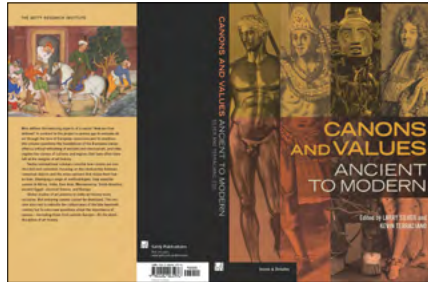
Renata Holod is focusing on her various research projects. In *Journey to the City: A Companion to the Middle East Galleries at the Penn Museum* (University of Pennsylvania Press, 2019), is chapter 11, "Islamic and Persianate City," and shorter articles, "Writing and Papermaking Technologies," "Chal Tarkhan, An Estate on the Rayy Plain," "Lusterware," "Stonepaste," with M. Falsetano, and "A 'Figured Cloth of Gold': Isfahan and Global Trade" with M. Ferrari. Connected to the last is an article with M. Ferrari, "Safavid Study" in the annual *Muqarnas*. It investigates the velvets, and the role of which brought them from Persia to European markets. In a volume culture of Rayy, the Parthian to early thirteenth-century city and region appears in an article, "What's in a Name? Signature or Keeping Count? On Craft Practices at Rayy" with University of Edinburgh Press. The Jerba Survey Project continues to produce interim studies, for example: Renata Holod and Tarek Kahlaoui, "Guarding a Well-Ordered Space on a Mediterranean Island," in A. A. Eger, ed. *The Archaeology of Medieval Islamic Frontiers from the Mediterranean to the Caspian* (University of Colorado Press, 2019).

RENATA HOLOD

Bob Ousterhout still has a hard time believing he is retired. In Spring 2019, he co-taught a seminar "Art and Cultural Exchange in the Medieval Mediterranean System," with his colleague Sarah Guérin, and in Spring 2020, he will co-teach a seminar with Ivan Drpić on "The Chora Monastery and the World of Late Byzantium." He also continues to direct the summer field school "Cappadocia in Context" for Koç University (Turkey) and continues to write and publish. His monumental doorstopper of a book *of Byzantium and Neighboring Lands* (Oxford University Press / Onassis Foundation, 2019) appeared in September, with a celebratory book discussion devoted to the book at the annual Byzantine Studies Conference in Madison, WI, and a book tour to three West Coast universities. The Turkish translation of his 2017 book *Visualizing Community: Art, Material Culture, and Settlement in Byzantine Cappadocia* (Koç University Press, 2019) also appeared in Fall 2019, as well as a co-edited volume, *Piroska and the Pantokrator*, ed. with M. Sághy (Central European University Press, 2019). Another co-edited volume, *The Holy Apostles: A Lost Monument, a Forgotten Project, and the Presentness of the Past*, ed. with M. Mullett (Dumbarton Oaks Symposia and Colloquia, Washington, DC, in press) is due in Spring 2020. He continues to deliver invited lectures on three continents.

BOB OUSTERHOUT





Larry Silver has been busy in retirement. Since 2018 several books and articles have appeared. Two of them focus on Rembrandt: *Rembrandt and the Divine* (Peeters, 2018); and a more popular overview, *Rembrandt's Holland* (Reaktion, 2018). An introduction and an essay appeared in *and Values* (Getty, 2019). A small added to the Phoebus Foundation as *Mondeken toe* ("Keep Your Mouth Shut") from Phoebus, in Dutch translation. In addition to departmental activities, Silver has actively participated in Penn Alumni Travel, visiting Australia/New Zealand in 2019 and Morocco in early 2020. Back in Philadelphia, he is busy with the Philadelphia Museum of Art, cataloguing old master paintings for their online catalogue. During the big Maximilian I year of 2019, Silver also participated in two major exhibitions: "The Last Knight" (Metropolitan Museum) and "Maximilianus. Die Kunst des Kaisers" (Schloss Tirol). So "retirement" might be a formal condition, but it is hardly a limitation to continuing growth through research, scholarship, and travel.

LARRY SILVER

his co-edited volume (with Kevin Terracino), *Canons* focus volume on the Quinten Massys *Fool* (ca. 1530), collection in Antwerp, and also appeared in 2019, "Shut") from Phoebus, in Dutch translation. In addition

Olga Chrzanowska | Lodz University of Technology, Poland

August 21, 2019 - May 21, 2020

"Changing Attitudes Towards Architectural History in the Mid-Twentieth Century in the United States of America: A Comparative Study of the Architects Louis I. Kahn and Robert Venturi"

Sponsored by David Brownlee

Stefan Feuser | Christian-Albrechts-Universität zu Kiel, Germany

April 1, 2019 - December 31, 2019

"A History of the Littoral in the Ancient Mediterranean"

Sponsored by Mantha Zarmakoupi

Lucie Grandjean | Université Paris Nanterre

January 1, 2019 - May 31, 2019

"Nineteenth-century Panorama Paintings of the American Continent"

Sponsored by Michael Leja

Hilda Groen | Utrecht University, Netherlands

August 15, 2019 - December 24, 2019

"The Global Connections of Early Modern Dutch Art"

Sponsored by Shira Brisman

VISITING SCHOLARS

David Miseteli | University of Basel, Switzerland

August 1, 2018 - January 31, 2019

"Expression, Decoration, and Subjectivity in Vincent van Gogh"

Sponsored by Andre Dombrowski

Li (Laura) Shu | Chinese-ASEAN Art College of Chengdu University

August 1, 2019 - July 31, 2020

Researching contemporary Indian and Indian diaspora women filmmakers

Sponsored by Karen Redrobe

Mengyu Zhang | University of China, Beijing

September 1, 2017 - March 1, 2019

"The Study of the Interdisciplinary Development of Animation in the Context of New Media"

Sponsored by Karen Redrobe

HISTORY OF ART MENTORS FUND

RICHARD HYMAN GIFT: LESSONS FROM ART CONSERVATION AND MATERIAL ANALYSIS

In honor of Frederick Hartt, History of Art alumnus Richard Hyman has provided funds to enable Penn students to "get their hands dirty," that is, to learn the value of material and technical analysis of art objects. He quotes the writer Alan Bennett to describe his experience with Professor Hartt: "I was supervised by someone whose passion for his subject, his care for his pupils and moral rigour I have never forgotten and whose example has stayed with me all my life." Continuing in his own words, "Sixty years on, in the Brancacci or Scrovegni Chapel, I hear Frederick Hartt talking to me. A teacher could wish no better tribute than that. I thank him and Penn for enriching my life."

Professor Shira Brisman was the first to take advantage of the opportunity provided by Mr. Hyman's gift. In October 2019, she invited Dr. Maryan Ainsworth, Curator of European Paintings at the Metropolitan Museum of Art, to present a lecture to the History of Art community, as well as conservators at the Philadelphia Museum of Art, on the latest results from technical analysis of two panels by Jan van Eyck. The research of Dr. Ainsworth and her team have led to the conclusion that the panels were not initially a diptych, but may have served as doors to a tabernacle or reliquary shrine. In November, Brisman took students in her "Northern Renaissance" class to the Metropolitan Museum in New York to take a closer look at the van Eyck panels and to view other works discussed over the semester, such as Bruegel's *Harvesters*, Petrus Christus's *Goldsmith*, and, at the Cloisters, Robert Campin's *Mérode Altarpiece*.



MAKE A GIFT

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. We thank you for your contribution in appreciation of our esteemed Standing Faculty and Faculty Emeriti.

Visit www.sas.upenn.edu/arhistory/gift to make a gift online or by mail.

Top Right: Undergraduates examine Jan van Eyck's panels at the Metropolitan Museum of Art. Bottom Left: Faculty Emeriti in the History of Art Department. Top Row, Left to Right: Renata Holod, Bob Ousterhout, John McCoubrey, Cecil Lee Striker. Middle Row, Left to Right: Christine Poggi, Elizabeth Johns, Larry Silver. Bottom Row, Left to Right: Malcolm Campbell, Lothar Haselberger, Michael Meister, Frederick Hartt.

GRADUATE STUDENT UPDATES



Anastasia Amrhein has been working as a Guest Curator at the Institute for the Study of the Ancient World at NYU on an exhibition inspired by her dissertation project. Entitled "A Wonder to Behold: Craftsmanship and the Creation of Babylon's Ishtar Gate," the exhibition is on view November 6, 2019-May 24, 2020. With loans from the Penn Museum, the Vorderasiatisches Museum, the Metropolitan Museum of Art, the Louvre, and the British Museum, among others, this exhibition deconstructs the iconic Ishtar Gate (commissioned by king Nebuchadnezzar II, r. 604-562 BCE) through a presentation of the archaeological fragments that inspired and guided the monument's modern reconstructions, and offers a closer look at the materials and artistic processes that rendered the original structure a source of "wonder" and divine protection in antiquity.

ANASTASIA AMRHEIN

Robyn Barrow advanced to PhD candidacy in September 2019. In the spring, her manuscript pop-up exhibition "Mapping Identity: Geography, Genealogy and Formulating the Self" was featured at the annual meeting of the Medieval Academy of America. She undertook a preliminary research trip to Scandinavia over the summer. Traveling through Sweden, Finland, Norway, and Denmark, she visited medieval objects and churches after six weeks of Swedish language study. Her trip concluded with a presentation at an international conference held in Stockholm. Now in her final term of coursework, Barrow is expanding her research to include her minor field of Historic Inuit Art.

ROBYN BARROW



Juliana Rowen Barton, supported by the Mellon H+U+D Initiative and the McCoubrey-Campbell Travel Fund, spent the year completing her dissertation, which she will defend in Spring 2020. She represented Penn at the annual IFA-Frick Symposium, where she shared a chapter of her dissertation. As the Research Assistant for the Center for the topic "Stuff," she co-organized a symposium that brought scholars, curators, conservators, and artists from around the country to Penn. In addition to the dissertation, Barton was a member of the curatorial team for "Designs for Different Futures," a provocative presentation of contemporary design at the Philadelphia Museum of Art.

JULIANA ROWEN BARTON

Petra Creamer was awarded a Dissertation Research Fellowship and a GAPSA-Provost Summer Fellowship Ancient History graduate program to create a digital 3D model of Hellenistic Athens. In 2019-20 she gave invited talks in Berlin and a co-author on an article, Gröningen, and presented at conferences in London, Brussels, San Diego, and Washington, DC. Creamer was "Collaborative Approaches to Archaeology Programming and the Increase of Digital Literacy among Archaeology Students," in *Open Archaeology*. In 2019 she became an Associate Director of the Erbil Plain Archaeological Survey in Iraqi Kurdistan. She was the Center for Ancient Studies Graduate Fellow in 2019-20.

PETRA CREAMER

with a colleague from the invited talks in Berlin and a co-author on an article,

Lee Ann Custer is currently the Douglass Foundation Predoctoral Fellow at the Smithsonian American Art Museum in Washington, DC, where she is at work on her dissertation, *Space in New York, 1890-1930*. She is building short-term fellow at both the Georgia O'Keeffe Public Library in New York City. Custer also Dumbarton Oaks in May as a participant in a graduate seminar on urban landscapes.

LEE ANN CUSTER

"Urban Voids: Picturing Light, Air, and Negative on research completed this summer as a Museum in Santa Fe, and the New York enjoyed spending three weeks at Harvard's



Ryan Eisenman, a second-year PhD student, participated in the Spring 2019 Mellon seminar taught by Sarah Guérin and Bob Ousterhout in conjunction with the exhibition "Caravans of Gold, Fragments in Time." He then spent the summer abroad, first at the Centre for Medieval Studies (Toronto) as a Level One Medieval Latin student; France for preliminary research on a dissertation enamels in the twelfth and thirteenth centuries. (Chichester), where he learned and practiced academic year, Eisenman is a co-coordinator of Medievalists@Penn (M@P), an interdisciplinary graduate reading group.

RYAN EISENMAN

next, he visited major sites and collections in England and exploring the production and consumption of Limoges He also attended a short course at West Dean College historic enameling techniques. During the 2019-20

Elisa Galardi spent the greater part of her 2019 summer traveling in Turkey and Greece. She attended the Cappadocia in Context Summer Program run by Bob Ousterhout and Tolga Uyar monuments (mostly à Byzance," organized Byzantine heritage in helpful for a current project on a Byzantine ivory casket.

ELISA GALARDI

(Nevşehir Hacı Bektaş University). The program gave her the chance to discover the wonderful landscape and rock-cut churches) of central Turkey. After a week in Istanbul, Galardi attended the Summer School "Les réseaux by Professor Paolo Odorico (EHESS) in Thessaloniki, Greece, and from there pursued her exploration of the the cities of Athens and Mystras. These travels allowed her to think more about her dissertation topic and were

Stephanie Gibson is a fourth-year PhD student in the History of Art Department. In Fall 2019 she was awarded the position of Graduate Researcher at Penn's Monument Lab. She studies and collective memory. Her dissertation looks varied ways architects and other designers have representing and repairing the trauma and loss work at conferences including the Fifth Annual Wollesen Memorial Graduate Symposium, "The Art of Passage: Transnational Encounters and the Convergence of Cultures," at the University of Toronto. In Spring 2020, her paper "The Same But Not Quite: An Exploration of the Mythology and Mimicry of the Bermudian Gombey Costume" was published in the University of Toronto art journal, *Contraposto*.

STEPHANIE GIBSON

architecture and how it shapes national identities at monuments of the Black Atlantic to study the responded to the large and important challenges of suffered by these communities. She presented her



Kendra Grimmatt continued working on her dissertation, "Grappling with Hercules: Masculinity and the Heroic Male Nude in Rubens's Time," as the Belgian American Educational During her year-long residence in Antwerp, Rubens's Masculine Image and his Drunken conference of the Seventeenth Century Study submitted the paper, which features material from her first chapter, for publication in their annual journal *Jaarboek Zeventiende Eeuw*.

KENDRA GRIMMETT

Foundation (B.A.E.F.) Rubenianum Fellow, 2018-19. Belgium, Grimmatt presented, "A Virtuous Man: Hercules," at the University of Antwerp at the annual Group (Werkgroep de Zeventiende Eeuw). She then

Jeffrey Katzin continues to work on his dissertation, focusing on abstract photography in general and Alvin Langdon Coburn's "Vortographs" of 1916-17 in particular. He presented portions of his research at Queen's University in Ontario in February, and at Penn's History of Art Colloquium in March. In April he participated in a panel on Adolph Gottlieb's career in painting (the subject of his MA thesis) at Pace Gallery in New York. Having returned to his hometown of Cleveland, OH, Katzin now makes a southerly commute to serve as Curatorial Fellow at the Akron Art Museum.

JEFFREY KATZIN



Isabelle Lynch co-organized "Soy Cuba/ I am Cuba: The Contemporary Landscapes of Roger Toledo Bueno" in Spring 2019 at the Arthur Ross Gallery as part of a curatorial seminar taught by Professor Kino to organize a screening of a well as a screening of works by Penn at the First Forum 2019 Graduate Beyond" at USC. She is currently a spotlight lecturer at the Philadelphia Museum of Art.

ISABELLE LYNCH

Gwendolyn DuBois Shaw. In April, she worked in conjunction with Philadelphia video collective Lino Warhol film in its original 16mm format. She also co-organized a day-long performance series as MFA students with the Incubation Series. She traveled to Los Angeles in October to present a paper at the Student Conference "Constellations: Connections, Disruptions, and Imaginations in Cinema and Beyond" at USC.



Ramey Mize, a fourth-year graduate student, advanced to ABD status in Spring 2019 and is now at work on her dissertation, tentatively titled "War and Witness in American Visual Culture, 1860-1900." In the spring of 2019, she received both the Dean's Scholar Award and Teaching, as well as a Resident Research Fellowship in Cody, WY. Over the summer, she served as the the Philadelphia Museum of Art and curated the by American Painter-Etchers" at the Pennsylvania Academy of the Fine Art (PAFA). Also at PAFA, she served as the Curatorial Assistant to Anna O. Marley for the exhibition, "From the Schuylkill to the Hudson: Landscapes of the Early American Republic," and wrote an essay in the catalogue entitled "Landscape's Expressive Eye: The Shifting Symbolism of Waterways in Early American Print Culture."

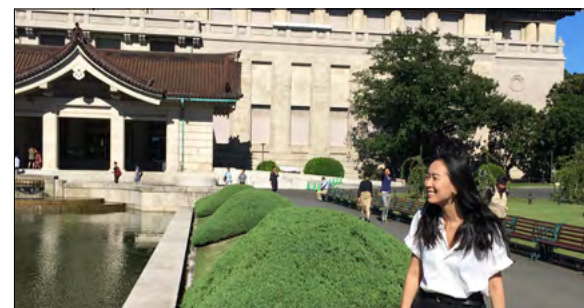
RAMEY MIZE

the Dean's Award for Distinguished at the Buffalo Bill Center of the West Andrew W. Mellon Summer Fellow at exhibition "Etch & Flow: Waterscapes

Serena Qiu is the Carl Zigrosser Fellow in the Prints, Drawings, and Photography Department of the Philadelphia Museum of Art in her sixth year as PhD Candidate in the History of Art Department. In Spring 2019, she presented dissertation research Japanese archaeological watercolors at the and at the Midwest Art History Society Cincinnati, OH. During Fall 2019, she Taiwan to research Japanese oil painting with a Terra Foundation travel grant. In addition to writing reviews for *Art in America* and *Artforum*, she has a forthcoming essay in the online catalogue of "Whistler in Watercolor" at the Freer | Sackler.

SERENA QIU

on nineteenth-century departmental colloquium Annual Conference in traveled to Japan and



GRADUATE STUDENT UPDATES



Janelle Sadarananda, a sixth-year PhD student, returned to Philadelphia in Fall 2019 after completing the 2018-19 academic year as a member of the American School of Classical Studies at Athens. While in Greece, she visited archaeological sites and sites of geological interest. During Summer Eastern Boeotia Archaeological Project, dissertation on clay sources and pottery She traveled to the Ure Museum at the to study Boeotian pottery in its collection. Her research continues at Penn's Center for the Analysis of Archaeological Materials (CAAM) with a petrographic analysis of pottery from Eleon.

JANELLE SADARANANDA

2019, as a staff member of the she collected data for her production at the site of Eleon. University of Reading in the UK

Tyler Shine is a second-year PhD student studying modern/contemporary art with a focus on the history of photography and time-based media. In Spring 2019 he co-curated with fellow art history graduate student Lauren Downing the exhibition "Moving In" (February 8-March 8) at FJORD as part of the Incubation Series. During a weeklong workshop organized by the Penn Museum for graduate careers. In Fall 2019, he was invited to lead the first gallery conversation new public program "object(ive)." Currently, he is working on a paper Rendering Photography's Memory in a Different Key," which he will present at Northwestern University's Art History Graduate Symposium in Spring 2020.

TYLER SHINE

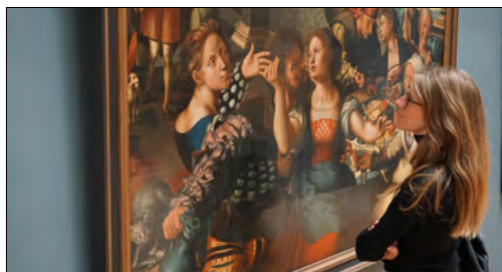
the summer, he participated in students interested in museum for the Arthur Ross Gallery's titled "Slow Fade to Black:



While continuing dissertation research and writing, Miriam Stanton finished her term as the 2018-19 Andrew W. Mellon Graduate Fellow at the Philadelphia Museum of Art. There she worked on an the project galleries, and awarded a grant to be International Congress in

MIRIAM STANTON

interdepartmental team to plan a reinstallation of the nineteenth-century European collections, curated one of assisted with American Art department acquisitions. She also conducted dissertation research in Paris, and was a PhD student representative from the United States at the Comité International d'Histoire de l'Art (CIHA) Florence, Italy. Stanton is now serving as the 2019-20 Sachs Fellow in Contemporary Art.



Anna-Claire Stinebring, a fifth-year PhD student, remains based in Amsterdam for a second year at the Rijksmuseum as the Dr. Anton C.R. Dreesmann Fellow, continuing her dissertation research on the sixteenth-century Antwerp painter Jan Sanders her colloquium entitled "Strange Paintings." Other based research travel in Europe, working closely with Rijksmuseum curators and conservators, and teaching in the Rijksmuseum galleries.

ANNA-CLAIRE STINEBRING

van Hemessen. In Fall 2019 Stinebring gave to the Penn History of Art Department, Conversions: Jan van Hemessen's Hybrid highlights of the year include ongoing object-

GRADUATE STUDENT UPDATES

Last year, Jill Vaum Rothschild held the Patricia and Phillip Frost Predoctoral Fellowship at the Smithsonian American Art Museum in Washington, DC. She delivered a gallery talk and wrote a blog post discussing SAAM's *Sunday Morning* (ca. 1877) by Thomas Waterman Wood, an artist featured in her dissertation on African American freedom in antebellum portraiture. She traveled throughout New York state conducting research on free black musicians painted by William Sidney Mount. Rothschild was awarded a Luce/ ACLS Dissertation Fellowship in American Art for the 2019-20 year and a short-term research fellowship at Mount Vernon. She was also selected to present an article manuscript of material drawn from this project to a panel of scholars at the National Portrait Gallery's inaugural Scholar's Day.

JILL VAUM ROTHSCILD



Hilary R. Whitham completed her first year as a Leonard A. Lauder Fellow in Modern Art at the Metropolitan Museum of Art, conducting research in Paris and Vienna, and completing two chapters of her dissertation. Her contribution to the panel "Dada Studies as Countercultural Practice" at the 107th Annual College Art Association Conference is forthcoming in an edited volume. Whitham's essays on Nancy Cunard, Carl Einstein, and Kiki de Montparnasse—among others—were published on the Leonard A. Lauder Research Center's Historic Index of Collectors and Dealers of Cubism. She also participated in the scholars evening organized by the Museum of Modern Art in conjunction with the exhibition "Joan Miró: Birth of the World," and assisted in organizing a private scholars workshop at the Lauder Center focused on the role of colonialism in the works of European avant-garde artists.

HILARY R. WHITHAM

During the 2018-19 academic year, Rachel Wise held the Carl Zigrosser Fellowship in the Prints, Drawings, and Photographs Department at the Philadelphia Museum of Art, where she catalogued early modern Flemish works on paper. In Summer 2019, she taught ARTH 102, "Renaissance to Contemporary: Introduction to Western Art: 1400 to Now", (now titled "World Art: 1400 to Now"), and then was funded by the History of Art Department to travel to Bern, London, Amsterdam, and Madrid to research tapestries and damask weavings for her dissertation chapter on textiles. She recently presented her research on Dutch Revolt medals at the Sixteenth Century Conference in St. Louis, MO. She is delighted to be serving as a history of art graduate fellow for the Center for Teaching and Learning at Penn, where she has organized teaching workshops for history of art graduate students.

RACHEL WISE



Top Right: Jill Vaum Rothschild and Lee Ann Custer at Bandelier National Monument in Los Alamos, NM. Middle Left: Hilary Whitham examining the glass negatives at the Société française de photographie, which holds the only extant images of the 1930 exhibition of African and Oceanic art organized by Dada founder Tristan Tzara at the Théâtre Pigalle, Paris. Bottom Right: Rachel Wise examining damask weavings in the home of a private collector in Delft.

GRADUATE STUDENT AWARDS/HONORS

Andrew W. Mellon Graduate Fellow, Philadelphia Museum of Art | Miriam Stanton (2018-19), Alisa Chiles (2019-20)
Betancourt Fellowship For Research in Aegean Prehistory | Olivia Hayden
Carl Ziegler Fellowship in the Prints, Drawings, and Photography Department, Philadelphia Museum of Art | Serena Qiu
Center for Ancient Studies Graduate Fellow for 2019-20 | Petra Creamer
Charles D. Cuttler Student Travel Grant, Midwest Art History Society | Serena Qiu
Charles Williams Graduate Fellowships, School of Arts and Sciences, University of Pennsylvania | Ryan Eisenman, Emily French, Elisa Galardi, Reed Goodman, Brigitte Keslinke, Elliot Mackin, James Miller, John Sigmier, Mark Van Horn
Curatorial Fellowship, Akron Art Museum, 2019-20 | Jeffrey Katzin
Dean's Award for Distinguished Teaching by Graduate Students | Ramey Mize
Dean's Scholar Award | Ramey Mize
Dean's Travel Subvention, School of Arts and Sciences, University of Pennsylvania | Serena Qiu
Dissertation Completion Fellowship, School of Arts and Sciences, University of Pennsylvania | Lindsay Grant, Olivia Hayden
Dissertation Research Fellowship, School of Arts and Sciences, University of Pennsylvania | Petra Creamer, Emily French, Serena Qiu, Janelle Sadarananda, James Shackelford
Douglass Foundation Predoctoral Fellowship, Smithsonian American Art Museum, 2019-20 | Lee Ann Custer
Dr. Anton C.R. Dreesmann Fellowship, Rijksmuseum, 2018-20 | Anna-Claire Stinebring
FLAS (Foreign Language and Area Studies) Fellowship, US Department of Education | Katherine Burge, James Gross
GAPSA-Provost Award For Interdisciplinary Innovation, University of Pennsylvania | Petra Creamer
Georgia O'Keeffe Museum Academic Fellowship, Georgia O'Keeffe Museum | Lee Ann Custer
Goldman Research Travel Fellowship | Elisa Galardi, Jeffrey Katzin, Sunghoon Lee
Latner Travel Grant | Ramey Mize, Anna-Claire Stinebring, Tamir Williams, Rachel Wise, Tim Zhang
Leonard A. Lauder Fellowship in Modern Art, The Metropolitan Museum of Art, 2018-20 | Hilary Whitham
Luce/ACLS Dissertation Fellowship in American Art, 2019-20 | Jill Vaum Rothschild
McCoubrey-Campbell Travel Grant | Naoko Adachi, Robyn Barrow, Juliana Rowen Barton, Ryan Eisenman, Miriam Stanton
Mellon Humanities + Urbanism + Design (H+U+D) Research Grant | Juliana Rowen Barton, Serena Qiu
National Committee of the History of Art (NCHA) Award | Miriam Stanton
National Ocean Sciences Accelerator Mass Spectrometry (NOSAMS) Graduate Student Internship | Reed Goodman
New York Public Library Research Fellowship | Lee Ann Custer
Patricia and Phillip Frost Predoctoral Fellowship, Smithsonian American Art Museum, Washington, DC | Jill Vaum Rothschild
Penfield Dissertation Research Fellowship, 2019-20 | Janelle Sadarananda
Price Lab Andrew W. Mellon Summer Research Fellowship | Reed Goodman
Provost Summer Research Fellowship, Graduate and Professional Student Assembly (GAPSA) | Petra Creamer
Research Fellowship, Fred W. Smith National Library for the Study of George Washington at Mount Vernon, 2019-20 | Jill Vaum Rothschild

GRADUATE STUDENT AWARDS/HONORS

Resident Research Fellowship, Buffalo Bill Center of the West, Cody, WY | Ramey Mize

Rubenianum Belgian American Educational Foundation (BAEF) Fellowship, 2018-19 | Kendra Grimmert

Sachs Fellowship in Contemporary Art | Anastasia Amrhein (Spring 2019), Miriam Stanton (Fall 2019-Spring 2020)

Scholar's Day Honoree, National Portrait Gallery, 2019 | Jill Vaum Rothschild

Sylvia Brown Dissertation Research Fellowship from Penn for 2019-20 | Emily French

Terra Foundation International Research Travel Grant | Serena Qiu

PHD AND MA DEGREES

DISSERTATIONS DEFENDED

Megan Boomer | "Landscapes of Salvation: Architecture and Memory in the Latin Kingdom of Jerusalem" (S. Guérin, R. Ousterhout)

Sophie A. Crawford-Brown | "Daedala Tecta: Architectural Terracottas and Cultural Memory in Republican Italy" (B. Rose)

Roksana Filipowska | "Plasticity Against Plastic: Synthetics in the Practice, Theory, and Conservation of Art Since the 1960s" (K. Silverman)

Miranda Hausberg | "Robert Adam's Revolution in Architecture" (D. Brownlee)

Sam Holzman | "Bilingual Ionic Column Capitals: Perceptions of the Past in Greek Architecture, 6th-3rd Century BCE" (B. Rose)

Patricia Kim | "Engendering Power: Dynastic Women and Visual Culture in the Hellenistic World (4th - 1st C BCE)" (A. Kuttner, B. Rose)

Bret Langendorfer | "Assyrian Entropy: City Sieges and Cosmic Dissolution in the Palace Relief Programs" (H. Pittman)

MASTERS PAPERS

Katerina Bong | "Michelangelo's *Peducci*: Painter as Architect, Painted Architecture, and Architectural Painting" (D. Kim)

Lauren Downing | "Facing Off: Chantal Akerman's *D'Est* as Film and Installation" (K. Silverman)

Emma Lasry | "Framing Fatherhood: Berthe Morisot's Images of Paternity" (A. Dombrowski)

Isabelle Lynch | "Through the Camera's Eye: Performing Pictures in Babette Mangolte's *The Camera: Je/La Caméra: I*" (K. Silverman)

Samantha Suppes | "Ceramic Serpents and Serpent Decorations from Beth Shéan in their Local and Regional Contexts" (H. Pittman)

Tamir Williams | "A Space to Appear, A Space to Tarry: Plurality and the Nocturnal Visual Politics of Lingering in Michael Abramson's *Black Night Clubs on Chicago's South Side Series*" (K. Silverman)

UNDERGRADUATE NEWS

HOWARD AND SHARON RICH ENDOWED SCHOLARSHIP FUND



Riley A. Wesolowski is currently a Junior in the College of Arts and Sciences majoring in History of Art with a minor in Urban Studies. As an enthusiastic student of the art history discipline, she serves as a core member of the department's newly revamped Undergraduate Advisory Board. The UAB aims to organize social and professional events for majors and minors, as well as to provide input about the undergraduate curriculum to the supervising faculty. For the past year, Wesolowski has pursued her interest in the arts outside of the classroom as the Curatorial Department work-study student at the Institute of Contemporary Art. Working closely with the Director of Curatorial Affairs, she has had the opportunity to engage with the art and artists of our time as well as gain valuable professional experience in the museum field. She is a dedicated member of the museum's student board, which creates programming and publications for the general arts community at Penn. She is also involved in the performing arts on campus as head painter and sound technician for Bloomers, a musical sketch comedy troupe with semesterly shows. For the past year, she has served as president for Penn Records, an organization that supports independent student musicians and fosters a culture of live music at Penn.

STUDENT AWARDS AND ACHIEVEMENTS

Wilson Alex Fisher | Fulbright Student Research Award; Ben Art Bucks Award via the Sachs Program for Arts Innovation

Luiza França | Spring 2019 Pincus-Magaziner Family Undergraduate Research and Travel Fund, College Alumni Society

Alexandra Johnson | Charles W. Burr Book Prize; Phi Beta Kappa

Emily Schwartz | Phi Beta Kappa

CURATORIAL INTERNSHIPS

Luiza Franca | Contemporary Design Department, Cooper Hewitt, Smithsonian Design Museum, New York, NY

Delaney Keenan | Chinese Works of Art, Asian Art Department, Christie's Auction House, New York, NY

Brooke Krancer | Marketing Department, Museum of the American Revolution, Philadelphia, PA; Literary & Historical Manuscripts Department, Morgan Library & Museum, New York, NY

Amanda Rosenstein | Development Department, Philadelphia Museum of Art, Philadelphia, PA | Sponsored by an Anonymous Gift

Hain Yoon | Public Relations Department, Barnes Foundation, Philadelphia, PA

SENIOR THESES | 2018-19

Christy Ching | "Edvard Munch: The Proto-Selfie at the Clinic" (A. Dombrowski)

Yuefeng Wu | "Defining the Public: A Hundred Years of Art Education at the Metropolitan Museum (1870-1970)" (D. Brownlee)

SENIOR THESES IN PROGRESS | 2019-20



Luiza Franca | "*Bordando asas para os que não puderam voar*: Zuzu Angel's Politically Engaged Fashion and the Nuances of Performing Activism" (M. Leja) | Luiza Franca's thesis focuses on the politically-engaged fashion of designer Zuzu Angel, and how the deliberately child-like embroidered motifs on her garments symbolically denounced the atrocities faced by the Brazilian youth during the Military Dictatorship, which Angel began protesting against after the disappearance of her son Stuart Angel Jones, who was found to have been tortured and murdered by the Brazilian Airforce in 1971. Angel, who came from a craft-centered background and designed with a decisively Brazilian aesthetic, poses interesting questions as the only designer to subtly document her suffering, discontent, and restless plea for justice on garments that were commercialized internationally.

Natasha Guy | "Amending the Archive: Partial Histories of Photographers Laure Albin Guillot, Hélène Adant, and Louise Deglane" (K. Redrobe) | Natasha Guy's senior thesis focuses on French women photographers, due to France's many early contributions to the technical development of photography. This project aims to broadly look at the partial histories of these women photographers, who have been left out of the history of

photography, and who have limited archival materials remaining. By focusing on gendered methodological challenges, this project is looking to work from the traces that remain from these photographers to combat their erasure.

Will Kahn | "Duchamp's Queen Sacrifice: Chess and *Étant donnés*, Reconciled" (A. Dombrowski) | Marcel Duchamp's so-called departure from the art world in order to allocate his energy towards his chess game is the subject of a body of literature that seeks to contextualize the artist's chess-related activities as an extension of and influence on his iconoclastic artistic practice. However, his final work, *Étant donnés*, has largely been left out of this dialogue. Kahn's thesis seeks to reevaluate the formalistic qualities and circumstances surrounding the work's conception and construction within a "chess paradigm."



Delaney Keenan | "Face & Fabric: The Influences on Spanish Painting from Seville to Madrid" (S. Brisman) | For her senior thesis, Delaney Keenan is conducting research on the lives and works of seventeenth-century Spanish Golden Age painters Diego Velázquez and Francisco de Zurbarán. She is interested in the influence on these artists from outside sources such as Venetian painting, Northern prints, and Sevillian polychrome sculpture, from their teachers and peers, and from the art they had access to in Seville and Madrid, namely the King's Royal Collection. This work seeks to investigate these influences as enacted in the faces and fabrics of notable works by Velázquez and Zurbarán.

Miranda Schwartz | "The Power of a Picture: Amy Sherald, the Black Female Body, and the Legacy of Michelle Obama" (A. Dombrowski) | Schwartz's favorite class at Penn was an art history course titled "Facing America," which surveyed depictions of the other in America beginning in the fifteenth century. After having seen an enormous number of depictions of black Americans, Amy Sherald's portrait of Michelle Obama seemed to digress from this tradition of black female portraiture in America. In her senior thesis, Schwartz explores the implications of Sherald's painting as they relate to a history of oppressive and abusive imagery surrounding the black female body within America.

STUDENT TRAVEL

Luiza Franca | Anonymous Gift and CURF Funding | Luiza Franca traveled to Paris and London to conduct research on early to mid twentieth-century European artists who extended their practice into the realm of decorative arts, especially textile design. This research project, presented at the CURF fair, stemmed from research began during her semester abroad at the Courtauld Institute of Art, where she studied how Russian artists Liubov Popova and Sonia Delaunay transitioned from painting to textile design via their interactions with costume design for theatre. Franca's second research trip to Rio de Janeiro enabled her to spend time at the Instituto Zuzu Angel, an important material and documental archive for Brazilian fashion, which houses the collection of fashion designer Zuzu Angel, on whom she is writing her thesis. She spent two days conducting first-hand collections research, looking at original photographs, illustrations, and sketches for the embroidery designs that adorned some of Angel's "Protest Fashion" garments, as well as conducting interviews with the artist's daughter, the journalist and curator Hildegard Angel.



Natasha Guy | Thune Summer Travel Fellowship and CURF Funding | Natasha Guy conducted archival research in Paris in Summer 2019 for her thesis on French women photographers. Her time in Paris was spent primarily at the Société Française de Photographie, the Bibliothèque Kandinsky, and the Institut National d'Histoire de l'Art.

Delaney Keenan | Anonymous Gift | Delaney Keenan traveled to Madrid, Seville, and London in Summer 2019 and to Yale University in Fall 2019 to view a drawing attributed to Diego Velázquez.

Keenan's travels were to view art and archival material related to her senior thesis project on Spanish Golden Age painting. While conducting research in Europe, she also enjoyed visiting various museums

full of icons of art history—from Titian paintings to contemporary works by Cindy Sherman—training her eye for a range of artistic periods and complementing her diverse studies here at Penn.

Yuxin (Vivian) Wen | Thune Summer Travel Fellowship | Yuxin (Vivian) Wen traveled between the US and the UK to study how different women artists employ the concept of "abject" to reclaim the feminine body. While in London, she visited the Retrospective Exhibition of Cindy Sherman at the National Portrait Gallery in June 2019.



UNDERGRADUATE NEWS



UNDERGRADUATE ADVISORY BOARD

In Spring 2019, the UAB sponsored a luncheon for eight majors with History of Art alum David Galperin, C'13, W'13. As an undergraduate, Galperin spent his summers interning in auction houses and curating exhibitions at pop-up gallery spaces in NYC. Five years out from graduation, he is now a Vice President at Sotheby's NY and the Head of Evening Sales in Contemporary Art. Our 2019-20 incoming UAB includes core members: Will Kahn, Delaney Keenan, and Riley Wesolowski. Other active UAB members include: Luiza Franca, Cecelia Heintzelman, Christine Leung, Kaeleigh Morrill, Brooke Price, Miranda Schwartz, and Sarah Tidwell. This group manned the History of Art table at the Fall 2019 Course and Majors Fair,

speaking to incoming students about the History of Art major and minor and sharing their experiences as students in the department. The Careers in the Arts panel, co-sponsored by the UAB and the SPEC Art Collective, and other exciting events, are set to take place in 2020.

GRADUATED MAJORS AND MINORS

HISTORY OF ART GRADUATED MAJORS

YASMIN GEE, ELIZABETH AMBLER, KA YEE CHRISTY CHING, WILSON FISHER, MATTHEW LIEBER, KASEY MCCARVER, MARIE MCFALLS, AMANDA ROSENSTEIN, YOUSSEF SEMLALI YACOUBI, KAYLEE SLUSSER, YUEFENG WU

HISTORY OF ART GRADUATED MINORS

EMMA BROWN, SHIZHOU CHEN, MARIANNE DEMAROLLE, IPEK GUNAY, ALEXANDRA JOHNSON, DANIELLE KRAMER, ELISABETH AGATHA MACHIELSE, CATHERINE MCNALLY, CAROLINE MILLER, MEREDITH MITCHELL, DANIELLE RANDALL, EMILY SCHWARTZ, JESSICA SULIMA, JACOB BARNES, MARIYA BERSHAD, MADISON MAKALA GREINER, REMI LEDERMAN, COOPER ROBINSON

CINEMA AND MEDIA STUDIES GRADUATED MAJORS

JACOB BARNES, BENJAMIN CLAAAR, DANIEL FRADIN, ROBERT IRVIN, NICHOLAS JOYNER, DANIEL KATZ, DANIELLE KRAMER, JARED LIN, YU CONG (GRETA) LU, JACOB MATTIS, JENNA MILLER, MARISSA PICOZZI, ADELAIDE POWELL, BENNER RAWLEY, ALIXANDRA STEERMAN, PETER TRISMEN

CINEMA AND MEDIA STUDIES GRADUATED MINORS

ZOE ALBANO-ORITT, MAKEDA BARR-BROWN, LILY BERKOWITZ, IAN BROWN, JACOB CHORCHES, LUKE CLEMENTS, ALESSANDRO CONSUELOS, WILLIAM GANSLER, YONATAN GOTTLIEB, DERREK (TYLER) HAMILTON, MACKENZIE HOLMES, DANIEL HOROWITZ, KATE JONES, EMMA LEE, KATHERINE MARSHALL, ALFREDO MARTIN, LINDSAY MATALON, CAMILLE RAPAY, ANDREW RAVASCHIERE, KARA ROCHE, KYLE ROSENBLUTH, AMANDA ROSENSTEIN, BRADLEY SCHENKER, KHULAN (ESKA) SOLONGOZAYA, CHARLES SOSNICK, HANNAH SPEAR, DIANA STETTNER, PETER SWEENEY, KEIKO TURECAMO, NATHAN ULRICH, WEIJI WANG

VISUAL STUDIES GRADUATED MAJORS

EMMA BERSON, ELLIE CHENG, ANASTASIA DOMBROWSKI, KATE JONES, MADISON KAHN, JAMES KELEMEN, JOSHUA LIEBERMAN, MELISSA MAZA, CAROLINE MILLER, LUCY NEBEKER, DAYZIA TERRY, SARAH THOMAS, JAMIE TRUBOWITSCH



PROGRAM NEWS

AAMW (ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD)



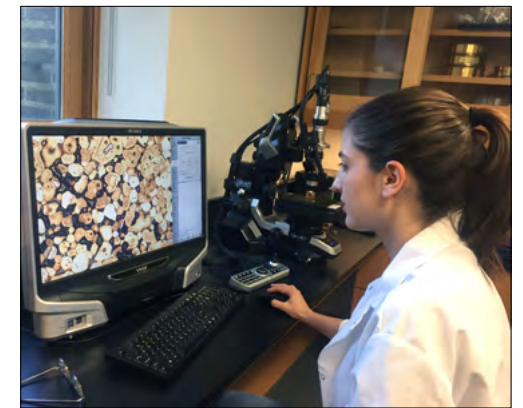
It has been another successful year for the AAMW program. In May 2019, AAMW awarded PhDs to Sophie Crawford-Brown and Sam Holzman, and an MA to Samantha Suppes. All three successfully secured positions for 2019-20: Crawford-Brown accepted a tenure-track position as Assistant Professor of Art History at Rice University; Holzman is the Jacob Hirsch Postdoctoral Fellow at the American School of Classical Studies at Athens; and Suppes was accepted to the PhD program of the Department of Near Eastern Languages and Civilizations, University of Chicago. Several of our current students also realized special achievements in the field. Katherine Burge was named a Graduate Associate at Penn's Perry World House. Petra Creamer is serving as Associate Director of the Erbil Plain Archaeological Survey, and on the Early Career Scholars Committee of the American Schools of Oriental Research (ASOR). Olivia Hayden is president of the Penn Museum Graduate Advisory Council. AAMW graduate students also presented papers and posters at regional, national, and international conferences, and several published articles. John Sigmier, Petra Creamer, and Emily French were co-authors, with Peter Cobb (AAMW alumnus),

on "Collaborative Approaches to Archaeology Programming and the Increase of Digital Literacy among Archaeology Students," *Open Archaeology* 5 (2019); Reed Goodman was co-author on a paper in *Science*, "Archaeological Assessment Reveals Earth's Early Transformation through Land Use" (August 2019); Olivia Hayden wrote an article for the "In the Labs" section of the Penn Museum's *Expedition* magazine, titled "Investigating Metallurgical Knowledge in the Iron Age Eastern Mediterranean." In 2019-20 we welcome two new graduate students, Brigitte Keslinke and Kacie Alaga, and we look forward to the unique contributions they will bring to the AAMW community.

Our community was devastated by the unexpected passing of first-year PhD student Maurice Harton in March 2019. Please see page 39 for a memorial dedication.

CAAM (CENTER FOR THE ANALYSIS OF ARCHAEOLOGICAL MATERIALS)

In 2019, CAAM celebrated five incredible years of growth. With its innovative coursework, access to outstanding museum collections, and fully-equipped teaching and research laboratories, CAAM has made a significant impact on the Penn Museum's commitment to teaching and mentoring Penn students in the interdisciplinary analysis of the human past. In Spring 2019, AAMW PhD candidate Emily French taught CAAM course ARTH 127, "Material Past in a Digital World." In May, four students from Anthropology and Classical Studies graduated with a Minor in Archaeological Science. CAAM offered five-day intensive courses for a third year in a row, with Dr. Jansen's "Mining and Archaeometallurgy" and Professor Moore's "Problems and Methods in Zooarchaeology." Summer months saw CAAM teaching specialists, students, and interns working on a range of research projects both in the labs and in the field. CAAM's new Kowalski Family Teaching Specialist in Digital Archaeology, Dr. Jason Herrmann, joined the program from the University of Tübingen in July 2019. Dr. Herrmann works in the Near East, Mediterranean, and Eastern United States, and is an expert on landscape archaeology, spatial analysis, and archaeological geophysics. CAAM's Pyrotechnology Research Group (CPRG) was created in Fall 2019 to bring together researchers and graduate students focusing on the technology and analysis of ceramics and metals.



CAS (CENTER FOR ANCIENT STUDIES)

The Center for Ancient Studies annual symposium, "Rebellion in the Ancient World," took place on January 25-26, 2019 and brought together specialists in the Roman-Egyptian, Mesopotamian, Byzantine, Islamic, Indian, Chinese, Incan, and Southwest North American civilizations. The keynote presentation by Matthew Liebmann (Harvard) on "A Little Rebellion Now and Then is a Good Thing: An Archaeology of Alternative American Revolutions" was followed by a second day with seven scholarly talks.



The annual graduate symposium was on the theme of "Disabilities in the Ancient World" and took place on February 22-23, 2019, organized by the CAS graduate assistant Debby Huang. This conference explored the role of "disabilities" in the political, social, economic, and religious lives of humans across the pre-modern world. The keynote presentation by Dr. Julia Wates Belser (Georgetown) was on "Disability and the Making of Rabbinic Manhood: Negotiating Power, Pain, and Empire." The Saturday featured four sessions, with a total of fourteen papers by American and international students. The topics ranged from the relief system for the disabled in early China, and disability and icon polemics in the Qur'an, to eating disorders in classical mythology. At the end of each session, a Penn graduate student served as a respondent.

In addition to co-sponsoring events organized by others, CAS continued the lunchtime seminar series begun in 2017-18 on the topic "The Use of Antiquity in Modern Times," with a variety of presentations ranging from "Doing Justice to the Classics: Documenting Hate Groups and Greco-Roman Antiquity Online" to "What was Caste in Ancient India?: The Ancient Past and Modern Hindu Identity."

CIMS (CINEMA AND MEDIA STUDIES)

The Cinema and Media Studies major celebrates its fifteenth anniversary this year. The program offers more than forty undergraduate and graduate courses a semester from departments and schools across Penn. In addition to traditional coursework in film and media history, video production, screenwriting, and animation, the program offers many opportunities to study abroad, including programs at the Cannes Film Festival, the Tribeca Film Festival, and most recently in London, Kenya, Puerto Rico, and Ethiopia. The program also funds summer internships with Academy Award-winning filmmakers and companies at the forefront of media production and distribution. Recent guest speakers have included director Boots Riley and dozens of scholars. The program supports more than six annual conferences and film festivals, including its Bioethics Film Festival, Middle East Film Festival, and Wolf spring conference; the 2019 conference theme was "Virtual Reality Storytelling." In Fall 2019, the CIMS program welcomed a new faculty member, Julia Alekseyeva, who is an expert in Japanese, French, and Soviet film as well as a celebrated artist of graphic novels. This past year also marked the first annual CIMS screenwriting competition, which will award cash prizes and send the winners to Los Angeles to pitch their ideas to producers.



SIMS (SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES)

The Schoenberg Institute for Manuscript Studies (SIMS) at Penn Libraries continues to collaborate with the History of Art Department on many projects, engaging faculty and students alike. On March 7th 2019, Robyn Barrow, a PhD student in the department, curated one of three day-long, pop-up manuscript exhibitions organized in conjunction with the Medieval Academy of America annual meeting, which was hosted at Penn. Barrow's exhibition, held in the historic Henry Charles Lea Library in the Kislak Center for Special Collections, Rare Books and Manuscripts, was entitled "Mapping Identity: Geography, Genealogy and Formulating the Self." Over 200 visitors viewed the exhibition over the course of a single day, and many pointed out the careful choice of objects and the wonderful explanations provided. Spring 2019 also saw the completion of the three-year-long Bibliotheca Philadelphensis cataloguing and digitization project, which, thanks to funding from the Council of Library and Information Resources and the Mellon Foundation, has made full-resolution digital facsimiles of approximately 500 medieval and early modern manuscripts in the region accessible online. SIMS curator Nicholas Herman, Adjunct Assistant Professor in the History of Art Department, has been publicizing discoveries made during this fascinating project through a series of weekly blog posts. Finally, in Fall 2019, SIMS was awarded a \$25,000 digital humanities grant from the Samuel H. Kress Foundation for the development of a database of representations of books in Renaissance art.



PROGRAM NEWS



VLST (VISUAL STUDIES)

In 2019, Gregory Vershbow entered the second year of his postdoctoral appointment in Visual Studies. His postdoc is focused on expanding his teaching repertoire, which he has done through a variety of courses. The previous postdoc, Dr. Tawrin Baker, is now Visiting Assistant Professor at Notre Dame.

For the Visual Studies 2019-20 Lecture Series, Professor Benjamin van Buren of the New School University presented a lecture, "Seeing Minds in Motion," and a seminar on cognitive penetrability in perception. Both the post-doc and workshop are made possible in part by the Visual Studies gift fund, which also supported a number of significant summer projects by Visual Studies undergraduates. Two students undertook independent research projects. Pablo Borra-Paley investigated "Tennis Training in Virtual Reality" and Derek Rodenbeck traveled to Japan to create a series of collotype prints. In addition, four students completed internships on campus with Visual Studies faculty: Natasha

Cheung (Sharon Hayes and Brooke O'Harra), Gracelynn Wan (Avery Lawrence), Jessica Moh (Kayla Romberger), and Minsuh Park (Jackie Tileston). In May 2019 the fifteenth Visual Studies class graduated twelve seniors. Nine students received honors in the major: Emma Berson, Ellie Cheng, Kate Jones, Madison Kahn, James Kelemen, Melissa Maza, Caroline Miller, Sarah Thomas, and Jamie Trubowitsch. Two students—Caroline Miller and Sarah Thomas—were awarded the Charels Willson Peale prize for an outstanding thesis. One student was elected Phi Beta Kappa: Lucy Nebeker.

In the class of 2020, there are fourteen students developing their year-long projects with a set of two advisors. Their projects will be exhibited for the second time in the Fisher Fine Arts Library in its new gallery space. This year there are two students in Sector A (Philosophy and Science of Seeing), four in sector B (Art and Culture of Seeing), and eight in sector C (Art Practice and Technology).

ALUMNI UPDATES

B. Rachel Beckwith (BA'92) is currently the Interim Director of the Library and Knowledge Commons and Associate Librarian for Access and Arts at Hampshire College in Amherst, MA.

Juliet Bellow (MA'00, PhD'05) published an article, "Hand Dance: Auguste Rodin's Drawings of the Cambodian Royal Ballet," that appeared in the September 2019 issue of *Art Bulletin*. The material discussed in that essay forms a central chapter in her current book project, *Rodin's Dancers: Sculpture in the Age of Spectacle*.

Robin Feinstein Briggs (BA'89) completed her two years of training to be a Weekend Guide with the Philadelphia Museum of Art in June 2019. In addition to being a guide for all wings of the permanent collection, she has trained for the special exhibition "Designs for Different Futures," providing tours through March 2020. Briggs is looking forward to the completion of the Museum's Core Project, reimaged and reinstalled Nineteenth Century and American collections, and the upcoming huge Jasper Johns exhibition in Fall 2020.

Davis S. Butner (BA'14) graduated from the Yale School of Architecture in Spring 2019 with a Masters in Architecture. In his final year of the MArch program, Butner collaborated with the Yale Institute of Sacred Music and School of Drama on a thesis project entitled "Sounding Sacred," exploring the Sound of Sacred Spaces across four faith-based architectural typologies. The project was curated for an exhibit in the Yale School of Architecture Gallery, culminating in a performance tour of sacred spaces in New Haven featuring the Yale Schola Cantorum. Chosen as a 2019-20 Henry Luce Scholar, which provides the opportunity for a year-long internship in one of nineteen Asian countries through the support of the Henry Luce and Asia Foundations, Davis is currently working in Shanghai, China, for the firm Neri&Hu Design Research Office, on designs for a 2,500 seat concert hall in Shanghai, as well as a renovation masterplan for the city's historic Zhangyuan Gardens shikumen housing district. In his spare time, he currently performs with the Shanghai Baroque Chamber Orchestra. Follow his Luce Fellowship year through the instagram handle @dsbutner.

Katherine Converse (BA'63, MA'95) graduated from Penn in 1963 and then spent a year in Paris studying art. Next in Boston she worked for an architect, as an art editor for a publisher, and at the Fogg Art Museum while taking classes at the Museum of Fine Arts. Marriage brought her to Philadelphia where, running a design business while raising four kids, she led Fine Art tours to France and Italy. Getting a Masters at Penn in 1995 gave her the courage to continue thirty years later as an empty-nested divorcée juggling career and family; and in 2004, she retired to Paris, where art, as well as teaching in Uganda, gave her purpose. In May 2019, she exhibited at the PAN Art Show "Vernissage" at Galerie Maître Albert in Paris.

Deborah Mauskopf Deliyannis (PhD'94) was recently promoted to Professor of History at Indiana University, Bloomington. Her book *Fifty Early Medieval Things: Materials of Culture in Late Antiquity and the Early Middle Ages*, co-written with Paolo Squatriti and Hendrik Dey, was published by Cornell University Press in January 2019.

Olivia Dudnik (MA'18), since graduating in Spring 2018, has returned to Canada, where she was awarded a fellowship position in the Prints & Drawings Department at the National Gallery of Canada in Ottawa. She is now back in Toronto, working as an Assistant Registrar at the Art Gallery of Ontario, and writes articles on the side for the *National Gallery of Canada Magazine*. She is also the US Exhibitions Editor for the Association of Historians of Nineteenth-Century Art.

Dr. Robert Gerhardt (MA'08), after retirement from medical practice and teaching, has continued his research and publications regarding Dutch art of the seventeenth century, and in particular, the art of Michiel van Musscher (1645-1705). In 2019, his *Catalog of the 17th-century Dutch and Flemish Paintings in the Collection of La Salle University Art Museum* was published by the La Salle University Art Museum in Philadelphia, his undergraduate alma mater. This ninety-page book is fully illustrated in color and not only includes paintings from the museum, but also comparison images by the same artists from other museums and private collections. He reports that his two-volume monograph and catalogue raisonné on Michiel van Musscher is to be completed in the next several months.

ALUMNI UPDATES

Genevieve Hyacinthe (BA'92) is Assistant Professor of Contemporary Art and Visual Studies at California College of the Arts in San Francisco, and recently published *Radical Virtuosity: Ana Mendieta and the Black Atlantic* (MIT Press, 2019).

Penny Howell Jolly (MA'70, PhD'76) has retired from Skidmore College in Saratoga Springs, NY, after forty-three years of teaching. She is keeping busy, however, reviewing manuscripts for presses, writing book reviews, and has begun work curating a Renaissance exhibition scheduled for Fall 2023 for the Hyde Museum in Glens Falls, NY.

Alexander Kauffman (PhD'17) is the Andrew W. Mellon-Anne d'Harnoncourt Postdoctoral Curatorial Fellow at the Philadelphia Museum of Art. His exhibitions during the fellowship include "Rethinking the Modern Monument" at the PMA-affiliated Rodin Museum and "The Duchamp Family," co-organized with Matthew Affron. In 2019 he published essays in the edited volumes *Edition MAT and the Transformable Work of Art, 1959-1965* and *Frederick Kiesler: Face-to-Face with the Avant-Garde* and presented at the College Art Association's annual conference in New York. In Spring 2020, he is delivering a paper at the Feminist inter/Modernist Association's annual conference in Chicago and concluding his fellowship term at the Philadelphia Museum of Art.

Dan Larach (MA'08) is Assistant Professor of Clinical Anesthesiology at the University of Southern California, where he conducts research on opioid prescribing and pain genomics and practices pain medicine and anesthesiology. He lives in Los Angeles with his wife and son, just down the street from LACMA.

Christopher Mead (MA'78, PhD'86) was invited to the Gibbs School of Architecture at the University of Oklahoma as the Bruce Goff Chair of Creative Architecture to give the keynote lecture and moderate a panel discussion of Goff's American School of Architecture. He also contributed an essay to the forthcoming exhibition catalog on that school, *Renegades*.

Dr. R. Peter Mooz (PhD'70) has retired from directing major all-encompassing museums such as the Virginia Museum of Fine Arts, but he has not abandoned scholarship. His third book on American Painting, entitled *American Masterworks of Religious Painting*, was published in June 2019. He previously published *American Painting to 1776* and *The Genius of American Painting*. The new book explores many long-held tenets about American painting and is available on Amazon.

Emily Neumeier (PhD'16) is Assistant Professor at Temple University. In 2019, she was awarded the Margaret B. Sevcenko Prize in Islamic Art and Culture for her paper, "The Church the Pasha Built: Towards a Multi-Confessional History of Islamic Architecture." This competitive award is conferred annually by the Historians of Islamic Art Association to recognize the research of emerging scholars in the field. Additionally, *The International Journal of Islamic Architecture*, where Neumeier has been serving as an Assistant Editor, is the 2019 winner of the Mohamed Makiya Prize for Architecture (aka the "Middle Eastern Architectural Personality of the Year Award").

Stefanie Block Reed (BA'85) is the VIP Representative for Art Basel and is based in Miami. Art Basel Miami Beach is celebrating its eighteenth edition and Reed has been with the art show since its Miami inception. She is also the principal of Stefanie Block Reed, Inc., Fine Art Consultant, helping both new and established art collectors and corporations worldwide to navigate the art world.

Robert I. Rudolph, MD (BA'67) welcomed Professor Julie Nelson Davis, Shelley Langdale from the Philadelphia Museum of Art, Erin Schoneveld from Haverford College, and several PhD candidates from the History of Art Department to his home in early 2019 to view his extensive Japanese print and painting collection. The team enjoyed looking at his Tsukioka Yoshitoshi collection as well as many other Japanese scroll paintings. Fourteen items from Rudolph's collection were loaned to the PMA's recent Yoshitoshi exhibition titled "Spirit and Spectacle," which ran from April to August 2019. He also loaned a Kunisada woodblock along with a recently produced print from the block, and was told by the PMA that almost 92,000 people viewed this short-lived, but lovely, exhibition.

ALUMNI UPDATES

D. Fairchild Ruggles (MA'87, PhD'91) was appointed the inaugural Debra Mitchell Chair in Landscape Architecture at the University of Illinois, Urbana-Champaign, in 2018. Ruggles's current projects include leading a multi-year Getty seminar for international scholars for the "Connecting Art Histories" initiative with her colleague in Cyprus, Nikolas Bakirtzis, and serving as the art and architectural field editor for the *Encyclopaedia of Islam*. Her newest book, published by Oxford University Press, will appear in 2020: *Tree of Pearls: The Extraordinary Architectural Patronage of the 13th-C Egyptian Slave-Queen Shajar al-Durr*.

Nicholas Sawicki (PhD'07) continues to teach at Lehigh University, where he has been named chair of the university's Department of Art, Architecture and Design. He was on leave in Spring 2019 as Distinguished Scholar at the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum of Art. There he advanced work on a new book project and completed a study of the collector and curator Douglas Cooper's historic exhibition "The Cubist Epoch" (1970-71), with additional support from a Library Research Fellowship at the Getty Research Institute in 2018. While in New York, Sawicki collaborated with colleagues at the Met and the Institute of Art History of the Czech Academy of Sciences on a digital edition of previously unpublished documentation from Picasso's exhibition at the Moderne Galerie in Munich in 1913, the artist's first retrospective.

Anna Sitz (PhD'17), after finishing her PhD in AAMW, now holds a Postdoctoral Fellowship at the Universität Heidelberg in Germany, where she is a part of a research group focused on the materiality of writing in ancient and medieval societies. She is leading a project on the display of inscriptions in ancient Greek sanctuaries, in addition to teaching and improving her German. She also continues to lead a subproject at the Labraunda excavation in Turkey, which in 2018 resulted in the surprise discovery of an early Christian cemetery at this formerly pagan sanctuary site. Prior to Heidelberg, Sitz held a fellowship at the Harvard Center for Hellenic Studies (Washington, DC) and the Deutsches Archäologisches Institut (Berlin).

George E. Thomas (PhD'75) has continued his research on Frank Furness, culminating in two new books, one on the Pennsylvania Academy of the Fine Arts, *First Modern: Pennsylvania Academy of the Fine Arts*, and the broadly contextual *Frank Furness: Architecture in the Age of the Great Machines*. They were reviewed by Martin Filler; "The Bold Vagaries of Frank Furness," *New York Review of Books* (June 27, 2019), and *Frank Furness: Architecture in the Age of the Great Machines* won the Victorian Society in America's Book of the Year award for 2019. For the past seven years he has co-directed the MDes Critical Conservation program at Harvard's Graduate School of Design.

STAY CONNECTED AND FOLLOW US @PENNARTHISTORY



We love hearing from our alums, so please be sure to tag us on your social media posts. Tag us @PENNARTHISTORY and we will share your news with our History of Art social media community.

2019 CO-SPONSORED EVENTS

January 24	"Rivera, Ford, and the Work of the Archive," screening and conversation about the work of Diego Rivera, presented by Slought Foundation
February 1-2	"Romantic Prints on the Move," presented by the Department of Germanic Languages and Literatures
February 27	"Divine and Ghostly Things: Debating the Care of Religious Relics at the Madras Government Museum," Sanchita Balachandran, Associate Director, Johns Hopkins Archaeological Museum, presented by the Wolf Humanities Center
March 7-9	"The Global Turn in Medieval Studies," The 94th Annual Meeting of the Medieval Academy of America, presented by the Wolf Humanities Center
March 28-29	"Kittler and the Human(ities): Rethinking the Human, the Humanities, and the Legacy of German Media Theory," presented by the Department of Germanic Languages and Literatures
April 3	"Revolution is the Solution: A Public Conversation on Art, Activism, and Organizing with Boots Riley," presented by the Cinema and Media Studies program and the English Department
April 5-6	"Queer Urgencies," conference presented by the Gen/Sex Reading Group
April 17	"Indigenous Knowledge Systems: Revitalization, Resistance, and Regeneration," LaDonna Brave Bull Allard, Founder of Sacred Stone Camp at Standing Rock, presented by Penn Language Center and EPIC (Educational Partnerships with Indigenous Communities)
April 25	"The Prophet as a 'Sacred Spring': Late Ottoman Hilye Bottles," Christiane Gruber, University of Michigan, presented by the History of Art Department
April 26	"The 'Popular' in Classical Antiquity," a graduate student conference, presented by the Department of Classical Studies
October 2	"El Dificil Arte de Migrar," art exhibition opening, presented by the Latin American and Latino Studies program
October 17-19	"The Legacy of 1619: The 2019 Annual Callaloo Conference," presented by the English Department
October 24	"The Politics of Modern Middle Eastern Art," Sultan Sooud Al-Qassemi, Emirati commentator on Arab affairs and founder of the Barjeel Art Foundation, presented by the Middle East Center
November 15	"Book Manuscript Workshop for Junior Faculty," with Professor Carol Symes, University of Illinois at Urbana-Champaign, presented by the Wolf Humanities Center
November 20	"The Virtue of Ornament," Emily Thornbury, Yale University, book-in-progress lecture, Medieval/Renaissance Working Group, presented by the English Department

2019 COLLOQUIA

January 18	Holly Pittman, "Elam's Relations with the Oxus: Divining Connection Through Image Fragments"
February 22	Lee Ann Custer, PhD Candidate in the History of Art, "John Sloan and the Urbanity of the Clothesline"
March 15	Serena Qiu, PhD Candidate in the History of Art, "Foreign and Familiar: Japan and the Visual Language of Anthropology at the World's Columbian Exposition"
March 22	Jeff Katzin, PhD Candidate in the History of Art, "Reconstructing and Recontextualizing Alvin Langdon Coburn's Vortographs"
April 5	David Brownlee, "Space Exploration in the Nineteenth Century"
April 19	Hilary R. Whitham, PhD Candidate in the History of Art, "Primitivizing papier collé: Tristan Tzara's Cubism Between Dada and Ethnography"
April 26	Gwendolyn DuBois Shaw, "White House / White Cube: Art and the Presidency"
September 6	Karen Redrobe, "Underground Cinema: Thinking Vertically Across the 'and' of Cinema and Media Studies"
September 13	Michael Leja, "Reading Together the Faces of the Famous: Early Celebrity Portraits"
September 20	Lindsay Grant, PhD Candidate in the History of Art, "Artist and Workers <i>Engagé</i> : Maximilien Luce, Anarcho-Syndicalism, and the Paris Building Trades"
October 4	Julie Nelson Davis, "Reconsidering 'Pictures of Beauties' in the Era of #metoo: An Utamaro Case Study"
October 18	Anna-Claire Stinebring, PhD Candidate in the History of Art, "Strange Conversions: Jan van Hemessen's Hybrid Paintings"
October 25	Kaja Silverman, "Unfinished Business"
December 6	Mantha Zarmakoupi, "Roman Landscape: Between Conceptual and Perceptual Space"

IN MEMORY OF

DEBORAH MARROW

One of our department's most accomplished and devoted alums, Deborah Marrow, CW'70, GR'78, died in October 2019 at the age of seventy. She had retired just last year from her position as Director of the Getty Foundation after more than thirty years at the Getty in a variety of important leadership roles.



Marrow earned her PhD from Penn in 1978 after undergraduate work at Penn and MA work at Johns Hopkins. She published her dissertation on the art patronage of Maria de' Medici in 1982.

Her service to the University of Pennsylvania was extensive. She joined the board of trustees in 2003 and was a generous supporter of the History of Art Department, the Penn Museum, the Weitzman School, and other programs at Penn. She regularly caught up with us at the department's alumni receptions at CAA annual conferences.

Marrow's husband, Michael McGuire, also a Penn alum, told the *Los Angeles Times* that "her life was her family and her work, and of course, the University of Pennsylvania." Professor Emeritus Larry Silver aptly noted that her death represents "a loss for our department, a loss for Penn, a loss for the Getty, and for good grace in general."



MAURICE HARTON

The Art & Archaeology of the Mediterranean World, as well as the History of Art community, were devastated by the unexpected passing of first-year PhD student Maurice Harton in March 2019. Although he was here for less than one year, he left an indelible imprint on the AAMW program with his intelligence, humility, and kindness, and he won friends and admirers across the departments and the Penn Museum. This community will always think of him as one their own, and through the academic year AAMW organized various events in his memory, including a special AAMW colloquium in November for which they brought in Professor Penelope Davies, one of Harton's mentors in his MA program at the University of Texas. His father and stepmother were able to attend Dr. Davies's talk and a luncheon afterward. His father spoke eloquently to the audience about how happy Harton was to be a part of the AAMW community.



