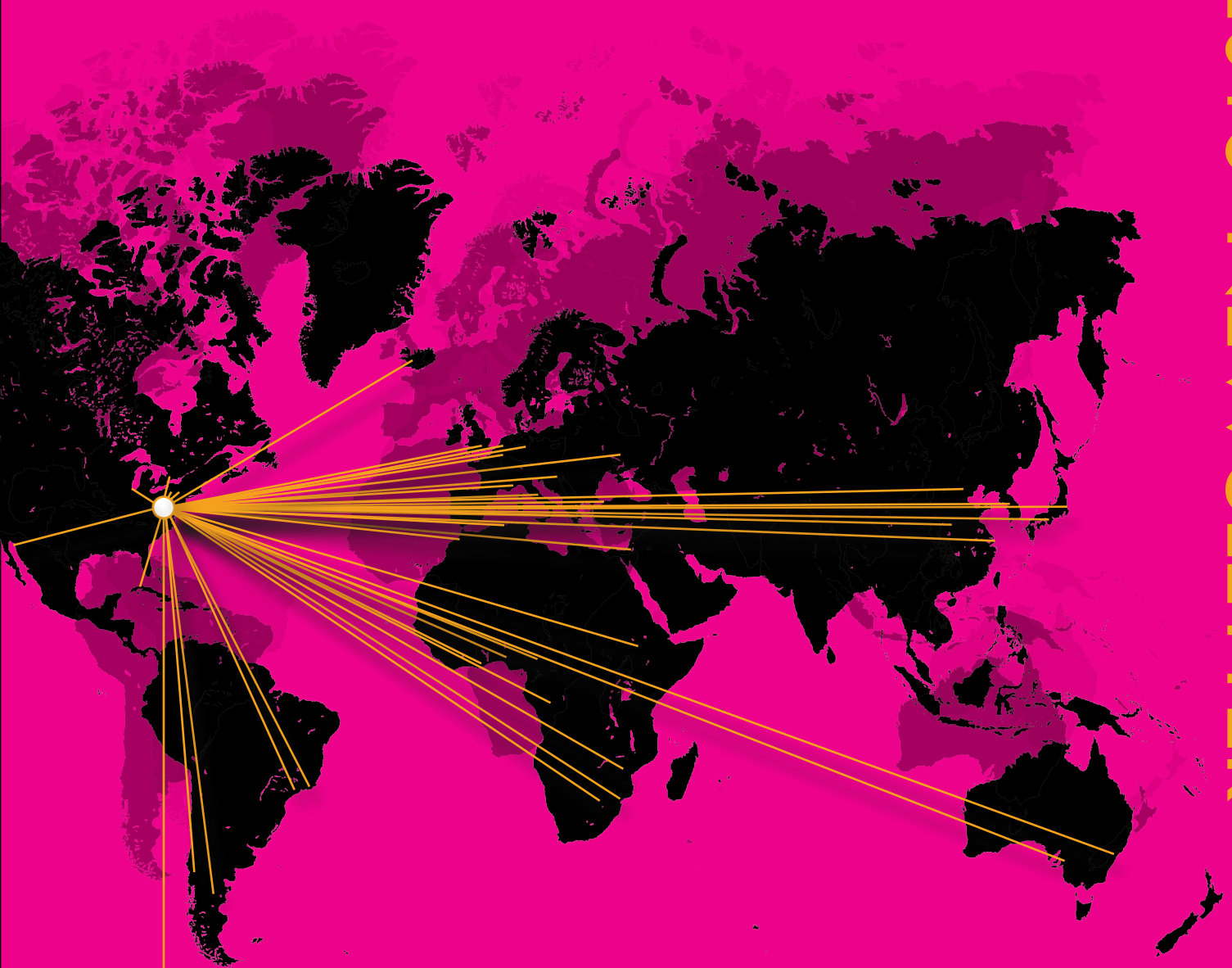


SPRING 2016 NEWSLETTER



HISTORY OF ART DEPARTMENT
UNIVERSITY OF PENNSYLVANIA

Dear Alumnae and Friends,

I write to you with great pleasure as the new chair of the Department of the History of Art to update you on all we've accomplished this year. Let me start by thanking Holly Pittman, Bok Family Professor in the Humanities, for chairing our department over the last seven years with passion, vision and care. Under her leadership, we have expanded our engagement with Visual Studies, Digital Visualization, and Object-Based Learning; increased our visibility in the university, the city of Philadelphia, and the wider world; and continued to build our relationship with a number of area museums, including the Philadelphia Museum of Art, the Institute of Contemporary Art, the Arthur Ross Gallery, the Barnes Foundation, and the Penn Museum of Archaeology and Anthropology. She has encouraged us to be diverse, innovative, globally minded, people-centered, and as attentive to the distant past as to the pressing concerns of the present. We are deeply grateful for her two terms of service.

I would also like to thank David Brownlee, Frances Shapiro-Weitzenhoffer Professor of nineteenth Century European Art, for his generous and dedicated service as Chair of the Graduate Group in the History of Art since 2012. David has been attentive to our students' needs and a strong advocate for graduate education. Thanks also go to his successor, Michael Leja, Professor of American Art, for taking over this important role. Professor Gwendolyn DuBois Shaw has generously offered to continue as Chair of the Undergraduate Group when she returns from sabbatical in 2016, and thanks to Professor Julie Nelson Davis for serving as interim undergraduate chair while Professor Shaw is away.

Our department now faces a period of significant transition. To begin, there are major shifts taking place in the humanities, driven in part by an increased use of computational methods. Our field is also impacted by and engaged with political events in the wider world, and many of us actively participate in discussions of the fate of antiquities, museums, and people in these times of conflict. More locally, we will be as profoundly impacted by the retirement of beloved colleagues as by the hiring of new ones. In December 2015, Lothar Haselberger, Morris Russell and Josephine Chidsey Williams Professor of Roman Architecture, retired after having been a vibrant member of our department since 1991. A highly accomplished scholar and gifted and innovative teacher, Professor Haselberger has kindly agreed to continue teaching his unique lecture course, "Architect and History," until we find his replacement. We wish him well for the adventures that lie ahead and thank him heartily for all he has contributed to our department. I will miss his kind, humorous, and intelligent conversation. But new colleagues are on the way! This year we are searching for a junior medievalist, and in 2016-17 we plan to appoint specialists in Historical Africa and Roman Architecture.

Academic art historians now have unprecedented opportunities for collaboration with scientists, social scientists, engineers, architects, artists, performers, curators and conservators, and as you will see from the content of this newsletter, we seize these chances. How will art historians articulate, open up, revise, and at times defend the borders and priorities of the discipline in the context of new collaborations, technologies, and also limitations? Watch this space.

As a department, we feel energized by the dynamism of the landscape we inhabit, and have a number of exciting opportunities that will help us develop our vision for the future, including an Andrew W. Mellon grant to support object-based learning initiatives with colleagues at the PMA; an external review of the department in spring 2017; the annual d'Harnoncourt Symposium, and many opportunities made possible by the generosity of our alumnae and other supporters. In particular I would like to thank the many people and foundations that support our work in different ways: the 1984 Foundation, Jill Sullivan Avery, C'88, WG'93 and John D. Avery, WG'93, Ellery Foutch, J. Paul Getty Trust, Elliot S. Jaffe, W'49, and Roslyn Jaffe, the Latner Travel Fund, the Edward J. Lenkin Endowment for the History of Art, Marrow-McGuire Family Fund, the Andrew W. Mellon Foundation, the PECO Foundation, Clifton C. Olds, Katherine Stein Sachs CW'69, and Keith L. Sachs W'67, Doug Schaller, Richard M. Thune, C'69, the Lise Spiegel Wilks and Jeffrey Wilks Family Foundation, Charles K. Williams II, GR'78, HON'97, Carla Yanni GR'94, and several anonymous friends.

This year our newsletter is organized around the theme of local and global engagement, which is of vital importance to us, not least through continued close relationships with you, our alumnae, wherever you are in the world. Please stay in touch and help us to shape the future of the history of art at Penn. We welcome your input and support.

Warm wishes for 2016,

Karen Beckman
Elliot and Roslyn Jaffe Professor

FROM
THE CHAIR

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SPRING 2016

PUBLISHED BY

THE DEPARTMENT OF THE HISTORY OF ART AT THE UNIVERSITY OF PENNSYLVANIA

DESIGNED BY LIBBY SAYLOR

SPECIAL THANKS TO ANDRÉ DOMBROWSKI AND LAURA TILLERY

ELLIOT AND ROSLYN JAFFE HISTORY OF ART BUILDING

3405 WOODLAND WALK / PHILADELPHIA, PA 19104 / WWW.SAS.UPENN.EDU/ARTHISTORY

FEATURED UNDERGRADUATES



Brittany Greene with Louis Massiah

PONDERING THE IMPORTANCE OF PAPER: A SUMMER INTERNSHIP AT SCRIBE VIDEO CENTER By **BRITTANY GREENE**

This summer I was granted the wonderful opportunity to work with Scribe Video Center. Scribe is a community-oriented media hub located in West Philadelphia, only blocks away from Penn. Founded by filmmaker and MacArthur Genius grant recipient Louis Massiah in 1982, Scribe produces films, offers workshops, lecture series, and film screenings amongst many other resources for the community. Their main programs include Community Visions, Documentary History Project for Youth, Precious Places Community History Project, Muslim Voices of Philadelphia, Producers' Forum, Storyville, and Street Movies! To learn more, visit www.scribe.org.

Two other students and I were given the primary task of initiating a digitization project of Scribe's paper files over nine weeks. We began our process by meeting with professional archivists from Penn's Van Pelt Library. From there we wrote up a methodology of how we planned to execute

our work. We formulated filing codes and created finding aids for future researchers. We discovered scripts, storyboards, images, flyers, and other items related to the films. Once sorting through the contents, we determined which things ought to be scanned, and which should just be catalogued. After we finished a file, we transferred it into an acid-free folder to ensure its longevity. As a lover of all things old-school, I enjoyed seeing 90's fonts and even older, historical maps of Philadelphia neighborhoods. Thanks to Google Maps, I couldn't remember the last time I had held a physical one.

In helping Scribe archive their records I began thinking about paper in the digital age. I thought about how my wallet is constantly stuffed with coffee receipts I don't need, and yet some paper is sacred, such as our birth certificates or social security cards. The universal accessibility that the internet has granted us can easily result in overlooking the importance of paper.

To some, the task of scanning and cataloguing hundreds of folders may seem menial. The act isn't necessarily exhilarating, nor is it unimportant. Think about how much easier an index of a book—or a searchable PDF—has made your life. Now surely you can see need for cataloguing and digitization!

Brittany Greene is a rising senior at the University of Pennsylvania studying History of Art with a concentration in everything beautiful. She is currently and proudly researching the life of Marian Anderson for the Kislak Center for Special Collections, Rare Books, and Manuscripts division of Van Pelt Library. She's from Brooklyn, NY, and she loves analytical thinking.

SPANISH GARDENS AND PALACES IN SARGENT'S WATERCOLORS By **OLGA BELYANINA**

This summer I traveled to Spain in search of a glimpse into John Singer Sargent's mind. Conceptually, my goals were simple. Trace Sargent's path through La Granja de San Ildefonso and Aranjuez Palace. Pore over historical accounts of his subject matter in the royal library of Madrid's Palacio Real. Investigate Sargent's conceptions on historical accuracy and necessary detail of the places he chose to portray in his watercolors.

What motivated Sargent to choose watercolor in his sketchy portrayals of royal architecture? I wanted to find whether, just as the Impressionists sought to capture the modern world with its industrial and social changes, Sargent had a specific conception about the necessary accuracy of his scenes. Or, was the choice of subject matter more selfish, driven by artistic creativity and chance compositions?

From research at the Real Biblioteca and St. Louis University Library in Madrid, finding Sargent's specific viewpoints at La Granja and Aranjuez, visiting the Sorolla museum and stumbling upon photographic evidence in Madrid's Fototeca de Patrimonio, I found both an answer and a striking parallel between Sargent's and Spanish painter Joaquín Sorolla's lives.

It seems that Sargent was aware that these palace gardens were not going to change and thus required mere vestiges of likeness to be identified. Out of every grand palace seeping in cultural and architectural history, Sargent cut out corners he found beautiful in the moment. The result was both an acknowledgement of the recognizable, timeless location that Sargent found fascinating, and an exaltation of decontextualized fragments preserved in their transient state of light and color. Unlike the Impressionists concern with depicting modern changes, Sargent painted in the spirit of his break from portraiture and the decision to paint for himself in an aristocratic devotion to beauty.

Naturally, my trip took a few unexpected turns. But my missed train, a few hopped fences, newfound love for Spanish art, and accidental stumble into the Queen's private library led me not only to discover that the queen of Spain and I have the same toy alpacas with red pompoms, but also to find unexpected insights into Sargent's art, rationale, and corner of the world he thrived in.



Olga Belyanina finding Sargent's viewpoint at La Granja de San Ildefonso

FEATURED GRADUATE STUDENTS



Kaitlin Pomerantz, *Good Fences (Street Morphology)*, 2015, archival digital print, 42" x 96", image courtesy the artist

"UNCOMMONS"

SEPTEMBER 4 THROUGH SEPTEMBER 23, 2015

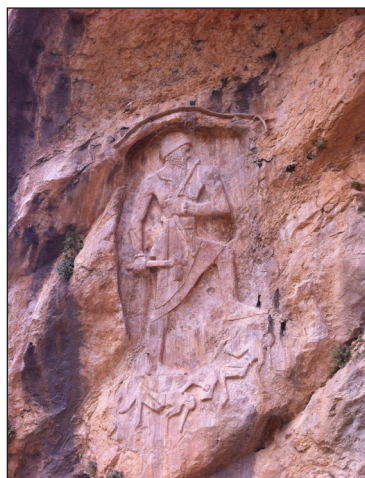
"UNcommons," an exhibition curated by graduate students Haely Chang, Kirsten Gill, and Hilary R. Whitham, debuted this fall at Little Berlin Gallery in Kensington. The exhibition featured the work of Penn MFA students chukwumaa, Shaina Gates, E. Jane, Kaitlin Pomerantz, and Marianna Williams, and was structured around two organizing questions: How does the body perceive, negotiate, and move in public, private, and virtual spaces? How do these spaces function, and what possibilities and methods exist for their reconfiguration, remembrance or disruption? The exhibition closed with a performance by chukwumaa and the unveiling of a new site-specific work in the Kensington neighborhood by Kaitlin Pomerantz.

"UNcommons" was the inaugural exhibition of a new curatorial collaboration between Penn History of Art and Fine Arts graduate students. Dubbed "The Incubation Series," the program aims to strengthen ties between the two departments through dynamic and collaborative curation, while simultaneously contributing to wider conversations in contemporary arts. Two more shows, also curated by Chang, Gill, and Whitham, will open in the Winter/Spring of 2016. "The Incubation Series" will continue in coming years through the initiative of incoming graduate students.

BRET LANGENDORFER

McCoubrey-Campbell Travel Fellow

Bret Langendorfer had the opportunity to travel to Iraqi Kurdistan with Prof. Holly Pittman this past May with the help of a McCoubrey-Campbell Travel Fellowship. They visited the ongoing excavations at Khani Shaie near the city of Suleimani, led by Art and Archaeology of the Mediterranean World (AAMW) doctoral candidate Steve Renette and a team from the University of Coimbra. Among other sites they visited the



Bronze Age political propaganda at Darband-i Gawr. Although likely dating to the Old Babylonian period (ca. 2000-1600 BCE), the relief uses an earlier stele monument of the Akkadian ruler Naram-Sin as its stylistic model. The figure depicted here is probably a local ruler, whose image was carved in the gorge to alert travelers that they had entered his realm.

impressive Old Babylonian rock relief at Darband-i Gawr, the Neolithic mound at Jarmo, and a ruined Sasanian tower at Paikuli, as well as spending many dreamy hours driving through the Kurdish landscape. They also had the chance to meet faculty and students at the recently founded American University in Suleimani, where their host Dr. Tobin Hartnell has been working to organize a full department of archaeology. Prof. Pittman brought books donated by Penn to the university's library, and gave a brief presentation to faculty and students on the artifacts from the royal tombs of Ur, now held by the Penn Museum.

BROOKS RICH

RIJKSMUSEUM FELLOW

During his term as the Dr. Anton C. R. Dreesmann Fellow at the Rijksmuseum in Amsterdam, Brooks Rich continues his dissertation research on the understudied Netherlandish engraver Master AC (sometimes tentatively known as Allaert Claesz.). Working directly with the Rijksprentenkabinet's tremendous collection, Rich is exploring the artistic and business strategies employed by early sixteenth-century printmakers and publishers as they catered to a broadening community of print collectors. Over the course of the year, the fellowship also allows him to travel to museums throughout Europe to assess other important collections of engravings attributed to Master AC. This research will enable Rich better to define the boundaries



Master AC (Allaert Claesz.?), *Allegory of Time and Fortune*, engraving, c. 1520-62, Rijksmuseum (RP-P-OB-2130)

of the artist's oeuvre, forming the foundation of a revised catalogue raisonné of the printmaker's engravings. Working under the supervision of Curator of Prints Erik Hinterding and the staff at the Rijksmuseum, the fellowship also allows him to contribute to the museum's ongoing curatorial activities.

DEPARTMENT HAPPENINGS

7TH ANNUAL ANNE D'HARNONCOURT SYMPOSIUM

PROMETHEAN EFFORTS OCTOBER 16-17, 2015

This year's Anne d'Harnoncourt Symposium was a joint venture between Farquhar Professor of History of Art Larry Silver and PMA curator of the Johnson Collection Christopher Atkins. Organized to coincide with Atkins's exhibition, "Wrath of the Gods," it began with a stemwinder keynote lecture by renowned Amsterdam Professor Eric Jan Sluijter about Philadelphia's *Prometheus* by Peter Paul Rubens, the focus of the exhibition. Sluijter linked the *Prometheus* to its models—on display in the PMA—of Titian and Michelangelo but also to the pathos and horror of tragedy, emulated in turn in Rembrandt's *Blinding of Samson* (Frankfurt).

The Saturday session here on the Penn campus featured a sequence of six excellent talks by speakers near and far: Miguel Falomir of the Prado Museum; Anna Tummers of the Frans Hals Museum; David Jaffe, formerly of the London National Gallery; and a trio of East Coast American scholars (Fredrika Jacobs, Virginia Commonwealth; Aneta Georgievska-Shine, University of Maryland; and Michele Frederick, University of Delaware). A convergence of their topics led to two lively, extended discussions, which greatly enriched the understanding of Rubens's masterwork, its sources, influence, and mythological content about a truly ambiguous titan, defier of the gods as well as benefactor, even creator, of humanity.



Prometheus Bound, Peter Paul Rubens, Flemish (active Italy, Antwerp, and England), 1577-1640, and Frans Snyders, Flemish (active Antwerp), 1579-1657

JILL AND JOHN AVERY LECTURE IN THE HISTORY OF ART

JENNIFER L. ROBERTS, ELIZABETH CARY AGASSIZ PROFESSOR OF THE HUMANITIES, HARVARD UNIVERSITY "SIFTED: SCREENPRINTING AND THE ARTS OF THE 1960s" - TUESDAY, OCTOBER 20TH, 2015

Established through a generous gift, the Jill and John Avery Lecture Series in the History of Art brings prominent international and national art historians to the University of Pennsylvania to share and discuss their recent research. The Fall 2015 lecture presented Jennifer L. Roberts, Elizabeth Cary Agassiz Professor of the Humanities at Harvard University. An art historian specializing in North American art from the colonial period to the present, her current research and teaching emphasize craft and materiality theory, print studies, and the history and philosophy of science. She is the author of three books: *Mirror-Travels: Robert Smithson and History* (2004), *Jasper Johns/In Press: The Crosshatch Works and the Logic of Print* (2012), and *Transporting Visions: The Movement of Images in Early America* (2014). She is a co-author of the Prentice Hall textbook *American Encounters: Art, History, and Cultural Identity* (2007), and is co-founder of "The Maneuvers Project," a workshop series aiming to theorize a kinetic art history. She is currently at work on a book exploring the making and meaning of print matrices.

Screenprinting was everywhere in American art and culture of the 1960s. But because the process has been so persistently associated with scholarly narratives of deskilling, it has largely been treated in negative terms, valued primarily for its evacuation of traditional artistic techniques. Examining the work of Andy Warhol, Corita Kent, Ed Ruscha and others, this talk explored the specific material, historical, and conceptual qualities of the screenprinting medium, including its origins in the sifting and gauging processes of industrial milling, the material and political implications of its transparent screen matrix, and its complex interface with other screen- and grid-based reproductive media of the period.



Ed Ruscha, *Hollywood*, 1968, Screenprint

AGAINST GRAVITY

MARCH 20-22, 2015

The Center for Ancient Study's annual symposium, "Against Gravity," gathered together 48 specialists in *Bauforschung* from more than a dozen countries to examine architectural practices in the pre-industrial world. With a focus on Greek, Roman, Byzantine, medieval, and pre-modern Islamic architecture, the speakers examined problems the masons commonly encountered – and the solutions they developed – in the process of architectural design and construction.

The symposium coincided with the announced retirement of Penn's distinguished *Bauforscher*, Lothar Haselberger, who has been a critical figure for the introduction of a traditionally European field of study into the United States. Several of his European colleagues and recent Penn PhD students served as plenary speakers, including Stefan Zink, Meg Andrews, Betsey Robinson, Dorian Borbonus, Elisha Dumser, and Tom Morton. Also representing Penn on the program were Renata Holod, Bob Ousterhout, Sam Holzman, and Charles Williams, with Professor Haselberger delivering the closing remarks. Ousterhout, Holod, and CAS assistant Ted Van Loan worked tirelessly behind the scenes to make the event a rousing success.



After 2-1/2 days of scholarly presentations, symposium participants gather at the Penn Museum for closing remarks. CAS director Bob Ousterhout officiates.

SACHS PROGRAMMING

The History of Art Department congratulates Katherine Stein Sachs, CW'69, this year's well-deserving recipient of the Alumni Award of Merit for her passionate and dedicated volunteer efforts at Penn. The award was presented at the Alumni Award of Merit Gala, sponsored by Penn Alumni, held on Friday, November 6, 2015. Kathy graduated from the College in 1969 with a major in art history, an interest that has guided her advocacy and philanthropy at Penn. She has served on the Institute of Contemporary Art's board, chaired the ICA Endowment Campaign and was the ICA chair of the Making History campaign. Sachs joined the board of trustees in 2004 and served for nine years, until becoming an emeritus trustee in 2013. In this role, she is active on the Facilities & Campus Planning Committee and as a member of the Trustee's Council of Penn Women. Her husband, Keith L. Sachs, W'67, and their three children also share Penn as their alma mater. The couple has had a transformative effect on both our department and the wider art landscape at Penn and in the city of Philadelphia. Here at Penn, they endowed the Keith L. and Katherine Sachs Professor of Contemporary Art in the History of Art Department, currently occupied by Professor Kaja Silverman, the Visiting Professor in the Fine Arts at Penn Design, the Sachs Guest Curator Program at the ICA, and the Sachs Fine Arts Program Fund. We are so grateful for their commitment, involvement, and vision.



Katherine Stein Sachs, CW'69 and presenter Leonard A. Lauder, W'54 at the 81st Annual Alumni Award of Merit Gala

The following programs in 2015 were made possible by the Keith L. and Katherine Sachs Program in Contemporary Art:

In January 2015, Institute of Contemporary Art curators Alex Klein and Kate Kraczon organized a behind-the-scenes working group at ICA on the politics of publishing with artists Basel Abbas and Ruanne Abou-Rahme, prior to their exhibition, "The Incidental Insurgents." The intensive schedule included topics such as the archive, open source, radical movements, and global media, and attracted an interdisciplinary mix of Penn faculty, graduate students, and advanced undergraduates. Participants visited on-campus archives, debated online activism, and attended an event with Printed Matter Director, Max Schulmann. This mind-expanding weekend informed the artists' public conversation at ICA and their project for the Sharjah Biennial.

Professor Tristan Weddigen from the University of Zurich delivered a colloquium on the iconology of the textile medium in modern and contemporary art entitled, "Making and Unmaking: Louise Bourgeois' Textile Objects" on April 3rd, 2015 in the History of Art Department. He also spoke with graduate students about the origins and directions of German-speaking art historical research during Professor David Kim's ARTH 550 "Topics in Southern Renaissance Art: Terrestrial Imagination" seminar.

On November 17, 2015 the Visual Studies program hosted design duo David Reinfurt and Stuart Bailey, who comprise Dexter Sinister. Dexter Sinister are a conceptual design collaborative that theorize the space between art, design and publishing. In addition to a lecture held in the Law School, they conducted a luncheon seminar the next day with students from Visual Studies, Fine Arts and the History of Art.

The 2015 Sachs Fellows of Contemporary Art are Ekin Pinar (Fall 2014 - Spring 2015) and Ted Van Loan (Fall 2015 - Spring 2016).

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University of Pennsylvania History of Art Department

FRESHMAN SEMINARS

PENN ART & CULTURE: BUILDING PHILADELPHIA

PROFESSOR DAVID BROWNLEE

SPRING 2015

"Building Philadelphia" was an Arts at Penn freshman seminar in Spring 2015 that explored the making of Philadelphia by examining twelve notable works of architecture and urban planning. Each week, the seminar met twice—once in a classroom and again on site—to discuss and look at a building or a district. Students took turns preparing the class for its excursions. On its travels, the class met with the curators of historic sites, architects and planners of new projects, and the *Philadelphia Inquirer's* architecture critic, Inga Saffron.



Excursions to the Waterworks (on the coldest day of the year) and Society Hill

BLACK AND GREY

DR. AARON LEVY

SPRING 2015

This freshman seminar introduced students to a cultural history of the colors black and grey. We explored how the meaning of these colors are socially determined and studied the work of particular artists, designers and others who have helped shape our experience of them. In the first part of the semester, we gave particular attention to the role of these seemingly muted colors in identity, social justice and political movements in the twentieth and twenty-first centuries.

As the class proceeded, we also became interested in how the colors black and grey enable conversations around ecology and the environmental humanities more generally. Accordingly, we invited the renowned Canadian photographer Geoffrey James to visit Philadelphia and spend time with us in our seminar; and we commissioned a series of photographs from him exploring the social life, history and colors of the Schuylkill River. We also produced our own essay film about colors of the Wissahickon Transportation Center, underneath which the Wissahickon creek flows into the Schuylkill River. At the end of the course, James' photographs and our course film were featured in an exhibition at Slought Foundation, alongside archival materials from the Philadelphia Water Department, the City Parks Association, and other project partners.



Edward J. Freeman, Debris in Schuylkill River at the Fairmount Water Works (Philadelphia Inquirer)

CURATORIAL SEMINARS

THE PENNSYLVANIA ACADEMY AND THE EXPANDING AUDIENCE FOR ART

PROFESSOR MICHAEL LEJA

FALL 2015

For fall term 2015 the Pennsylvania Academy of the Fine Arts (PAFA), one of the oldest museums in the country, invited a group of Penn students to get creative with its extensive collection of American art. The 13 participants in Michael Leja's curatorial seminar (four undergrad and nine grad, including students from Haverford, Swarthmore, and the University of Delaware) did just that. They began organizing an exhibition titled "Expanding the Audience for Art at the



C. D. Weldon, "A Free Sunday at the Philadelphia Academy of Fine Arts," wood engraving, published in *Harper's Weekly*, June 11, 1887

Pennsylvania Academy of the Fine Arts," which will explore the many ways that students, faculty, and directors associated with PAFA sought to enlarge the population engaging the visual arts in the nineteenth and early twentieth centuries. To some extent this was a matter of adapting fine art traditions to new media, venues, and formats capable of wide appeal and distribution. It also entailed attracting women, African Americans, and Asian Americans as students for the Academy's classes and as viewers for its exhibitions. Institutional initiatives—such as enlarging the curriculum, redesigning exhibition galleries, and energetically publicizing its activities—were also part of the story. Students in the seminar have identified particular themes and works of art for study, and they have spent many hours in the PAFA archives and in the registrar's office, where object files are maintained. Each student wrote a short essay presenting original research for the exhibition catalogue. Organized into teams, they composed wall labels and other didactic materials for the galleries. The exhibition will open in April 2016 at the Arthur Ross Gallery on Penn's campus and will remain on view through Commencement and until July 31.

MAGIC IN THE MUSEUM

PROFESSORS ROBERT OUSTERHOUT AND GRANT FRAME
SPRING 2015

Opening in early April 2016, the Penn Museum exhibit "Magic in the Ancient World," began as a curatorial seminar taught by Professors Robert Ousterhout (History of Art) and Grant Frame (Near Eastern Languages and Civilizations), working with an enthusiastic group of undergrads and grads from across the School of Arts and Sciences. The exhibit illuminates how different cultures used magic as a way of managing or understanding the present, controlling supernatural agencies, and seeing the future. As the students in the seminar discovered, magic is pervasive across almost all ancient cultures, and—more importantly—objects and images associated with magical practices are well represented in the Penn Museum. The exhibit features objects from the museum's rich collections of the Near Eastern, Babylonian, Egyptian, and Mediterranean sections.



Robert Ousterhout examines an ancient Greek "eye kylix" – a drinking cup decorated with large apotropaic eyes to avert evil

SPIEGEL-WILKS SEMINAR IN CONTEMPORARY ART

PROFESSOR GWENDOLYN DUBOIS SHAW
SPRING 2015

The 2014/15 Spiegel-Wilks Seminar in Contemporary Art concluded its year-long run with the opening of the exhibition "Do/Tell: Erin Bernard, Heather Hart, Rachelle Mozman, and Akosua Adoma Owusu" at the ICA, Philadelphia. The exhibition, which featured the work of three emerging artists from across the United States, focused on issues of place, space, and



Senior major Isaac Kaplan, and ICA Whitney-Lauder Fellow Liz Park with 5th graders from the Jubilee School

belonging. Dominating the exhibition was a large wooden porch, designed and built by artist Heather Hart, that provided space both above and below its surface for various activities, including group events and places for private reflection. Over the course of the exhibition's run, the space on top of the porch was "activated" by a number of public programs and community groups that used it for art activities, yoga, and writing workshops. Next to the porch a special table was constructed to house a body of interactive materials developed by seminar members working with Erin Bernard and fifth grade students from the Jubilee School, located near the Penn campus in West Philadelphia, to chronicle the experiences of shop owners and residents of Baltimore Avenue. The family photo-based works of Rachelle Mozman and a video by Akosua Adoma Owusu were featured in the ramp space adjacent to the main gallery. Together, the works in the exhibition highlighted the ways that personal and familial relationships are formed and transformed over time and across space.

KAREN BECKMAN, prior to taking over as department chair in July 2015, was on sabbatical in the spring semester of 2015. This focused research time gave her the opportunity to complete a series of essays on a number of very different topics. On the occasion of the 30th anniversary of the City of Philadelphia's bombing of the MOVE house, which some of our alumni will surely recall, Beckman published, "Black Media Matters: Remembering *The Bombing of Osage Avenue* (directed by Louis Massiah, written and narrated by Toni Cade Bambara, 1986)," *Film Quarterly* 68.4 (Summer 2015), an essay exploring the documentary representation of this terrible historical event. The contemporary artist Tony Oursler invited Beckman to contribute to the catalogue for his recent LUMA Foundation exhibition, "Imponderable," and for this she wrote about the fabulous spiritualist medium Margery Crandon in "Power From Elsewhere: Charismatic Authority and the American Female Medium." Beckman also worked on a cluster of essays addressing how animation alters our understanding of the geopolitics of film history: "Animating the Cinéfilms: Alain Resnais and the Cinema of Discovery," *Cinema Journal* 54.4 (Summer 2015); "Film Theory's Animated Map," *Framework* (Fall 2015); "The Tortoise, the Hare, and the Constitutive Outsiders: Re-Framing Fast and Slow Cinemas," *Cinema Journal* 55.2 (forthcoming Fall 2015); and "The Worries of the World: Animation" in *Transmedia Storyworlds*, eds. Marta Boni and Martin Lefebvre (Amsterdam University Press, forthcoming). She will continue exploring related questions with students in a new Spring 2016 course entitled "The Place of Film and Media Theory," as well as in her current book project on contemporary war and animation.

Since the summer, she has been learning the ropes as chair with the help of department colleagues, and she looks forward to all (or almost all) that lies ahead. While chairing is challenging, it is, thankfully, not quite as physical as the R.A.D. self-defense course she took with some of the department's graduate students this fall, organized by Roksana Filipowska and run by Penn Public Safety.



Back row left to right: Karen Beckman, Kendra Grimmatt, Hilary Whitham, Anna-Claire Stinebring, Instructor Tracey Cardella (Penn Public Safety). Front row left to right: Megan Boomer, "Bob," Roksana Filipowska

DAVID BROWNLEE was named a Fellow of the Society of Architectural Historians, a rare, lifetime achievement award in April 2015. In the citation accompanying the announcement, it was noted that his scholarship had won three SAH publication awards—the book, article, and exhibition catalogue of the year prizes, that he had advised more than thirty doctoral dissertations, and that, as editor of the *Journal* of the SAH, he had led the development of a multi-media online magazine—a pioneering example of "digital humanities." As is their custom, a large number of his former students were in attendance at the SAH annual meeting, and they had their traditional dinner together, maintaining the multigenerational community of scholars and teachers whose roots are in Philadelphia.

In May Brownlee was glad to wrap up his term as grad chair (his ninth year in that position), with the admission of an especially large (and, as usual, very talented) class of new students. Also welcome was the news that a dozen current students had won fellowships for their dissertation work.

While on leave in 2015-16, Brownlee has continued as the co-director of the Mellon-funded initiative in Humanities, Architecture, and Design (H+U+D), which brings together students and faculty from the humanities and the School of Design to teach and learn together. He has also continued to work to promote better architecture and city planning in Philadelphia as a vice chair of the Design Advocacy Group, to protect historic architecture as a (new) member of the board of the Preservation Alliance for Greater Philadelphia, and to achieve and make the most of Philadelphia's designation as a World Heritage City (the first in the US) as a member of the steering committee that has won that recognition. In the fall he edited a special issue of *Context*, the magazine of the Philadelphia chapter of the American Institute of Architects, which explored the distinctive yet varied architecture of Philadelphia in the mid-twentieth century. He is spending Spring 2016 in Greece with his wife Ann Blair Brownlee, where they are both writing like crazy.



Penn alumni at SAH annual conference, Chicago, April 18, 2015. From left to right: David Brownlee, Peter Clericuzio (PhD'11), William Whitaker (curator and collections manager, Architectural Archives), Jonathan Mekinda (PhD'10), Kathryn O'Rourke (PhD'08), Therese O'Malley (PhD'89), Grace Yang-Ong (PhD'10), Dede Fairchild Ruggles (PhD'91), Shilpa Mehta (PhD'08), Carla Yanni (PhD'94), Jeffrey Cohen (PhD'91), Robin Williams (PhD'93)

JULIE DAVIS is delighted to report that her new book, *Partners in Print: Artistic Collaboration and the Ukiyo-e Market*, was published in January 2015 by the University of Hawai'i Press as both hard copy and an e-book. The Department celebrated the new book at Davis's collaborative exhibition, "A Sense of Place: Modern Japanese Prints," at the Arthur Ross Gallery (April 10 through June 21, 2015). The exhibition featured prints on



"A Sense of Place: Modern Japanese Prints" opening reception at Arthur Ross Gallery, April 9, 2015

the theme of "famous places" selected from the Philadelphia Museum of Art, the Kislak Center, and private collections. Davis led the project with the assistance of graduate students Quintana Heathman and Jeannie Kenmotsu and PMA associate curator Shelley Langdale and students in curatorial seminars taught in Spring 2014 and Spring 2015 (see the website <http://oursenseofplace.squarespace.com/>). Davis also began a new project at the Freer and Sackler Galleries at the Smithsonian, as Senior Consulting Curator for the online catalogue of the Pulverer Collection of Japanese Illustrated Books, a collection of more than 900 works dating from the early seventeenth century through the 1970s (website: pulverer.si.edu). Davis also wrote one of the lead essays for the exhibition catalogue for the PMA collection of ukiyo-e prints held at three museums in Japan, published in both English and Japanese. The fall semester was busy with travel: contributing to a workshop at the British Museum, visiting the Venice Biennale with her seminar students, and touring sites as the faculty host on the Penn alumni travel trip to China.



Julie Davis at the Great Wall of China with the Penn Alumni Travel and Education group on the trip, "Classical Highlights of China," October 21, 2015

ANDRÉ DOMBROWSKI, this past academic year, was engaged primarily with his ongoing book project concerning Impressionism's diverse conceptions of the "instant" and its connections to then current systems of time-keeping and time-management. He presented this research at the CUNY Graduate Center; the Städel Museum in Frankfurt; the National Gallery of Art/CASVA in Washington DC; the National Gallery in London; as well as University College London where he delivered the Tomás Harris Visiting Professorship Lectures this past June. He also presented a colloquium talk on Monet's serial paintings and the eternal return of history for the Department of Germanic Languages and Literatures here at Penn. He published an essay on Impressionism's times in the catalog of the exhibition "Monet and the Birth of Impressionism" at the Städel Museum in the spring of 2015.



Cover of the exhibition catalog "The Image Affair: Dreyfus in the Media, 1894-1906," University of Pennsylvania Libraries, Kislak Center, 2015

Professor Dombrowski taught a curatorial seminar in the fall of 2014 about the popular imagery associated with the Dreyfus Affair in the late nineteenth century and edited the exhibition's catalog, entitled *The Image Affair: Dreyfus in the Media, 1894-1906*, which includes essays by five graduate and undergraduate students as well as his own. He was especially excited to see the Arthur Ross Gallery's exhibition "Courtly Treasures: The Collection of Thomas W. Evans, Surgeon Dentist to Napoléon III," for which he served as an academic adviser, become such a popular success this past summer. The catalog to the exhibition, for which he wrote three separate essays, turned out beautifully as well. In September 2015, he had the pleasure of accompanying a group of Penn alumni on a seven-day trip up the River Rhône, from "Provence to Paris."



"Provence to Paris" trip with Penn Alumni

LOTHAR HASSELBERGER saw several of his manuscripts appear in print, resulting from conference contributions at the American Academy in Rome (2011), the Swiss Federal Institute of Technology in Zurich (2012), and from his Hermogenes seminar in Fall 2014 here in the History of Art Department. The topics range across his core research interests, from "The Human Eye and 3D Laser Scanning: The Pantheon's Façade and Its Capitals" (Rome conference in honor of William MacDonald) to "What Can We Learn From Vitruvius?" (Zurich conference on didactic books in architecture) and "Visualizing *asperitas*: Hermogenes Pseudodipteral Temple in Magnesia," this latter co-authored with Samuel Holzman (AAMW), as a novel, visual analysis of the perception of shadow in Greco-Roman temple architecture. In print is another conference contribution at the Swiss Federal Institute of Technology (2015), "From Greek Revival to 'mail-order Classicism' – Building in the USA from 1800 to 1900," based on findings (2008-12) of elaborate white-glazed terracotta elements in the former dump at the shore of the Victorian-era railroad town Cape Charles in Virginia.



Lothar Haselberger digging for America's classical past in Virginia

In February 2015, Haselberger consulted with his colleagues at the Pergamon Museum, Berlin, on the new presentation of the Museum's encyclopedic collections scheduled (after a decade-long renovation) for ca. 2020. At issue is, in particular, the impressive 1920s indoor reconstruction of a pair of the Magnesia temple's columns in full height (43 feet). Using Vitruvian proportions for a perceived lack of evidence at the time (with Franco-Prussian animosities still festering), that paradigmatic column reconstruction turned out to be too tall by more than three feet! As Haselberger's archival studies, published in 2011, at the École des Beaux-Arts in Paris made clear, decisive mid-nineteenth-century French excavation material had been ignored. Thus, an archaeological-political dilemma of a century ago is now calling for an elegant visual solution, without tearing down an erroneous but nonetheless historic reconstruction – just wait until 2020! At the Deutsches Technikmuseum Berlin, also in February, Haselberger addressed these (and other) problems.

In March, the conference "Against Gravity – Building Practices in the Pre-Industrial World" brought international scholars as well as many of Haselberger's students to the Penn Museum. Co-organized (nominally, as he soon realized) with his dear colleagues Robert Ousterhout and Renata Holod, this inspired

Bauforscher conference gave Haselberger a first, bitter-sweet taste of what it means to be an Emeritus Professor soon. To further sweeten this transition, Lothar and Cornelia's son Tobias Haselberger invited his parents on a tour, in June 2015, to follow the footsteps of Alexander von Humboldt to Ecuador, with its 'Avenue of Volcanoes,' and Darwin's exploration of the Galapagos



Lothar and Cornelia Haselberger and (from left) Stephan Zink, Dorian Borbonus, Thomas Morton, Elisha Dumser, Betsey Robinson, and Samuel Holzman

transition to a long 'sabbatical,' on New Year's eve 2015/16, is a smooth one, though, since he will keep teaching his most beloved, Renata Holod-inspired survey course "Architect and History" for at least two more fall semesters. *Non omnis moriar.*

Islands. But frankly, it was the recently revived steam-railroad line from the Andes to the Pacific, a feat of 1900s technology coping with a difference of full 12,000 feet in elevation, that fascinated Haselberger even more than giant turtles and volcanoes (one of them erupting shortly thereafter). His

RENATA HOLOD has been pursuing *Jerba Studies*, volume 2, by giving papers on aspects of its built environment: "The Sectarian World of Jerba and the Game of Spolia," at the aforementioned "Against Gravity" symposium; and "Instances of the Sacred in a Pre-Modern Landscape: Sites, Loci and Practices on the Island of Jerba," *Ernst-Herzfeld-Gesellschaft zur Förderung der Islamischen Kunstgeschichte und Archäologie*, Bamberg, Germany, July 2015. Preparation for the monographic study is ongoing with the members of the original team including Tarek Kahlaoui (ARTH PhD'08) and Michael Frchetti (ANTH PhD'04).

She spent June in Spain looking to verify her conclusions on seeing and experience in the Mosque of Cordoba, meeting with former students (Dede Ruggles, PhD 1991) and colleagues (Shreve Simpson, CW'67) in Granada, and participating in a seminar on historic textiles of al-Andalus, "Epigraphy, Titles and Textiles," *Tejidos Medievales en Iberia y el Mediterraneo* Madrid, June 2015, organized by Luly Feliciano (PhD 2004) together with David Roxburgh (PhD 1996), and Cynthia Robinson (PhD 1995).

All this activity has been interrupted regularly by the weekly meetings on the process of preparing materials for the newly re-designed galleries of the Middle East at the Penn Museum—an exciting, if daunting, experience which has resulted in the discovery of several nineteenth century Turkmen costumes and other unstudied items in the museum's storage.

Finally, and thanks to the support of the Aga Khan Trust for Culture, the preparation of the Rayy materials from the Eric Schmidt excavations of the 1930s is moving along, with a whole team working on drawing and cataloguing the ceramic finds. In the wings, and connected to this project, is her participation in the exhibition on the Great Seljuks opening in 2016 at the Metropolitan Museum of Art.

She continues to serve as President, Board of Trustees, Ukrainian Museum, NYC (re-elected June 2015); Member, Editorial Board of *Handbook of Oriental Studies, Section 1: The Near and Middle East*, Brill Publishers, Leiden; Member, Scientific Committee, Fondation Max Van Berchem, Geneva; and Member of the Advisory Board, *Muqarnas: An Annual on the Visual Cultures of the Islamic World*, among other organizations.



Walking across the bridge in Cordoba, in the pink hat

Current publications: Renata Holod and Olexandr Halenko "The Severe Landscapes of 'Mother Sarmatia': Steppe Ukraine in the Eyes of a Polish Gentleman in 1569," *Festschrift for George G. Grabowicz, Harvard Ukrainian Studies* 32 (2015), 1-28; "Instances of the Sacred in a Pre-Modern Landscape: Sites, Loci and Practices on the Island of Jerba," *Ernst-Herzfeld-Gesellschaft zur Förderung der Islamischen Kunstgeschichte und Archäologie*, forthcoming, December 2015.

DAVID YOUNG KIM received a University Research Grant 2015-16 to begin a project entitled *Lives Found in Translation: Giorgio Vasari and Global Art History*. This project, envisioned as a book and multimedia website, examines modern translations of Giorgio Vasari's foundational text, *The Lives of the Most Excellent Painters, Sculptors, and Architects* (1550/1568), in German, Brazilian Portuguese, Korean, and English. In addition to analyzing how these translations render Vasari's notoriously difficult Renaissance Italian terms and concepts (*disegno*, *grazia*, *aria*, etc) for an international reading public, the project interviews translators and art historians from Seoul, Florence, São Paulo, and Berlin about the translation process, and will post clips of these conversations online with accompanying commentary. Kim has also completed an article on the Venetian artist Lorenzo Lotto's carpets which will be published in the June 2016 issue of *The Art Bulletin* as well as an essay-length entry on the "Renaissance" for the *Grove Dictionary of Art / Oxford Art Online*.

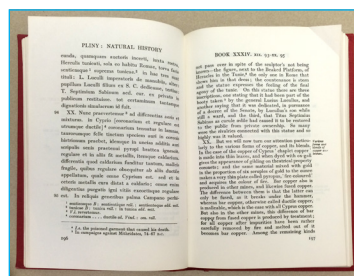
In 2015 he delivered talks at the University of Zurich, Harvard University, Bryn Mawr College, and the Isabella Stewart Gardner Museum. His major book project at the moment deals with the problem of ground and background in Italian Renaissance and Baroque painting, from Gentile da Fabriano's gold grounds to Caravaggio's pitch-dark dramatic settings. He is also enjoying working with Libby Saylor on revamping the department's website.



David Young Kim in Seoul with Dr. Lee Chang-Kun during an interview for an oral historical project about translations of Giorgio Vasari's *Lives*

ANN KUTTNER was delighted to get the chance last spring to conduct an interdisciplinary faculty workshop at Wooster College on violence in ancient Mediterranean art, a current project tested out at Penn in graduate and undergraduate seminars in the last two years, as well as a lecture there on the Arch of Constantine.

This fall she derived much happiness from speaking on the Republican "Altar of Domitius Ahenobarbus" at a special panel convened to honor her dissertation advisor Erich Gruen (UC Berkeley), a group made up of former students, at the annual meeting of the Classical Association of the Atlantic States.

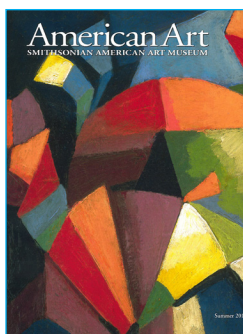


Her scholarly attention this year was otherwise devoted to two invited projects. One engages a Republican image of the Dying Hercules erected

by Lucullus in the Roman Forum, known from Pliny's *Natural History*, submitted for volume 6 of the online *California Italian Studies Journal* (edited by Jack Greenstein and William Tronzo, "The Fixity and Flexibility of Images: Italian Art and Identity over Time"). The other looks at Sir John Soane's antiquarian programs of display in his House Museum in London and his country estate at Ealing, for Elizabeth Macaulay Lewis and Katharine von Stackelberg eds, *Recreating the House of Pansa: Towards a New Framework for the Reception of Classical Architecture [1790-1970]*, contracted to Oxford University Press.

MICHAEL LEJA has been teaching a curatorial seminar this year on the Pennsylvania Academy of the Fine Arts and the expanding audience for art in the nineteenth century. At another Philadelphia venue, the Philadelphia Museum of Art, Leja gave a lecture on "Three Ways of Looking at a Still Life" in conjunction with the museum's exhibition of American still-life painting.

Nationally, his essay "Cubism in Bondage: Morgan Russell's Synchronism," appeared in *American Art*, vol. 29 (Summer 2015), 42-64. He gave lectures drawn from his current book project on the beginnings of image culture in the United States at the University of Minnesota and Columbia University, as well as in the department colloquium.



Globally, a Chinese translation of Leja's *Reframing Abstract Expressionism* appeared in 2015 from the Phoenix Publishing Group in Shanghai. He is collaborating with the Tate Modern and the Kunstmuseum Basel, on exhibitions of work by Barnett Newman and Jackson Pollock. An essay on Abstract Expressionism and World War

II appeared in *War Horses: Helhesten and the Danish Avant-Garde during World War II*, catalogue of an exhibition at the Carl-Henning Pedersen and Else Alfelts Museum, Denmark. He continues on the editorial boards of *Art History* (Association of Art Historians, London) and *Transatlantica* (French Association for American Studies, Paris). Leja spent the month of March last spring in Canada, while on leave from Penn, as the F. Ross Johnson Distinguished Visitor in American Studies at the Munk School of Global Affairs, University of Toronto. Two publications appeared from UK publishers: "News Pictures in the Early Years of Mass Visual Culture in New York," in *Getting the Picture: The History and Visual Culture of the News*, eds. Schwartz and Hill (Bloomsbury, 2015), and "Issues in Early Mass Visual Culture," in *A Companion to American Art*, eds. Davis, Greenhill, and LaFountain (Wiley Blackwell, 2015). He is currently co-editing a volume of primary sources on American art that will be translated into many languages for worldwide distribution.

BOB OUSTERHOUT's activities in 2015 ranged from near to far, from Washington, D.C., to Armenia. In April Ousterhout co-directed the annual spring symposium at Dumbarton Oaks on 'The Church of the Holy Apostles,' bringing together an international team of historians, art historians, philologists, and liturgists to reassess the legacy of one of Byzantium's most famous lost monuments.

In May, Ousterhout traveled to Yerevan for a week of site research in Armenia, as he attempts to make sense of the Byzantine 'Dark Ages' for his next book project.

In June, he served as the keynote speaker for an international symposium on 'Piroska and the Pantokrator' at Central European University in Budapest. The Hungarian princess Piroska became the sainted Byzantine Empress Eirene. Among her good works she is best remembered for the foundation of the famed Pantokrator Monastery in Constantinople (1118-36 CE). Ousterhout had co-directed its documentation and restoration in 1997-2005.

He returned to Turkey to lead the fifth annual 'Cappadocia in Context' summer seminar for Koç University in June. The intensive 15-day seminar examined Byzantine painting and architecture in their social contexts within the rock-carved settlements of Cappadocia. The group included a dozen graduate students from eight countries, including Megan Boomer and Nick Rogers from Penn.

Ousterhout also participated as academic advisor for the Getty-sponsored seminar for Connecting Art Histories, 'Art of the Crusades: A Re-Evaluation.' The six advisers were joined by ten emerging scholars from the Eastern Mediterranean for a program of travel, museum visits, and seminars, beginning in July with a week in Turkey, followed by a week in Israel in November. In 2016 the group will travel together to Greece and Jordan.



Nick Rodgers, Megan Boomer, and Bob Ousterhout hiking in Cappadocia, 2015

MICHAEL MEISTER chaired a panel on "Inter(architect)xtuality" at the American Council for Southern Asian Art's 17th Biennial Symposium held at the Royal Ontario Museum, Toronto, in Fall 2015. He recently lectured at Columbia and Rutgers Universities on "The Measure of Monuments" and for the Penn Club, Chicago, in reference to a current exhibition of Indian painted cloths at the Chicago Art Institute.



Site of Takht (the 'queen's throne') under hatidhara ('elephants' pass'), Swat, Pakistan (inset 1901)

HOLLY PITTMAN found time to pursue her scholarship through a number of invited lectures, while the spring semester was full of the administrative duties as chair. She presented at the Annual ASOR meeting on the "Trading Communities in Bronze Age of Exchange"; delivered three papers on various topics on Iranian archaeology during a week-long visit to Tehran; offered a paper on the "Royal Image of the Elamite Kings" at the Susa and Elam conference in Louvain-en-Neuve; delivered "Merchant Madness: Evaluating the Kerman-Oxus Axis During the Early Bronze Age of Exchange" at the History of Art Colloquium; and discussed the "Tomb of Pu Abi in the Royal Cemetery of Ur" at the American University in Suleimani, Iraqi Kurdistan. Two articles appeared after a long gestation: "Hybrid Imagery and Cultural Identity in Bronze Age of Exchange" in the *Festschrift* volume for Maurizio Tosi and a co-authored article with Naomi Miller, "PuAbi's Diadem(s): The Deconstruction of a Mesopotamian Icon" as part of an exhibition catalog for "From Ancient to Monder, Archaeology and Aesthetics" at the Institute for the Study of the Ancient World at New York University. The highlights of the year were two research trips: in May to visit Iraqi Kurdistan, where in addition to visiting marvelous archaeological sites including Shanidar Cave, the Dar Band-I Gawr rock relief and the devastated city of Halabja, she spent a day engrossed in her most favorite activity in life: drawing freshly excavated seal impressions from the site of Kani Chaie outside of Suleimani, (see photo). In the late summer, she made a three week research



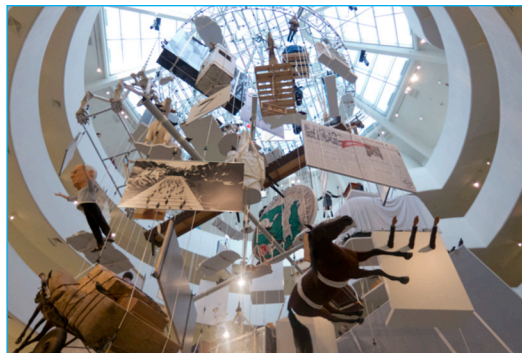
trip to Southeastern Turkey in order to visit sites on the must see bucket list including the medieval city of Ani, the Hittite capital of Hattusha, the fantastic monuments at Nemrut Dag, Göbekli Tepe, Kara Tepe, Tarsus, and the many sites around Late Van. The visit included three days at the ongoing excavations at Arslantepe where she is a member of the excavation team. Arriving home in mid-September, Pittman has settled down to a year-long sabbatical that will be devoted to reading and writing. She is happily engaged as part of the curatorial team developing the reinstallation of the Middle Eastern Galleries of the Penn Museum, a job that drew her to the University twenty-five years ago. It is satisfying to see this finally come to fruition.

CHRIS POGGI continued to work on her book addressing issues of migration, exile, and mapping in contemporary art. She presented a paper drawn from this research, "Projections: Mona Hatoum's Cartographic Practice," at the Institute of Fine Arts, NYU, in November 2015. Earlier in the fall she also spoke on Giacomo Balla's vortices in a conference titled "Traces of Modernism Between Art and Politics: From the First World War to Totalitarianism," held at the German Historical Institute in Rome. And in January 2016, she lectured on Picasso, the First World War, and the politics of style at the Barnes Foundation.

Publications this year include the essays: "All: Maurizio Cattelan's Infernal Comedy," in *CIS (California Italian Studies)*, and "Circa 1922: Art, Technology, and the Activated Beholder," in *1922: Literature, Culture, Politics*, edited by Jean-Michel Rabaté (Cambridge University Press). Professor Poggi's review of the exhibition "Henri Matisse: The Cut-Outs" (MoMA), appeared in *Caa.reviews*. Her essay, "Cubist Equivalents: Picasso's Céret Sketchbook of 1913," is forthcoming in *The Cubism Seminars*, edited by Harry Cooper.

During the spring semester 2016, Poggi is co-teaching a graduate seminar with Curator Erica Battle of the Philadelphia Museum of Art, supported by the Sachs Programming Fund. The seminar has been designed to coincide with the "International Pop Art" exhibition held at the PMA, and includes a series of programs and speakers organized jointly by Penn and the Museum. Among those contributing to the programming are Professor Hiroko Ikegami of Kobe University, Japan and Luigia Lonardelli, Curator at MAXXI in Rome. Professor and Curator Sid Sachs of the University of the Arts will address the work of women Pop artists, and Professor Homa King of Bryn Mawr College will speak about Warhol's films.

Over the last four summers, Poggi taught in the six-week, intensive Penn-in-Venice program, which gave her a wonderful opportunity to teach an art history seminar developed specifically for on-site study of Byzantine through contemporary art in Venice. This past summer she especially enjoyed the chance to visit the Biennale on repeated occasions. Her review of curator Okwui Enwezor's sections of the Venice Biennale will be published in *Caa.reviews*.



Maurizio Cattelan: All, installation view, Solomon R. Guggenheim Museum, Nov. 4, 2011-Jan. 22, 2012

BRIAN ROSE, Pritchard Professor of Archaeology, directed a very active campaign of excavation focused primarily on Gordion's city plan and fortification systems (ninth–fourth century BCE) in central Turkey. Much of his attention was focused on architectural conservation, especially the Early Phrygian Gate, which is the best preserved Iron Age City Gate in Asia Minor (ninth century BCE), and a large pebble mosaic from one of the citadel's monumental buildings, which is the oldest colored stone mosaic ever discovered. He worked in more than ten different sectors of the site, and there were nearly forty scholars and scientists who were members of the team at various points during the summer.



Brian Rose with Andrew Moore, president of the Archaeological Institute of America

Much of the 2015 season was spent preparing for an exhibit on Gordion and its neighbors that will open at the Penn Museum in February of 2016 and run for ten months. Entitled "The Golden Age of King Midas," this exhibit will feature over 120 objects loaned from four museums in Turkey. The focus of the exhibit will be Tumulus MM (the "Midas Mound", ca. 740 BCE), one of the largest burial mounds in Turkey (170 ft. high), which contained the oldest standing wooden building in the world.

In January of 2015 Rose was awarded the Gold Medal for Distinguished Archaeological Achievement by the Archaeological Institute of America (AIA). The only other member of the Penn faculty to have received it was James Pritchard, whose name is attached to the chair that Rose holds.



Conservation of the Early Phrygian Gate (9th century BCE) at Gordion, Turkey

GWENDOLYN DuBois SHAW's spring of 2015 was a season marked by exhibition openings at Philadelphia art institutions. Working with current and former students, she helped mount "Represent: 200 Years of African American Art," which was seen by over 50,000 visitors during its three-month run between late-January and early-April at the Philadelphia Museum of Art, and "Do/Tell: Erin Bernard, Heather Hart, Rachele Mozman, and Akosua Adoma Owusu," which opened at the Institute of Contemporary Art in time for Penn's Commencement. "Represent" was co-curated with PMA associate curator John Vick, MA '07, and Jill Vaum, MA '14 (and current PhD student) served as Shaw's editorial assistant for the catalogue. "Do/Tell" was the product of the 2014-15 Spiegel-Wilks Seminar in Contemporary Art, in which students engaged a number of threads in contemporary art including that of social practice.



Gwendolyn DuBois Shaw with the catalogue for "Represent" at the Yale University Press at the 2015 College Art Association Annual Meeting

Latin American art, an abiding interest of Shaw's, was also at the center of 2015 as she accompanied three different groups to Havana, Cuba, to see that country's amazing art and architecture and to visit the 2015 Bienal de La Habana, an important international art exhibition focused on what used to be called the Third World. One group that visited the Bienal was comprised

in part of current and former Penn art history students. The other consisted of 22 undergraduates from the College and Wharton. The students were enrolled in the inaugural Penn-in-Havana Summer Abroad Program, directed by Shaw and organized around a course co-taught by her and History of Art Senior Lecturer Aaron Levy. They had an insightful, emotional, educational, and once-in-a-lifetime experience. Their photos may be seen on Instagram by searching #penninhavana. The third group of Penn travelers that Shaw accompanied to Cuba went in November 2015 with Penn Alumni Travel.

This last trip, which featured a side trip from Havana to the colonial city of Trinidad, marked Shaw's seventh as a host in the program and fell during her year-long leave. A much-welcomed break from teaching and service as undergraduate chair, Shaw's sabbatical is enabling her to complete several writing projects, including an article on painter Norman Lewis for the *International Review of African American Art*, a catalogue essay on contemporary portraiture for the National Portrait Gallery's 2016 Outwin Boochever Portraiture Competition, and a re-evaluation of the career of Philadelphia-born sculptor May Howard Jackson.

LARRY SILVER is embarking on a year of outreach of various kinds, highlighted by his designation as a Phi Beta Kappa Scholar for 2015-16. That means two-day campus visits to eight different chapters around the country, with public lectures but also classroom participation and talks with students. His conference schedule has been international as well. In 2015-16, he gave talks in Berlin, Israel (twice), Australia, and will make upcoming visits to both Holland and Spain for the 2016 Bosch exhibitions and celebrations.

The past spring brought a sabbatical at the Getty, largely productive with explorations into both modern Jewish art as well as art in the era of skepticism (sixteenth to seventeenth centuries), plus participation in the Getty's annual theme of Object/Value/Canon, for which Silver will co-edit a Getty

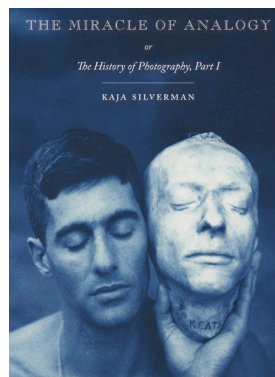


Larry Silver visiting puffins near the Arctic Circle off northern Iceland, as part of Penn Alumni Travel

volume in another collaboration with Getty scholars and invited participants. Along with writing articles and reviews, some of the sabbatical term was devoted to producing *Festschrift* pieces for aged and retiring colleagues.

A final, most rewarding form of outreach is more local: collaboration with the Philadelphia Museum of Art, particularly with Johnson Collection curator Christopher Atkins. After last fall's second iteration of a Mellon-sponsored introduction to the study of the object (with Elizabeth Milroy), the Fall 2015 annual Penn/PMA d'Harnoncourt Symposium focused on "Promethean Efforts," building around Atkins's exhibition "The Wrath of the Gods" and its Rubens centerpiece. This spring Silver and Atkins again collaborate on a graduate seminar about Northern paintings in the Johnson Collection, prior to a 2017 celebration of the centennial of that foundational gift.

KAJA SILVERMAN has had an active year of public programming. In the fall semester, she hosted a discussion with art-patrons Keith and Kathy Sachs regarding their practices of contemporary art collection. In partnership with the Slought Foundation, she presented ... *Cairo Stories*, a video and photographic installation by artist Judith Barry, as well as a public conversation with art historian T.J. Clark (U.C. Berkeley) entitled "Test the West," a discussion of art and capitalism following the fall of the Berlin Wall.



In the spring semester, Kaja participated in several events related to the release of her book, *The Miracle of Analogy, Or the History of Photography, Part 1*. She held a conversation at the Slought Foundation with Homay King (Bryn Mawr College) and Alex Klein (Institute for Contemporary Art). As part of the conference "Photography and Philosophy" at the Los Angeles County Museum of Art, she gave a presentation entitled, "An Ingenious Way of Manipulating the Sun," and participated in two additional conversations: at MoMA with André Dombrowski (Penn), Eve Meltzer (NYU), and Howard Singerman (Hunter College-CUNY) and at Princeton with Eduardo Cadava (Princeton).

Along with these events, she lent her support to "Vulnerable Systems: A Screening of Video Works," curated by graduate students Jeanne Dreskin, Roksana Filipowska, and Mashinka Firunts, hosted at the Institute for Contemporary Art in April 2015. This featured works by Hannah Black, Zach Blas, Deep Lab affiliate Allison Burtch (in collaboration with Heather Dewey-Hagborg, Aurelia Moser, and Adam Harvey), Frances Stark, and Ryan Trecartin.

For Fall 2015, Silverman was on leave preparing the second part of her study, *Intelligent Cohabitations, Or the History of Photography, Part II*.

FELLOWS AND VISITING SCHOLARS

RORY O'NEILL joined the department in Fall 2015 as the first C.K. Williams Postdoctoral Fellow in Ancient and Medieval Architecture. In collaboration with Prof. Robert Ousterhout, he organized "Pre-Modern Architecture and the Seismic Landscape," an international workshop hosted at the department in mid-November. Inspired by O'Neill's recently completed dissertation at Columbia University, where he found a correlation between structural daring of Gothic architecture and seismic geography, the workshop brought together experts in seismic engineering, archaeoseismology, archaeology and art history to explore tools and methodologies for researching how ancient and medieval masonry architectural forms adapted to environmental conditions. In preparation, O'Neill traveled to Greece to analyze the Roman theater at Corinth in collaboration with Director Emeritus Charles K. Williams II, investigating possible seismic adaptations represented by structural additions to the theater's cavea wall.

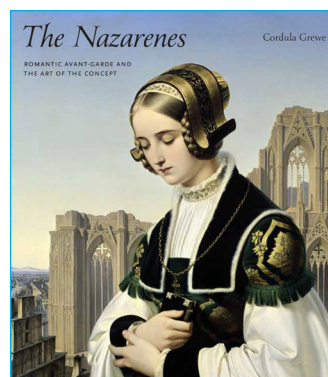
At the workshop, O'Neill presented a simulation system he developed for his research. This system seeks to bridge the gap between the methods of the architectural historian and the structural engineer in an effort to help resolve some of the inconclusive debates about building morphology and the degree to which aesthetic and structurally functional intentions played a larger role in building production. As a productive tool, it falls somewhere between simple visualization programs, such as those used to render archaeological reconstructions, and computationally intensive analytical tools, such as finite element analysis (FEA), which assumes technical expertise.



Simulation of a medieval church section failing under seismic loading

O'Neill's simulation environment is made for the humanities student. It is intuitive and encourages playful interaction, allowing the student to easily manipulate building forms and observe their behavior under hypothetical contingencies of the natural environment, such as wind storms, earthquakes and uneven foundation settlement. The key to the system is that both the forms of the buildings and the hazards they are exposed to are manipulated in realtime, allowing the student to develop an intuitive sense of how certain typological variations behave in different conditions. O'Neill is looking forward to integrating this tool into his Spring 2016 seminar, "Structural Daring and the Sublime in Pre-Modern Architecture."

CORDULA GREWE's spring was marked by a flourish of publications, most importantly her book, *The Nazarenes: Romantic Avant-Garde and the Art of the Concept* (Penn State University Press), which explores the interaction and mutual



dependency of aesthetics, artistic practice, and religious paradigms in German Romanticism as a means to advance a more general revision of modernism. She expanded this probing of aesthetic theory and artistic practice to William Holman Hunt and

Thomas Eakins in an investigation of the dictum "ut pictura poesis" as a model of realism (in *Konstellationen der Künste um 1800*, Göttingen: Wallstein, 173-200). Finally, she returned to her sustained interest in pictorial theology and the poetry of painting for an exhibition with the enigmatic title "Fracticide in the Jury Court." Referring to Eduard Bendemann's impressive fresco *The Death of Abel* in the court building of the Lower Saxon city Naumburg, Germany, this exhibition testifies to the waning belief of a previous age that art could indeed change humanity, and lead sinners and scoundrels alike back onto the path of the righteous (in *Brudermord im Schwurgericht: Naumburg und die Düsseldorfer Malerschule (1819-1918)*, Petersberg:

Michael Imhof Verlag, 108-143). To Grewe's delight, the request of the local newspaper for a distilled version, which appeared in the widely-read monthly magazine *Burgenland-Journal* (October 30/31, 2015, 5), provided the opportunity to reach out to a broader, more general audience. If the spring was



dominated by the written word, the fall was by the spoken. In quick succession, Grewe presented her new research topics first at our weekly colloquium, where she spoke on "Ingres's Theo-Aesthetics," followed by an examination of contemporary religious history painting ("Modernity's *Figura*") at a colloquium at the Clark Institute, Williamstown, MA, and then, returning back to our local art history community, by a presentation of what will be her final book project on German Romanticism, now across genres and media ("The Arabesque between Kant and Comic Strip"), at Bryn Mawr College.

ELISA DAINESE, visiting scholar, lecturer and Marie Curie post-doctoral fellow, is currently working on her book project concerning post-World War II architectural history. Focusing on the movement of people, ideas, and publications, her project illuminates the European and US reception of traditional African architecture and analyzes the ways in which intercontinental relations were determined. On this large theme, an article, entitled "Histories of Exchange: Indigenous South Africa in the *South African Architectural Record* and the *Architectural Review*," has been published in the December 2015 issue of the *Journal of the Society of Architectural Historians*. The essay remaps the tension between modern and indigenous South African cultures and examines the diaspora of ideas between South Africa and Britain. In the academic year 2015-16 Dainese will have delivered papers at the Istituto Universitario di Architettura di Venezia (Italy), Barnard College, and University of Washington (104th ACSA annual conference), and she will have chaired a session at the annual meeting of the Society of Architectural Historians.

In Spring 2015, Dainese taught "African Architecture," a new lecture course jointly sponsored by the History of Art and the Africana Studies departments. Working with their colleagues in a collaborative environment, students investigated critical issues in Africa's rich architecture and urban history. They learned about major pre-colonial African cities, as well as about Western colonial city planning in countries such as Ethiopia, Ghana and Mozambique, and the concept of traditional culture among the Dogon people of Mali and the Mousgoum of Cameroon. The theme was explored in a series of lectures and discussions where architectural history, African studies, literature, and anthropology intertwined to provide the basis for further interdisciplinary forays into African architecture, global exchanges, and the understanding of local traditions.



Dogon architecture of Mali, Africa (E. Dainese, 2009)

XU ZHIJUN, a doctoral candidate from Xi'an Academy of Fine Arts, Shanxi Province in China, is spending the academic year 2015-16 with the History of Art Department at Penn. His research on the art of the Harlem Renaissance is being funded by the Chinese government and advised by Michael Leja.

Before beginning his PhD work at Xi'an Academy, Xu earned a BA in Art History and an MA in Chinese Philosophy at Nanjing University in Jiangsu Province. Since 2003 he has been a lecturer at Nantong University. During an appointment as visiting researcher at the Center for Visual Arts, Peking University, he contributed to studies of ancient Chinese art and contemporary art, including the *Annual of Contemporary Art of China*. His dissertation will concentrate on hunting motifs in decorative arts of the Han Dynasty (circa second century BCE to third century CE).

The Harlem Renaissance of the 1920s and 1930s is a new field for him. He is attracted to it because the problems addressed by artists of that time are still with us. He is deeply interested in how a minority culture shapes an identity for itself outside the mainstream. He considers this a topic of worldwide pertinence reaching far beyond the African-American artists of the Harlem Renaissance.

This year at Penn is Xu's first visit to the United States, so Penn and Philadelphia are as new to him as his research topic. Besides regular meetings with Professor Leja, auditing several classes, attending department colloquia, and working at Penn's libraries, he enjoys sunny afternoons in Franklin Park with skateboarders and joggers. He also spends some time with his new teammates in Penn's badminton club. He says that Philadelphia is an enthralling scroll unrolled in front of him and deserving of contemplation over a long time.



Iconography of Painting of Han Dynasty and Annual of Contemporary Art of China. Xu is one of the deputy editors-in-chief of these books

EVAN ALLEN (ARTH) represented Penn at the Boston University Department of Archaeology's Graduate Student Conference in late October. The paper he presented, titled "From Monument and Viewer to Landscape and Community: The Tropaeum Traiani at Adamklissi," was developed out of Professor Ann Kuttner's "Borderlines: Roman Provincial Culture" seminar offered in Fall 2014. Evan's paper, focusing on issues of authorship, identity, and geography in the Roman provinces, will play a central role in his MA thesis, which he will complete during the spring of 2016.



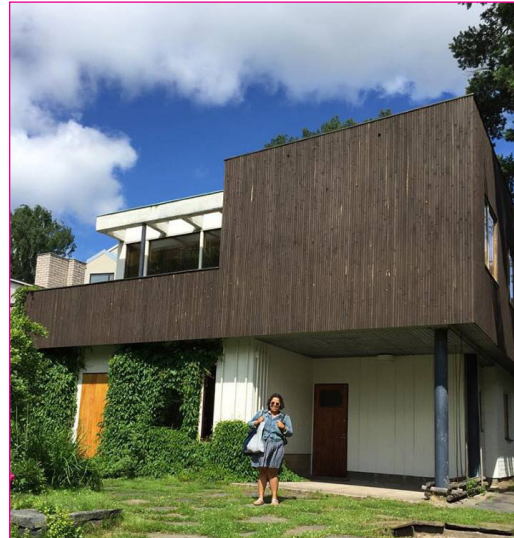
Evan Allen presenting at the Boston University Department of Archaeology's Graduate Student Conference

ANASTASIA AMRHEIN (ARTH) spent 2015 working on her dissertation, which aims to reconstruct theological conceptions and phenomenological experiences of the divine in Mesopotamia at the time of the Neo-Assyrian Empire (ninth to seventh centuries BCE) by investigating the role of three categories of materials in presencing gods and divine beings: clay, precious metals, and semi-precious stones. Over the summer she conducted research on cylinder seals and clay figurines at the British Museum, the Ashmolean Museum at Oxford, and the Musée du Louvre with funding through the Penfield Dissertation Research Fellowship. She is currently analyzing the materiality of clay figurines in the Penn Museum, which includes measuring the ridge densities of preserved fingerprints in order to determine the sex of the figurine-



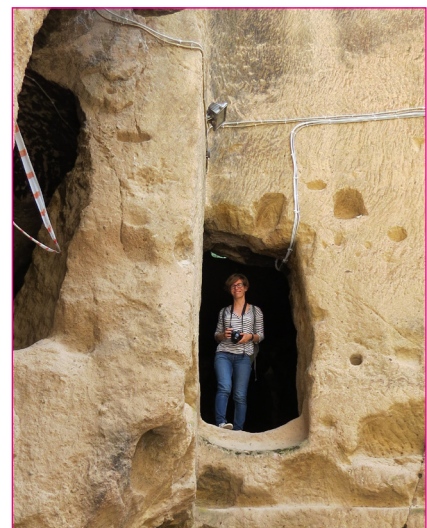
Anastasia Amrhein with some figurines on display at the Ashmolean Museum, Oxford

JULIANA BARTON (ARTH), a third-year PhD student, spent the summer in Scandinavia. With the generous support of CASVA's Alisa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad, she traveled through Finland, Sweden, and Denmark to explore the relationship between modern architecture and regionalism characteristic in twentieth-century Scandinavian design. The trip was packed with a tour of Alvar Aalto's work, among other iconic buildings, historical sites, museums, and galleries in Helsinki, Jyväskylä, Stockholm, and Copenhagen.



Juliana Barton outside of Alvar Aalto's home in suburban Helsinki

MEGAN BOOMER (ARTH) is working on her dissertation on pilgrimage architecture and sacred landscape in the medieval Holy Land. This summer, she traveled to Turkey and Cyprus with the support of a McCoubrey-Campbell Travel Fellowship to study construction and decoration practices in eleventh-fourteenth century Byzantine, Latin, and Seljuq monuments. While in Turkey, she participated in the RCAC (Koç University) "Cappadocia in Context" graduate site-seminar thanks to a 1984 Foundation Grant. This year she will be a Spotlight Lecturer at the Philadelphia Museum of Art.



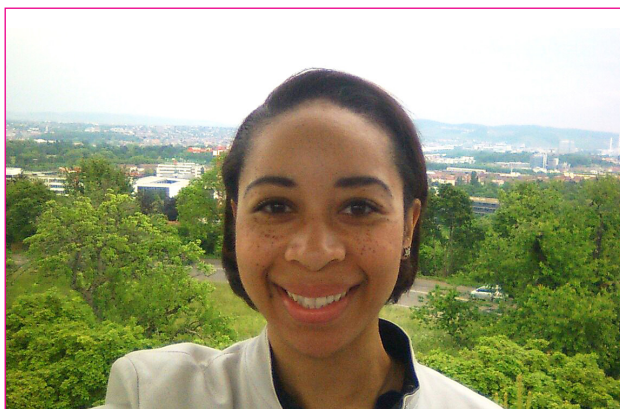
Megan Boomer explores the Eski Gümüş Complex in Cappadocia

HAELY CHANG (ARTH) is currently working on her MA thesis with Professor Shaw on New Women as a global phenomenon, as portrayed in John Sloan's and Ahn Sukyoung's illustrations. She investigates how the emerging modernity and consumerism affected the gaze toward, and of, the modern girls in terms of their body and gender relationships during the early twentieth century. She is also working as a curator for the Incubation Series with Hilary Whitham and Kirsten Gill, and their first show "UNcommons" opened in Little Berlin in September 2015. Their upcoming shows will be held in February and March of 2016.



Haely Chang viewing images at "A Sense of Place: Modern Japanese Prints" exhibition, 2015

ALISA CHILES (ARTH) received a Goldman Travel Fellowship this summer and traveled to Germany, Austria, France, and England to conduct preliminary research for her dissertation. She is studying the Deutscher Werkbund's 1930 exhibition in Paris, specifically the way in which French and German competition in the decorative arts energized new artistic forms during the early twentieth century. While in Germany, Alisa spent a month in Marbach am Neckar near Stuttgart where she assisted the director of the Deutsches Literaturmuseum der Moderne with a newly-installed permanent exhibition that features manuscripts, memorabilia, and art objects of noted German authors and philosophers. She concluded her travels in Bad Aussee, Austria, where she gave a presentation on the communicative power of architecture at a conference on language organized by the University of Graz.



Alisa Chiles on the rooftop of Le Corbusier's house at the Weissenhofsiedlung in Stuttgart

PETER COBB (AAMW), for the 2014-15 academic year, had a wonderful time as a Junior Fellow at Koç University's Research Center for Anatolian Civilizations in Istanbul, where his wife, Elvan (Cornell University), was also a fellow. His summer field season in Turkey was as busy as always, with ceramics research conducted at multiple excavations including Kaymakçı, Sardis and Penn's own Gordion project. Peter was also a co-author on two articles that were published over the summer in the *Journal of Field Archaeology*. Now, he is working on finishing up his dissertation and hopes to be done soon!



Peter Cobb and his daughter Nehir at the Klaros sanctuary in Western Turkey

IGGY CORTAZ (ARTH) is a fifth-year PhD candidate in the History of Art Department and is continuing to work on his dissertation entitled "Night on Earth: The Nocturnal Sensorium in Global Art Cinema." He has presented portions of his work at the Cinema Studies and History of Art colloquia and a separate project on South Korean film at the "Screening Politics: Affect, Identity and Uprising" conference at the University of Pittsburgh. Earlier this year, he was named a Dean's Scholar by the School of Arts and Sciences for academic performance and intellectual promise. In the summer, he greatly enjoyed teaching "World Film History 1945 to the Present." His review of "Allora & Calzadilla: Intervals" at the Philadelphia Museum of Art and the Fabric Workshop appeared in *College Art Association Reviews* in November and his review of Weihong Bao's *Fiery Cinema: The Emergence of an Affective Medium* in China is forthcoming in *452 F: Journal of Literary Theory and Comparative Literature*.



Marina Isgro, Iggy Cortez and Emily Warner at the wedding of Heather Hughes

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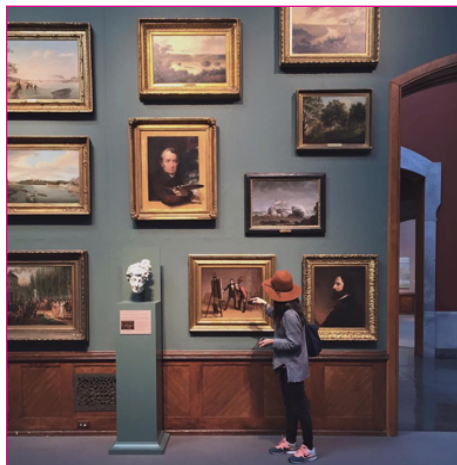


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University of Pennsylvania History of Art Department

LEE ANN CUSTER (ARTH), a second-year PhD student, spent her summer at the Penn Architectural Archives researching Robert Venturi's lecture and studio courses of the early 1960s. This fall, she will present a paper at Bryn Mawr College's Tenth Biennial Graduate Group Symposium, the theme of which is "Bright Lights Big City: The Development and Influence of the Metropolis." She is also currently



Lee Ann Custer at the Pennsylvania Academy of the Fine Arts

participating in Professor Michael Leja's curatorial seminar, "Expanding the Audience for Art in the 19th Century," which draws from the collection of the Pennsylvania Academy of the Fine Arts and will open at the Arthur Ross Gallery in April 2016.

LARA FABIAN (AAMW), a fifth-year Ph.D. student, is currently living in Baku, Azerbaijan, supported by a Mellon CLIR Fellowship for Dissertation Research in Original Sources as well as a CAORC Multi-Country Research Fellowship. She is conducting research in museums and archives in Azerbaijan, Georgia and Russia this fall for her dissertation, which looks at the eastern South Caucasus between 100 BCE-300 CE. In Summer 2015, she spent seven weeks at the American Numismatic Society Summer Seminar, where she was working on coin hoards from the Caucasus. She will be presenting parts of this work at ASOR and at the Networks in the Roman Near East conference in Athens.



Lara Fabian and the Akhundov National Library of Azerbaijan card catalog



Jeanne Dreskin in the photography department of the Los Angeles County Museum of Art conducting her summer dissertation research

JEANNE DRESKIN (ARTH) is a third-year PhD student focusing on contemporary art and the history of photography. She served (Fall 2014 through Spring 2015) as a Spotlight Lecturer at Penn's Institute of Contemporary Art, at which she also presented new writing on the work

of Jean Genet in conjunction with the exhibition "Moyra Davey: Burn the Diaries." In the spring of 2015, she was a co-organizer of "Biocode: Performing Transgression After New Media," an interdisciplinary conference at Penn, for which she co-curated "Vulnerable Systems," a screening of video art at ICA, with Roksana Filipowska and Mashinka Firunts. With the support of the Latner Travel Fellowship, she visited Los Angeles over the summer where she dove into the archives and collections of the Los Angeles County Museum of Art and the Getty Museum to conduct dissertation research on the legacies of surrealism in American photography. This fall she participated in a panel discussion at Signal Gallery in Brooklyn, NY, on the photography exhibition "This is It/Now."

ROKSANA FILIPOWSKA (ARTH) collaborated with fellow history of art graduate students Jeanne Dreskin and Mashinka Firunts to curate "Vulnerable Systems," at the Institute of Contemporary Art in April of 2015. The event was part of "Biocode: Performing Transgression After New Media," a cross-disciplinary conference that brought together artists, activists, and theorists grappling with biometrics, big data, and surveillance. Supported by the Latner Fellowship, Roksana travelled to Los Angeles during the summer to conduct research at the Los Angeles County Museum of Art and the Getty Research Institute, and visit such icons of mid-century architecture as the Eames House. She also developed an interest in mountain trekking by completing a portion of the Pacific Crest Trail during her time on the West Coast. This year, Roksana is a long-term Doan Dissertation Fellow at the Chemical Heritage Foundation in Philadelphia, where she is consulting with historians of science and medicine, as well as polymer chemists, while writing her dissertation on 1960s artists' experiments in thermoplastics.



Roksana Filipowska visiting the Eames House in Pacific Palisades, CA

MASHINKA FIRUNTS (ARTH), a fourth-year Ph.D. student, spent the spring semester co-organizing the interdisciplinary conference "Biocode: Performing Transgression After New Media," which took place on April 9-11, 2015. In conjunction with the conference, she co-curated the video program "Vulnerable Systems" at the Institute of Contemporary Art with fellow history of art graduate students Jeanne Dreskin and Roksana Filipowska. From 2014-2015, Mashinka served as a Spotlight Lecturer at the Philadelphia Museum of Art. In Spring 2015, she received the Dean's Award for Distinguished Teaching by a Graduate Student, as well as a Dean's Grant for New Media and Research. She is currently conducting research for her dissertation, which traces the history and aesthetics of the artist's lecture-performance.



Mashinka Firunts at the Getty Center in Los Angeles

KIRSTEN GILL (ARTH), a second-year MA candidate, spent the summer in New Orleans working on research projects with independent curator Claire Tancons and arts collective New Orleans Airlift. Shortly upon returning to school, "UNcommons," an exhibition she co-curated with Haely Chang and Hilary Whitham, opened at Little Berlin Gallery in Philadelphia. The exhibition was the first installment of the "Incubation Series," a curatorial collaboration with the Penn MFA program initiated by Gill, Chang, Whitham, and Penn MFA candidate Keenan Bennett; two more exhibitions are slated for Winter/Spring 2016. Kirsten is also a current Spotlight Lecturer at the Institute of Contemporary Art.



Kirsten Gill and Keenan Bennett working on the installation for "UNcommons" at Little Berlin Gallery

LINDSAY GRANT (ARTH), a fourth-year PhD student, spent the fall semester beginning research for her dissertation, which will examine relationships between representations of labor in avant-garde painting and the visual culture of labor organization and activism in late-nineteenth-century Europe, primarily France. She is currently the 2015-16



Lindsay Grant discussing Honoré Daumier's *The Painter in Front of His Painting* during her October "In Focus" gallery talk at the Barnes Foundation

In Focus Lecturer at the Barnes Foundation in Philadelphia, where her gallery talks and classroom discussions highlight representations of the artist's studio and the theme of modernist artistic practice in Dr. Barnes's collection. She published an essay on the French painter of military history Henri-Louis Dupray in the exhibition catalogue for "Courtly Treasures: The Collection of

Thomas W. Evans, Surgeon Dentist to Napoléon III," held at the Arthur Ross Gallery. In the Spring, she published three essays in the catalogue for "The Image Affair: Dreyfus in the Media, 1894-1906," an exhibition of original materials from the Lorraine Beitler Collection of the Dreyfus Affair she co-curated with Penn history of art grad and undergrads begun in the fall 2014 curatorial seminar led by Prof. André Dombrowski. This is her fourth semester serving as the graduate student representative on the Advisory Board for the Beitler Collection. She looks forward to the coming spring, when she will travel to France, the Netherlands, and the United Kingdom to continue dissertation research with the support of a McCoubrey-Campbell Travel Fellowship.

KENDRA GRIMMETT (ARTH), a second-year PhD student, designed the website for "A Sense of Place," the modern Japanese prints exhibition displayed at the Arthur Ross Gallery from April 10 to June 21, 2015. She headed the project that created oursenseofplace.squarespace.com while taking Prof. Julie Davis' curatorial seminar. Over the summer Kendra reviewed Sally Metzler's *Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague*, the catalogue that accompanied the exhibition displayed at the Metropolitan Museum of Art from November 14, 2014 through February 1, 2015. Her review appears in the November 2015 issue of the *Historians of Netherlandish Art Review of Books*.



Kendra Grimmatt visiting the Philadelphia Museum of Art with the members of Prof. Dombrowski's Impressionism seminar

GRADUATE NEWS

LARISA GROLLEMOND (ARTH), a sixth-year PhD student, is currently a Graduate Teaching Fellow at the University of Pennsylvania's Center for Programs in Contemporary Writing. Her freshman writing seminar, which she is teaching in both the fall and the spring semesters, examines images of medieval death and dying. Over the summer of 2015, she taught Art History 101 for Penn's College of Liberal and Professional Studies. After presenting her research at colloquium in 2014, she continues to work on her dissertation, which investigates the status of the illuminated manuscript at the end of the medieval period.

STEPHANIE HAGAN (ARTH) took part in a digital humanities training program called "Visualizing Venice" over the summer of 2015, thanks to the support of the Gladys Kriebel Delmas Foundation and the Getty Foundation. A Salvatori Research Travel Award allowed her to spend the remainder of the summer elbow-deep in archival material in Rome. She looks forward to presenting some of her recent work at the annual meeting of the Archaeological Institute of America in January 2016, where she will give a paper entitled, "Bread and Circuses and Basilicas? Reassessing the Basilica of Junius Bassus."



Stephanie Hagan in the Auditorium of Maecenas, a garden building which survives from the late Republican era in Rome

MIRANDA HAUSBERG (ARTH) continues to work on her dissertation on the British architect Robert Adam. In September 2015, Miranda traveled to London to give a paper on the scenographic aspects of Adam's interiors at the two-day symposium "Robert Adam and His Brothers", hosted by the Georgian Group and held at the Royal Institute of British Architects. In the coming academic year, Miranda will present more work from her dissertation at the University of Washington in Seattle, and at a lecture sponsored by the Georgian Group in New York. Miranda and her husband Charles were delighted to announce last April the birth of their first child, August "Gus" Hausberg.



QUINTANA HEATHMAN (ARTH) is currently the Curatorial Fellow in Japanese Art at the Harvard Art Museums. At Harvard she has been researching the extensive Japanese print and book collection, developing gallery rotations of Japanese paintings, and teaching with the collections. In addition to her fellowship work she has been writing her dissertation on images inspired by topography and geography in late-eighteenth-century Japanese print culture. She recently presented her dissertation colloquium and is excited to continue her research as she delves into representations of imaginary lands in early Japanese printed encyclopedias and novels.



Quintana Heathman working on Japanese woodblock prints and books in the Harvard Art Museum's Art Study Center

KATELYN HOBBS (ARTH), a second-year PhD student, spent her summer at the Metropolitan Museum of Art in New York, where she was the Roswell L. Gilpatrick Graduate Intern in European Paintings. She worked with Dr. Maryan Ainsworth, a specialist in early Netherlandish art. Ainsworth was a pioneer in the technical examination of paintings, and during her internship, Katelyn had the opportunity to learn about tools like x-radiography, infrared reflectography, and ultraviolet light and to catalogue some of Ainsworth's groundbreaking research using these methods. She also delivered a public gallery talk entitled "Take a Break: Moments of Respite in Art" on three occasions.



Katelyn Hobbs stands in front of a Morris Louis painting at the Met, a work she discussed in her gallery talks

HEATHER HUGHES (ARTH) in 2015 continued her dissertation research as the Dr. Anton C. R. Dreesmann Fellow at the Rijksmuseum in Amsterdam. During the fellowship, she collaborated with curator Els Verhaak and designer Christian Borstlap on the exhibition "New for Now: the Origin of Fashion Magazines," for which she curated a gallery of sixteenth- and seventeenth-century costume books and prints. In May, she presented a paper on satirical representations of French clothing at "Disseminating Dress: Britain and the Fashion World," a conference at the University of York.



Heather Hughes with Rijksmuseum curator Els Verhaak

CHARLOTTE ICKES (ARTH), is the Whitney-Lauder Curatorial Fellow at the Institute of Contemporary Art (ICA) in Philadelphia. As part of her fellowship at ICA, Charlotte will curate an exhibition that will open on April 29, 2016. During her time last year as the Penn/PMA Andrew W. Mellon Fellow, she co-curated the installation "Minimalism in Motion" with Associate Curator Erica F. Battle, now on view at the PMA.



Charlotte Ickes and Robert Chaney taking a ride through Josephine Pryde's exhibition at the ICA's Fall Opening Celebration

MARINA ISGRO (ARTH), a sixth-year PhD student, is continuing work on her dissertation, "The Animate Object of Kinetic Art, 1955-1968." This year, she is the Penn/PMA Andrew W. Mellon Graduate



Marina Isgro and Larisa Grollemond on recent research trips to Paris

Fellow at the Philadelphia Museum of Art. She is also participating in two additional projects: assisting with research on a book on the French artist Arman, edited by Germano Celant, and writing catalogue entries for an exhibition on Daniel Spoerri's Edition MAT, organized by Meredith Malone at the Mildred Lane Kemper Art Museum. This past summer, she received a Penfield Fellowship and a Salvatori Research Award from the Center

for Italian Studies to continue research on her dissertation. The awards allowed her to visit archives in Paris, Caen, Milan, and Venice. She also taught ARTH 296: Contemporary Art during the summer semester.

ALEX KAUFFMAN (ARTH) is a sixth-year PhD student. In March, he presented an excerpt from his dissertation at the College Art Association annual conference in New York. His paper on the panel "Anemic Cinema: Dada/Surrealism and Film in the Americas" addressed Duchamp's return to filmmaking in 1940s New York and its relationship to the artist's concurrent work in other media. Alex traveled to Stockholm in April to speak at an international conference on the postwar reception of Duchamp. In 2015-16, Alex is working towards the completion of his dissertation. He is the recipient of a Penfield Fellowship, which supported a fall research trip to France. His writing will appear in the forthcoming catalogue of the Keith L. and Katherine Sachs Collection, published by the Philadelphia Museum of Art.



Alex Kauffman visiting Dan Graham's *Observatory/Playground* at MAMO on the roof of Le Corbusier's *Cité Radieuse* in Marseille

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JEANNIE KENMOTSU (ARTH), worked on two exhibitions of Japanese art this year. In addition to writing her dissertation on the significance of printed color in eighteenth-century illustrated books, she co-curated "A Sense of Place: Modern Japanese Prints" with Professor Julie Davis and Quintana Heathman, plus a great team of student-curators. Simultaneously Jeannie worked as a curatorial assistant to Dr. Felice Fischer on the special exhibition of Japanese painting, "Ink and Gold: Art of the Kano," at the Philadelphia Museum of Art. She was also a Mellon Fellow in the 2014-2015 Penn Humanities Forum on Color. In the summer she took a second intensive course at the Rare Book School as an RBS-Mellon Fellow, and she has been awarded a research fellowship at the New York Public Library for next year.



Jeannie Kenmotsu with artist Daniel Heyman during a print demonstration

PATRICIA KIM (ARTH) participated in the Eric P. Newman Graduate Seminar in Numismatics in the Summer of 2015 at the American Numismatic Society in New York City, where she worked on



Patricia Kim at the American Numismatic Society

issues regarding coin production in the late Hellenistic kingdom of Commagene. She is finishing up her work on the wall paintings of Balalyk-tepe (in modern-day Uzbekistan) as her MA thesis, the results of which she will present at the annual American Society for Oriental Research conference in Atlanta. In addition to working on further developing her dissertation project, Kim is currently a graduate fellow in the Penn Program for Environmental

Humanities as well. Furthermore, she has continued to explore her interests in museum-work as part of the curatorial team for the Penn Museum exhibition, "Sex: A History in 30 Objects," and as a lecturer for the ICA Philadelphia.

LIZ LASTRA (ARTH), a sixth-year PhD student, is the Hanns and Brigitte Horney Swarzenski Fellow at the Metropolitan Museum of Art for 2015-16. During her time at the Met she will be researching her



Liz Lastra visiting the cloister of the monastery of Santa María in Aguilar de Campoo

dissertation on the urbanization and artistic production of the Spanish pilgrimage city Carrión de los Condes and helping with curatorial projects in the Medieval Art Department. In August, Lastra returned from a year abroad in Spain, where she conducted on-site and archival research supported by a Fulbright fellowship. During her summer in Spain she received funding from the Price Lab for Digital Humanities to continue work on her Romanesque Spain project (romanesquespain.com)

and test new three-dimensional modeling techniques. She will also be presenting her research and digital humanities project at an upcoming meeting of the Delaware Valley Medieval Association.

EMILY NEUMEIER (ARTH), in the spring of 2015, represented Penn at the annual IFA-Frick Symposium for the History of Art in New York, where she presented a paper on Ottoman claims to antiquity in



Emily Neumeier and Renata Holod at the Frick Collection, April 2015

nineteenth-century Greece. This study is part of her dissertation, which explores the rise of regional patrons of architecture in Ottoman Greece and Albania. In the summer, Emily conducted a final

month-long tour of fieldwork in Albania, supported by a Latner Summer Travel Fellowship. In addition to her thesis research, Emily also worked with an international team of archaeologists and historians studying the medieval landscape of what is today Northeastern Iraq, and the results of this project are forthcoming in an edited volume.

SERENA QIU (ARTH), now a second-year PhD student, spent two weeks in July researching the construction of the American Pavilion at



Serena Qiu waiting for a water bus outside the Venice Biennale

the Venice Biennale, with the support of a Latner Travel Fellowship. The research is part of her dissertation interests on national identity and American exhibition spaces. She is now working on her MA thesis with Cordula Grewe on period rooms at the PMA and the Met.

GRADUATE NEWS

BROOKS RICH (ARTH) continued research for his dissertation on engravings by the sixteenth-century Netherlandish printmaker Allaert Claesz. Thanks to a Penfield Fellowship, he traveled in January to museum print rooms in Europe to study works by the artist. In April he delivered a paper about Claesz's eclectic approach to engraving



Brooks Rich with Dürer and friends in the Rijksprentenkabinet, Amsterdam

at the PMA Graduate Student History of Art Symposium. A McCoubrey-Campbell Travel Fellowship enabled him to visit Rome in July to participate in the Academia Belgica Summer School

program on "Printmaking in Italy and the 'Flemish' Contribution." In September Brooks started work as the Anton C. R. Dreesmann Fellow at the Rijksmuseum in Amsterdam where he will remain for the academic year.

JANELLE SADARANANDA (AAMW) was featured in the Fall 2015 issue of the Penn Museum magazine *Expedition* for her research on architectural terracottas from the site of Gordion in central Turkey. She undertook this project as part of a course offered in the spring through Penn's Center for the Analysis of Archaeological Materials (CAAM). Also during the spring semester, Janelle assisted as an intern in the planning and development of the Penn Museum's upcoming exhibit of material from Gordion. This summer, with a generous grant from the Penn Museum, she excavated in Greece and Turkey as a member of both the Eastern Boeotia Archaeological Project (EBAP) and the Gordion Project.



Janelle Sadarananda in the field at the site of ancient Eleon in Greece during her time with EBAP

JAMIE SANECKI (ARTH) was a fellow in the research group, "L'Aquila as a Post-Catastrophic City," at the Kunsthistorisches Institut in Florence, Italy, from January to March 2015. While there, she participated in the conference "Dopo la catastrofe. La storia dell'arte e il futuro della città." In the spring, she presented papers based on her dissertation research at the Junior Fellows Symposium of the Louis J. Kolb Society, as well as the International Congress on Medieval Studies, where she was awarded the Edwards Memorial Travel Grant. She is currently the Carl Zigrosser Fellow at the Philadelphia Museum of Art.

WILL SCHMENNER (ARTH) spent the past academic year researching and writing about slapstick comedy, modernism and chance. His dissertation argues that the transformation in Western culture's understanding of chance is visible in slapstick movies from 1914 to 1929, especially in the habits of seeing motion that the genre reflected. He currently lives in London, at Goodenough College and researches most days at the British Library. He has benefited greatly from the cultural opportunities offered throughout London, which have helped him set his project within a larger understanding of the period's politics and visual culture. In April and May 2015, he gave talks at Northwestern University about Buster Keaton, anarchism and the First Red Scare and whether there is such a thing as a film curator.



Buster Keaton in the *Cameraman*

JULIET SPERLING (ARTH) spent the 2014-2015 year as the Smithsonian American Art Museum's Wyeth Foundation Predoctoral Fellow, researching and writing her dissertation on mass-produced moving images in nineteenth-century American art. In May, she



Juliet Sperling in the Peacock Room, an installation at the Smithsonian's Freer Gallery of Art, Washington, D.C.

presented new research on the McLoughlin Bros. Publishing Firm's pop-up books at the museum's Fellows' Lectures. As a newly appointed Mellon Fellow of Critical Bibliography at the Rare Book School for 2015-2017, she was excited to participate in her first Charlottesville RBS course and begin collaborating

with her fellow third cohort peers. Since September, Juliet has been in residence as a Jane and Morgan Whitney Predoctoral fellow in the American Wing of the Metropolitan Museum of Art. At the Met, she is continuing dissertation work and assisting with a curatorial project focused on nineteenth-century painting and print culture.

MIRIAM STANTON (ARTH), Williams Fellow, spent the year distilling, but also amplifying, her scholarly interests. She was the department representative at a Pennsylvania Academy of the Fine Arts graduate symposium, where—demonstrating her fascination with the visual portrayal of phenomena in the air—she presented a paper entitled “‘Frolic Architecture’: Childe Hassam’s Falling Snow.” At that event, and throughout her



Miriam Stanton displaying her snowfall-oriented earrings, after having spoken about Childe Hassam’s paintings of precipitation

academic activities, she endeavored to wear her proverbial scholarly heart on her sleeve (or even on her ears, as she often dons jewelry that is thematically resonant with her work).

LAURA TILLERY (ARTH), a fifth-year PhD student, is writing her dissertation on fifteenth-century altarpieces in Lübeck, Germany. This past academic year, she lived in Hamburg, Germany, on a Fulbright Fellowship and published catalogue entries for the “Lübeck 1500” exhibition at the St. Annen-Museum, Lübeck. She also presented her research at Universität Trier, Alfried Krupp Wissenschaftskolleg Greifswald, the Fulbright-Kommission in Berlin, and the Early Modern Port Cities Conference in Philadelphia. Through the support of the Goldman Fund, Laura participated in the 2015 Summer Course in the Study of the Art of Flanders in Belgium.



Laura Tillery admiring a recently attributed Hans Memling at the Royal Museum of Fine Arts of Belgium

THEODORE VAN LOAN (ARTH) will be finishing his dissertation, entitled “Umayyad Visions: Charting Early Islamic Attitudes Toward Visual Perception.” He is the current Keith L. and Katherine Sachs Graduate Fellow. Over the course of this year he has helped to organize the international conference “Against Gravity: Building Practices in the Pre-Industrial World,” and has given a talk on work derived from his dissertation entitled “Structuring the Sacred Gaze in Early Islamic Architecture.” This past February he delivered a talk entitled “A Phenomenology of Discordancy in the Mshatta Façade: Staging Umayyad Architecture from Jordan to Berlin,” at the College Art Association (CAA) annual conference in New York.



Theodore Van Loan delivering a talk at the Ernst Herzfeld Colloquium at the University of Bamberg, July 2015

JILL VAUM (ARTH), after completing her first year of coursework as a PhD student, divided her summer between museum work and travel opportunities. She continued her work as a curatorial assistant for “Procession: The Art of Norman Lewis” at the Pennsylvania Academy of the Fine Arts. Guest curated by Ruth Fine, the exhibition and accompanying catalogue will chart the career of this significant mid-century abstract painter and printmaker. In late May, Vaum traveled with Professor Gwendolyn DuBois Shaw to Cuba where she experienced the Havana Biennial alongside the broader arts communities and institutions in the capital, as well as the colonial outposts of Cienfuegos and Trinidad on the country’s Southern coast. Assisted by the department’s Latner Travel Fellowship, Vaum conducted research in archives and museums in Boston and Chicago that will prove foundational for her dissertation on the representation of race in nineteenth-century United States art and visual culture.



Jill Vaum at the MFA, Boston

EMILY WARNER (ARTH) spent the 2014-15 academic year as the Jane and Morgan Whitney Fellow at the Metropolitan Museum of Art, where she assisted with the permanent collection installation "Reimagining Modernism, 1900-1950", as well as an installation of nineteenth- through twentieth-century murals and mural studies. She presented parts of her dissertation at two professional conferences: "The Mural in the Gallery: Wall Painting Between Public Art and Private Market" at CAA in February, and "Paintings, Posters, or Murals? Wall Art by the American Abstract Artists in Depression-Era New York" at the Metropolitan Museum of Art's Fellows' Colloquia series in April. In June, she participated in the Center for Curatorial Leadership's two-week Mellon Seminar in Curatorial Practice. She is currently the inaugural Luce / ACLS Ellen Holtzman Dissertation Fellow in American Art (2015-16), and completing her dissertation in Cambridge, MA.



Emily Warner admires a Willem de Kooning painting at the Harvard Art Museums

SOPHIE CRAWFORD WATERS (AAMW) attended the AIA's Annual Meeting in New Orleans, where she presented a paper entitled "Decorating Space: Minturnae's Portico in Context," as well as a poster on "Accessible Archaeology: New Approaches at Cosa in 2014." Her co-authored article "Cosa Excavations: The 2013 Report" came out in print in the journal *Orizzonti*, and she returned to Cosa, Italy, for her third season excavating a Roman bath complex near the colony's forum. Sophie also gave an invited paper at the Langford Conference (held at Florida State), which she is currently preparing for publication.



Sophie Crawford Waters makes friends with the site's resident cat while excavating at Cosa

Sophie also gave an invited paper at the Langford Conference (held at Florida State), which she is currently preparing for publication.

HILARY WHITHAM (ARTH), a second-year PhD student, participated in André Dombrowski's curatorial seminar, "The Image Affair: Dreyfus in the Media, 1894 - 1906," and presented new research on the role of the illustrated press in the work of French filmmaker Georges Méliès. As a recipient of a Latner Travel Fellowship, Whitham traveled to Paris this summer to begin research on her dissertation, which will focus on the poet and Dada leader Tristan Tzara. Along with Haely Chang and Kirsten Gill, Whitham launched "The Incubation Series," a new curatorial collaboration between Penn History of Art and Fine Arts graduate students, co-curating the exhibition "UNcommons," held this fall at Little Berlin Gallery in Kensington.



Hilary Whitham outside of Tristan Tzara's home in Paris

RACHEL WISE (ARTH) passed her PhD preliminary exams in April and spent the summer participating in Dutch language, paleography, and archival courses in New York City and Amsterdam. With support from the McCoubrey-Campbell Travel Fellowship, she also traveled throughout the Netherlands and Belgium conducting research on her dissertation, which considers the artistic response to the Revolt in the Netherlands. She looks forward this year to fulltime work on her dissertation and heading spotlight conversations at the Philadelphia Museum of Art.



Rachel Wise listening to an archivist at the Koninklijke Bibliotheek

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University of Pennsylvania History of Art Department

For 2015 Penn **CINEMA STUDIES** celebrates another exceptionally busy and productive year. The program curated and sponsored numerous events: such as the second annual New Middle East Cinema and New Italian Cinema film festivals, a series of seminars by film scholar Teresa de Lauretis, a symposium on French filmmaker Louis Malle, and the Third Annual Dick Wolf Penn Cinema Studies Conference (this year titled "Behind the Screen: A Symposium on Screenwriting.") The bi-weekly Cinema Studies colloquia also featured a dynamic range of scholars, including Randall Halle, Kay Dickinson, James Chandler, Wazmah Osman, Eugenie Brinkema, and others. Associate Director Nicola M. Gentili led another successful on-site course at the 2015 Cannes Film Festival with Peter Decherney as the faculty director and 30 students participating.

Individual faculty produced an array of important work. Karen Beckman completed her term as advisor to the arts for the university. Timothy Corrigan delivered keynote addresses at the University of Sydney, Reading University, Florida State University, and Columbia University, and continued to serve as co-editor of *Adaptation* and on the editorial board of *Film Criticism and Interstice*. Peter Decherney completed a documentary film, *Myanmar And Its Film Industry Fear Election Could Mark End Of Period Of Freedom*, and published his book *Hollywood: A Very Short Introduction*. Visiting faculty Bryan Delaney, a worldwide recognized play writer, taught a screenwriting workshop; Linda Simensky, Vice President of Children's Programming at PBS, taught a course on animation; and Dhanveer Singh Brar, Fulbright Scholar, taught a course on Blackness Across Media.

Cinema Studies awards include: Samuel Horn, C'15 and Muhammad Naqvi, C'15 for Best Honor Thesis; Samantha Sharon, C'15 for Best Essay; Michael (Kent) Sariano, C'15 for Best Screenplay; and Heather Holmes, C'15 and Caroline Yost, C'15 for Best Student Service.



Kathy DeMarco Van Cleve (left) opening the Third Annual Dick Wolf Penn Cinema Studies Conference "Behind the Screen" on April 11th, 2015

In 2015 **VISUAL STUDIES** expanded its scope thanks to a generous anonymous gift of \$1,000,000 to be given in equal installments over ten years. The first installment has already enabled several new initiatives, including undergraduate research support, internships, course development, and greater connections between current students and alumni. The program awarded \$1,000 in research grants to seniors working on thesis projects during the 2014/15 academic year, and in Summer 2015 over \$30,000 was awarded to support student research trips abroad and campus research experiences with Penn faculty. In addition, the gift has allowed for the hosting of two alumni events: the first an alumni panel discussion of "Visual Studies and the Real World," and the second a Visual Studies reception during Homecoming weekend.

The Visual Studies faculty and staff have been growing, too. After adding the position of Associate Director in 2014-15, the Program is hosting in 2015/16 a visiting Fulbright researcher from Budapest. Anna Szlavi is a doctoral candidate at Eötvös Loránd University specializing in representations of gender in billboard advertising. She will be conducting research and assisting with Visual Studies curriculum and programs through June of 2016.

In May 2015, Visual Studies celebrated its twelfth graduating class with ten members. Two students qualified for honors in the major: Martina Merlo and Daniella Sakhai. For their senior projects, two students shared the Charles Willson Peale prize: Shakeil Greeley for his work on Hyperreality and Contemporary Visual Culture and Daniella Sakhai for her discussion of ISIS' Propaganda as a Brand Strategy.

Within the class of 2016, eleven seniors are developing year-long projects with the guidance of two advisors in different fields. Their projects will be premiered in the annual thesis exhibition at the end of the Spring semester. This year's class contains two students in Sector A (Philosophy and Science of Seeing), four in Sector B (Art and Culture of Seeing), and five in Sector C (Art Practice and Technology). Two students, Carolina English and Alyssa Marcus, were awarded College Alumni Society Research Grants by the Center for Undergraduate

Research and Fellowships for their senior projects.



Stuart Bailey and David Reinfurt of Dexter Sinister

In November 2015, the New York design team Dexter Sinister presented a lecture and conducted a seminar as part of the 2015/16 Visual Studies Lecture Series. Their visit was supported by Penn's Sachs Fund for Contemporary Art. In Spring 2016 Professor Douglas Nickel will visit from Brown University and speak about photography and indeterminacy.

CENTER FOR ANCIENT STUDIES,

under the leadership of Robert Ousterhout (History of Art), assisted by Phillip Webster (Religious Studies), continues to bring together students, faculty, and members of the greater Philadelphia community through the promotion and support of events pertaining to pre-modern societies. CAS has sponsored or co-sponsored a variety of events across campus, ranging from individual lectures and workshops to symposia and conferences.

The 2014/15 CAS Annual Symposium, "Against Gravity: Building Practices in the Pre-Modern World," took place in March 2015. Following in the tradition of the "Masons at Work" symposium, held in 2011, the event brought together more than forty specialists in *Bauforschung* from more than a dozen countries. In part honoring the retirement of Prof. Lothar Haselberger, the symposium was co-sponsored by the History of Art Department and a Mellon Cross-Cultural Conference grant through SAS.

The 2015/16 symposium, organized by Joe Farrell and Cynthia Damon of Classical Studies, "The Language of the Past and the Future of Ancient Studies," took place in October 2015. It brought together an impressive international group of philologists to explore the role of languages and language study in the field of ancient studies as a whole. Speakers considered the relationships between ancient languages and cultures and the scholarly traditions that have grown up around them; modes of interpretation (visual, material, religious, and so forth); and ancient and modern studies as defined by bodies of evidence, hermeneutic traditions, and the cultural affinities, as well as the various technologies of linguistic and philological scholarship.

Among many other events, the CAS sponsored a colloquium on late antique Cyprus, a lecture by alumnus Michael Frachetti, and a reading by novelist Joanna Scott. CAS also co-sponsored an innovative workshop on archaeo-seismology, "Pre-Modern Architecture and the Seismic Landscape," organized by Williams Postdoctoral Fellow Rory O'Neill, in collaboration with Charles K. Williams II and Robert Ousterhout. The workshop brought together an international team of seismic engineers, archaeologists, and architectural historians to explore methods and tools for detecting seismic response and adaptation in the built environment over time.



Participants in the November 2015 archaeo-seismology workshop enjoy a spirited conversation in the Rich Seminar Room

ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD

continues to be one of the most active programs in Mediterranean and Near Eastern Archaeology in North America. During the summer and fall of 2015, AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, Iraq, Georgia, Russia, Romania, Bulgaria, and Azerbaijan, and worked on material ranging in date from the Early Bronze Age to the Late Byzantine and Islamic periods.

Emerson Avery defended his dissertation, entitled "Marsala's Hinterland: The Evolution of Roman Settlement in Western Sicily," in October and graduated in December. Recent AAMW grad Miriam Clinton is now Assistant Professor (tenure track) in the Department of Art and Art History at Rhodes College. AAMW 2015 grad Meg Andrews is Visiting Assistant Professor of Classical Archaeology in the Joukowsky Institute for Archaeology and the Ancient World at Brown University. AAMW 2015 grad Jordan Pickett accepted a postdoctoral position at the Kelsey Museum of Archaeology, University of Michigan. AAMW graduate student Nurith Goshen (ABD) has accepted the position of Curator of Chalcolithic and Bronze Age Antiquities at the Israel Museum in Jerusalem. Congratulations to all of you!

Sarah Beckmann, Peter Cobb, Sophie Crawford-Waters, Lara Fabian, Nurith Goshen, Sam Holzman, Daira Nocera, Steve Renette, and Anna Sitz published articles on their research in 2015, and others have forthcoming articles. Nearly all AAMW students presented their work at conferences around the world. Steve Renette co-organized conference sessions on identity formation in peripheral contexts, and cultural heritage in the Eastern Mediterranean and Middle East.



Anna Sitz, Kurtis Tanaka, and Sam Holzman in the Benaki Museum in Athens.

Three students are resident in Athens at the American School of Classical Studies at Athens in 2015–2016: Sam Holzman (regular member; Fulbright Fellow), Anna Sitz (associate member; Phi Beta Kappa Mary Isabel Sibley Fellowship), and Kurtis Tanaka (associate member, Canaday Spitzer Fellowship). Lara Fabian holds a Mellon Foundation-CLIR Dissertation Research Fellowship and a CAORC Multi-Country Research Fellowship to support research in Azerbaijan, Georgia, Russia, Romania, and Bulgaria. James Shackelford received a Program of Ancient History and Art Scholarship from Columbia University for his fieldwork at Hadrian's

Villa; Daira Nocera was the Field Director of that project. Kate Morgan received a Platt Fellowship from the American Schools of Oriental Research (ASOR) to support excavation at Zincirli in Southeastern Turkey this summer; she and Lucas Stephens collaborated on an excellent short video on the project, which also starred AAMW grad student Olivia Hayden: <http://asorblog.org/cause-view/excavations-at-zincirli-hoyuk-vlog/>. Katherine Burge and Reed Goodman both received Penn Museum and AAMW funding to participate in excavations at Ur, Iraq this fall. Olivia Hayden is the recipient of the Betancourt Fund for Teaching and Research in Aegean Prehistory, which she will use to assist in publication and web site construction for the Saronic Harbors Archaeological Research Project (SHARP) in Greece.

Sarah Linn (ABD) has taken part-time work at the Penn Museum as the Research Liaison. She currently advises the Provost's Year of Discovery student exhibit (on Kourion, Cyprus), as well as three undergraduate students participating in a new initiative, Penn Museum Fellows. Katherine Burge has been working with the ASOR cultural heritage initiative, and has taken part in planning for the renovation of the Middle East Gallery at the Penn Museum. Janelle Sadarananda was featured in an article on petrography at the Penn Museum's Center for the Analysis of Archaeological Materials (CAAM) in the magazine *Expedition*.

AHMED ARATSU (BA 1998), after graduating with degrees in Design of Environment and History of Art, continued his studies at the Harvard Graduate School of Design, where he earned his Master of Architecture in 2002. He currently resides in Norwalk, CT with his wife Zeeshaan and two daughters, Parisa and Sabrina. He finds opportunities to connect with the history of art every day, as a designer with Roger Ferris + Partners Architects in Westport, CT.

ROBERT ARBUCKLE (BA 1988) is currently in his seventh tour as a Foreign Service Officer with the Department of State. For the past two years, he served as Director of Public Diplomacy Training at the Foreign Service Institute in Arlington, VA; in August, he moved to the staff of the Foreign Service Board of Examiners, where he assesses candidates moving through the diplomatic hiring process. Previously he has served overseas in Ghana, Egypt, Ethiopia, Oman, and from 2010 to 2013 as Counselor for Press and Cultural Affairs at the U.S. Embassy in the UAE.

LOYCE ARTHUR (BA 1981) is an associate professor of design and costume designer in the University of Iowa Theatre Arts Department. This past fall she designed costumes and a 15-foot puppet for the department's production of *American Idiot*. Last February she designed costumes for *Once On This Island* at the Skylight Music Theater in Milwaukee, WI. She is coordinator and head designer of the Iowa City Community Engagement Carnival project and parade, the result of her research of carnival traditions in the UK, Toronto/Canada, Rio de Janeiro/Brazil, the Netherlands, Trinidad, and around the world. From 2006-2015 she was a guest artist at Mahogany Mas Camp in the UK working with award winning Carnival designer Clary Salandy. The Carnival project, begun in 2013, brings together community members and artists from diverse backgrounds to translate Iowa stories and themes into 12-50 foot works of art in year-round workshops. In the process of making art, people themselves become works of art and community members who might not necessarily encounter one another have an opportunity to interact with each other. Arthur believes strongly that the Carnival arts can transform communities and enrich people's lives. In an increasingly technological and impersonal world, the Carnival arts can be utilized to bridge differences and celebrate human resilience and creativity.

FRANCES EMMELINE ("EFFIE") BABB (BA 2003) is currently an attorney in the Philadelphia office of Morgan, Lewis & Bockius, LLP. With a practice area focus on tax-exempt organizations, she advises museums and cultural organizations, colleges and universities, private foundations, and many other special-purpose charitable organizations and associations. She also serves on the boards of Center City Residents' Association and the Broad Street Review and the Advisory Board of the Young Friends of the Penn Museum. She reminisces about her history of art major days when she volunteers as a weekend tour guide at the Philadelphia Museum of Art.

LACEY BARADEL (PHD 2014) is currently teaching courses in American art at Vassar College. She recently received the 2016 Nineteenth Century Association Emerging Scholar Award for her article "Geographic Mobility and Domesticity in Eastman Johnson's *The Tramp*," which appeared in the Summer 2014 issue of *American Art* (vol. 28, no. 2).

MATTHEW BAIGELL (PHD 1965) published *Social Concern and Left Politics in Jewish American Art, 1880-1940* (Syracuse University Press) this year and is currently co-editing an anthology titled *Honoring Tradition: Biblical Matriarchs in Contemporary Jewish American Art*.

B. (BETH) RACHEL PODOL BECKWITH (BA 1992) is still the Access and Arts Librarian at Hampshire College in Amherst, MA, and has been since 2007.

EDWARD J. BERGMAN (BA 1963) is an attorney in Princeton, NJ specializing in negotiation and mediation. He has taught in the Department of Legal Studies and Business Ethics at the Wharton School since 1995. In 2005 he founded the Penn Clinical Ethics Mediation Program at the Perelman School of Medicine where he continues to teach. His courses regularly incorporate material on cross-cultural issues in negotiations. At a global level, Bergman has lectured in Russia, India, Japan and China. He has published widely on subjects related to bioethics mediation and the physician patient relationship. On a personal note, Bergman has four grandchildren in New York City, including two granddaughters, Liza and Celia, and twenty-one month boy-girl twins, Nathaniel and Zora.

JULIET BELLOW (PHD 2005) received tenure and promotion at American University in the spring of 2015 and is spending her sabbatical as a Residential Fellow at the Center for Ballet and the Arts, New York University, working on a book project entitled "Rodin's Dancers: Moving Toward the Limits of Sculpture."

ROBERT BRUEGMANN (PHD 1976), distinguished Professor Emeritus of Art History, Architecture, and Urban Planning at the University of Illinois at Chicago, is editing the book *Art Deco Chicago* and helping to curate an exhibition on Chicago modern design at the Chicago History Museum.

ALEXANDER CAMPOS (BA 1987), who is currently the Executive Director & Curator at The Center for Book Arts in NYC, recently organized the exhibitions "Buzz Spector: The Book Under (De-)Construction, /mit ðə detəl/: Source Materials Visualized, Then & Now: Ten Years of Residency Programs at the Center for Book Arts;" and "Behind the Personal: Collectors Creating the Canon", which was accompanied by a colloquium on "Collecting Artists Books" hosted at the Museum of Modern Art Library. He also organized this year, "Ornate Activate" for the South Asian Women's Creative Collective and was guest curator judge for 2015 "Libro de Artista (Lia)" in Guadalajara, Mexico.

ALISON (CHAITMAN) DAVIS CURRY (MA 1990) is the Executive Director of NYDG Foundation. She worked in development for the Institute of Contemporary Art, London, created and ran the development department of the Art Directors Club, and developed content and programs for The One Club. She worked for a decade in publishing, as a Director of Black Book Marketing Group and *Graphis Magazine*. She serves as Board Chair of New York City Coalition Against Hunger (NYCCAH) and has held board seats at Humane USA PAC and Haiti Cardiac Alliance.

ELISHA DUMSER (PhD 2005) presented research at the "Against Gravity" conference held in honor of Lothar Haselberger in Philadelphia in March 2015. She also participated in the NEH Summer Institute "A Legacy of Ancient Italy" in June 2015. The program offered an immersion in the material culture of Etruscan and pre-Roman Italy. More importantly, in Bologna she found what is quite possibly the world's best gelato at the Cremeria Funivia.

CATHARINE CLARK (BA 1990) is the owner and director of the eponymous contemporary art gallery, established in 1991. In 2002, she established a media project room where programming compliments the main exhibitions. Clark is the first gallerist in San Francisco to commit to such programming of media art in a dedicated space. In 2010, the gallery began programming at a residential space in New York's Chelsea neighborhood. In addition to curating the two exhibition venues, the gallery also participates in international art fairs. The gallery moved from downtown San Francisco to its current location on Utah Street in Potrero Hill in fall 2013 and is currently involved with other local galleries, non-profits, and art-educational institutions to brand the Potrero, Mission Creek, and Dog Patch area as the DoReMi Arts District.

Clark has guest lectured and served as a panelist at universities, museums, and other institutions. In 2006 she authored an essay for and edited the monograph, *Ascending Chaos: The Art of Masami Teraoka 1966-2006*, published by Chronicle Books. In 2007, she authored "The Politics of Landscape" for the book *Sandow Birk: The Depravities of War* published by Grand Central Press. In 2013 she edited *Sorted Books* by Nina Katchadourian, also published by Chronicle Books. In November of 2015, WW Norton released a monograph titled *American Qur'an* by Sandow Birk, edited by Clark, who also contributed an essay to the publication.

A member of the San Francisco Art Dealers Association since 1994, Clark also serves as a trustee and executive committee member for ZERO1: The Art and Technology Network. She is an advisory board member to San Francisco Arts Education Project and UC Berkeley's Art, Technology and Culture Colloquium and has been a trustee for Camerawork and Recology's artist in residence program. She has worked as a consultant for Creative Capital and has been a grant reader for that organization.

In 2014 Clark was awarded the Northern California Chapter's Award of Service to the Visual Arts for her influential role as author, speaker and founder of the Catharine Clark Gallery in San Francisco. In addition to representing and exhibiting twenty contemporary artists, the gallery regularly hosts fundraising and development events for non-profits, such as for San Francisco's Art Education Project, the Headlands Center for the Arts, Access Institute, the Museum of Performance and Design, Zhukov Dance Theater, Film at 11's documentary Uncondemned, and Live Oak School, where her son Max is an 8th grade student, Lick Wilmerding High School where Catharine's daughter, Lilah is a Junior, ZERO1, di Rosa, Visual Aid, LYRIC, and Openhouse, among many other non-profit, charitable and political causes.

CATHLEEN A. FLECK (BA 1990) received tenure and was promoted to Associate Professor in 2015 in the Art History Program of the Fine and Performing Arts Department at Saint Louis University. She also was appointed director of a new multidisciplinary minor program in Middle East Studies. She continues to present and publish articles related to her current project *Jerusalem Lost and Gained: The Holy City after the Crusader Defeat and the Muslim Conquest (1187-1343)*. This project considers Islamic and Christian representations of Jerusalem in sculpture, painting, manuscripts, and glassware.

LAUREN JAEGER FORD (BA 1999) is an independent art advisor to contemporary art collectors in San Francisco. Lauren travels to several of the major global art fairs, where she often sees Paula Feldman Sankoff (BA 1997) who is at Victoria Miro Gallery. It was lovely to catch up with Prof. David Brownlee, spotted walking the streets of San Francisco a few months ago.

LUCY GALLUN (BA 2004) is currently Assistant Curator in the Department of Photography at the Museum of Modern Art, New York, where she has curated or co-curated exhibitions including the recent "Ocean of Images: New Photography 2015," "Soldier, Spectre, Shaman: The Figure and the Second World War," and "Art on Camera: Photographs by Shunk-Kender, 1960-1971." She is also co-editor of *Photography at MoMA: 1960 to Now*, the first in a three-volume set of publications dedicated to a new history of photography through the museum's collection.

MEREDITH GAMER (BA 2004) earned her PhD in Art History from Yale University in March 2015 with a dissertation on the relationship between art and capital punishment in eighteenth-century Britain. She is currently a postdoctoral associate at Yale's Institute for Sacred Music. In Fall 2016, she will join the Department of Art History and Archaeology at Columbia University as Assistant Professor of European Art, 1700-1900.

ROBERTH GERHARDT (MA 2008) has continued his research on the seventeenth-century Amsterdam portraitist and genre painter, Michiel van Musscher (1645-1705). This research has resulted in two publications this year, both relating to the identification of portraits by Van Musscher. The first, examining the previously unknown subject of a portrait in the Musée des Beaux-Arts de Strasbourg, identifies the sitter as the famous printer and publisher Joan Blaeu II (1650-1712), and was published in *Dutch Crossing* 39, no. 1 (2015): 74-83. The second paper documents the rediscovery of the long-lost *Portrait of Nicolaas Witsen* (1641-1717), the world traveler, author, successful businessman, frequent mayor, director of the Dutch East India Company, as well as patron of Van Musscher. This paper was published in *Oud Holland* 128, no. 2/3 (2015): 139-146. In addition, a chapter entitled "Black & White to Color: Changes in Portrait Costume in the Dutch Golden Age" is expected to be published before the end of the year in *Art and Social Change: Essays on the Collection of La Salle University Art Museum* (Philadelphia, PA: La Salle University). Current new projects include completing compilation of the little known drawings of Van Musscher, and, after recently completing research at the old studio of the abstract expressionist painter and sculptor, Harry Jackson, in Cody, WY, a paper and catalogue raisonné concerning the artist and his early, large-scale Western American bronzes. Both papers are nearing completion and should be submitted in the near future.

SUSANNAH GROSSMAN (BA 2006), after receiving her master's degree in English Literature from the University of Edinburgh, and after stints teaching English, History, and Art History to high school students in Los Angeles, CA, and Westchester, NY, now teaches English literature at the Convent of the Sacred Heart in Manhattan. Her classes range from a ninth grade introduction to Western literature, with an emphasis on composition and writing skills, to an interdisciplinary senior seminar about the history, literature, and art of New York City. One of the benefits of teaching in New York is being able to take advantage of the incredible cultural resources on offer, and Grossman's students regularly complement their literary studies by interacting with art and artifacts at the Metropolitan Museum of Art, the Brooklyn Museum, the MoMA, and so on. One of her favorite projects requires students to study Greek black-figure and red-figure pottery painting techniques and then make their own tile designs as they read Homer's *Odyssey*; another requires seniors to analyze Dutch and Flemish genre paintings as they study the concept of the domestic interior in Edith Wharton's novels. She gets to keep up with fellow '06 alums like Jessica Ragusa, Johanna Vandemoortele Howard, Liv Lindquist Bowen, and others when she's lucky!

EMILY HAGE (PhD 2005) received tenure and promotion at Saint Joseph's University, where she is the director of the art history program.

JAMES HARPER (PhD 1998) is Associate Professor in the Department of the History of Art & Architecture at the University of Oregon. Since 2000, he has taught graduate and undergraduate students in Renaissance and Baroque art. After books on city views (*Giuseppe Vasi's Rome: Lasting*



James Harper presents a session on "Icons and Iconoclasm" at the Jordan Schnitzer Museum of Art

He will share this with the public in an upcoming exhibition and scholarly catalogue, "The Barberini Tapestries: Woven Monuments of Baroque Rome." The show will open in New York in 2017, and then go on to Oregon in 2017/18.

CAITLIN HARTIGAN (BA 2003) received her PhD in History of Art at Oxford University in June. She recently completed a fellowship at the Huntington Library and is currently working on publishing her doctoral dissertation: "Image, Manuscript, Print: 'Le Roman de la rose', ca. 1481-1538."

JACKY HAYWARD (BA 2006) has been working at Google for close to five years, where she focuses on developing online communities for Google's consumer products; she's been leading the Chromecast community team for the last two years where she has built from scratch a global community of Chromecast experts who share their knowledge of and answer user questions about Chromecast. While this path wasn't what she expected to follow after graduating, she still remembers how much the technology and art course she took while an undergrad affected her and believes this drove her to learn more about how technology shapes culture after moving out to the San Francisco Bay Area almost ten years ago.

ELIZABETH FELD HERZBERG (BA 1996) is in her sixteenth year at Hirschl & Adler Galleries, New York, where she serves as Managing Director. During the past year, she has curated two exhibitions – "Very Rich & Handsome, American Neo-Classical Decorative Arts" (accompanied by a 150-page fully illustrated book) and "Tensions: New Work by Elizabeth Turk" (accompanied by a 24-page fully illustrated catalogue). Elizabeth is looking forward to seeing Penn classmates at her twentieth reunion next spring and always loves running into old friends at art fairs around the world.

CABANNE HOWARD (BA 2001), after exploring auction, gallery and corporate life, is putting her art history degree to use in a less conventional way. She founded Kaleidoscope Management Group, a communications and reputation management firm, working with corporations, large non-profits and start-ups. Her appreciation for art and its history gained while at Penn has been invaluable in this endeavor, especially as it relates to the work she does with the World Chess Hall of Fame, a key client. The organization curates world-class exhibitions that have made it an arts and cultural attraction locally among national and global audiences. Recent exhibitions, including "Living Like Kings", which explores the intersection of hip-hop and chess, and "Ladies Knight: A Female Perspective on Chess", a female-centric show that explores relevant topics of our time including race relations, and notions of beauty and addiction, have been very positively received by the media and the general public. The organization has helped to shed a positive light on the city, a welcome change in the aftermath of the widely publicized events in Ferguson, MO. Cabanne currently lives in St. Louis, MO, with her husband and two-year-old daughter.

KATHLEEN JAMES-CHAKRABORTY (MA 1990, PhD 1990) is the Vincent Scully Visiting Professor of Architectural History at the Yale School of Architecture (2015-2017). Her next edited book, *India in Art in Ireland*, will be published by Ashgate in Spring 2016 and includes a contribution by Darielle Mason. Kathleen is chairing the fourth European Architectural History Network international meeting, which will be held in Dublin Castle in June 2016.

MARK LEVITCH (MA 2003, PhD 2008) continues to toil by day as a writer in the Department of Photographs at the National Gallery of Art. He is currently revising, expanding, and overseeing the online publication of the de facto catalogue raisonné of Alfred Stieglitz's photographs (*The Key Set*). Separately, Levitch continues to head the World War I Memorial Inventory Project, a non-profit he founded in 2012 that seeks to locate and document every World War I memorial



Lee Lawrie, *Keystones on the Soldiers and Sailors Memorial Bridge, Harrisburg, PA, 1930*

and monument in the US. His efforts have been covered by the *Washington Post*, *CBS Evening News*, *NPR's Back Story*, the *Art Newspaper*, and *Preservation*. He lectures widely about the memorial project and advises the US World War I Centennial Commission on memorial matters. This year saw the publication of an article (in *Matériaux pour l'histoire de notre temps*) on the recent memory of World War I in the US and a second printing of his book on the *Panthéon de la Guerre*. In addition to endless grant proposals, he is completing an article on the interwar debate about erecting a national World War I memorial in Washington, DC. If you come across any World War I memorials, please let him know.



PAULA LIFSCHITZ (BA 1998) is living and working as a visual artist in Buenos Aires, Argentina. She just had her first group show in New York at Agora Gallery this past September. You can see her work online at www.paulalifschitz.com.

Paula Lifschitz at her exhibition opening in NYC, September 2015

DAVID MAGID (BA 1996) is excited to finally be starting his own design firm, Magid Design Studio, based in Los Angeles, CA. It will offer interior and architecture design services and capitalize on David's 10+ years leading retail design at Ralph Lauren and Lucky Brand.



Ken Breisch and Christopher Mead, SAH Awards, April 2015 (Photo by Elliott Sturm)

CHRISTOPHER MEAD (MA 1978, PhD 1986), University of New Mexico Emeritus Regents' Professor, received the 2015 Alice Davis Hitchcock Book Award for *Making Modern Paris: Victor Baltard's Central Markets and the Urban Practice of Architecture*. This award is given by the Society of Architectural Historians "to recognize annually the most distinguished work of scholarship in the history of architecture by a North American scholar."

MEY-YEN MORIUCHI (BA 1996) is an assistant professor of Art History at La Salle University. She received her PhD in History of Art from Bryn Mawr College in 2012. Her research focuses on racial and social identities in eighteenth and nineteenth-century Mexican painting. A forthcoming essay, "From Casta to Costumbrita: Representations of Racialized Social Spaces," will appear in *Envisioning Others: Race, Color and the Visual in Iberia and Latin America*, edited by Pamela Patton (Netherlands: Brill, 2015). At La Salle University, Moriuchi teaches a wide range of courses, including courses that focus on experiential learning utilizing the city of Philadelphia's vast cultural resources. Her course, "The Wall as Art: Murals in Philadelphia and Beyond," has students explore Philadelphia's community oriented murals within a social and art historical context that encompasses an examination of murals in Mexico, Italy, and Chicago.

KATHRYN O'ROURKE (PhD 2008) is assistant professor at Trinity University in San Antonio, where she teaches in art history and urban studies. She is completing a book on modern architecture in Mexico City for which she received a grant from the Graham Foundation for Advanced Studies in the Fine Arts in 2015. Her local activities include membership on the Visiting Committee on Latin American art at the San Antonio Museum of Art and on the State Board of Review of the Texas Historical Commission. She occasionally writes about buildings in San Antonio for *Texas Architect* magazine.

YING PAN (BA 2014) lives in New York City and runs an organization called Almond Podium, connecting inspiring scholars and researchers with passionate professionals. Almond Podium organizes a variety of events (such as small-group discussion dinners, guided tours, and guest lectures) that provide scholars the opportunity to share their discoveries and insights with industry professionals looking to turn theory into practice. (continued)

Almond Podium focuses on the humanities, including the arts, history, literature, and philosophy and aims to connect the distant and abstract with the current and concrete, striving to be an interdisciplinary salon for personal and professional enrichment. For more information, please visit AlmondPodium.com.

STEPHENIE MULDER (PhD 2008), Kolb Fellow, was the 2015 recipient of the Robert W. Hamilton Book Author Awards Grand Prize for her book *The Shrines of the 'Alids in Medieval Syria*. The Hamilton book awards, to quote the University of Texas website, are "made to faculty or staff members [at the University of Texas at Austin] who, in the preceding calendar year, have published the best book-length publications as determined by a multi-disciplinary committee of scholars appointed by the Vice President for Research of the University of Texas at Austin." Submissions include scholarly monographs, creative works (e.g. novels and anthologies of poetry), exhibition catalogues, textbooks, and edited collections, so there is a lot of diversity within the nominated books, making this an even greater honor.

PETER REED (PhD 1989) is Senior Deputy Director for Curatorial Affairs at the Museum of Modern Art in New York. In this capacity, he oversees the departments of Publications, Library and Archives, Education, Conservation, and Digital Content and Strategy and serves as a coordinator for all curatorial departments. There is no shortage of intellectual stimulation and opportunities for aesthetic pleasure, just a shortage of time to enjoy the global reach that MoMA offers. Reed looks forward to seeing Penn art history alums and faculty on their visits to the museum.

MARTIN ROSENBERG (MA 1976, PhD 1979) is Professor of Art History at Rutgers University's Camden campus, where he served as Chair of the Department of Fine Arts from 2002-2011. For all of 2015, and much of the previous three years, his research has focused on contemporary Israeli art. In particular, he and co-curator J. Susan Isaacs (PhD of Towson University) have organized one of the largest and most significant exhibitions of contemporary Israeli art in the United States in the last decade. The exhibition "Visions of Place: Complex Geographies in Contemporary Israeli Art," includes 52 works by a diverse group of 36 contemporary Israeli artists, including many of the leading, internationally-known artists in Israel. Although, like the population of Israel, most of the artists are Jewish, from many different backgrounds, there are also Arab Christian, Arab Muslim and Druze artists, and half of the artists are women. Issues of geography, with which these artists engage in artistically and visually compelling ways, and which include social, political, historical, economic and other perspectives, are not only pressing issues in Israel, they are some of the most significant issues in the contemporary world. As a complex, diverse modern country, built on thousands of years of history, as a focal point for three major religions, and as a contemporary geopolitical focus, Israel's significance far outweighs its tiny size and population. Yet, people in the United States know relatively little about the country in general, and even less about its vibrant expressions of art and culture. In addition to producing the exhibition, the curators have co-authored a fully-illustrated scholarly catalog. The exhibition debuted at Rutgers-Camden in Fall 2015, and will be on view until April 3, 2016 at Towson University. The possibility of a national tour is being explored. Visit: <http://israelivisionsofplace.com>

LAUREN ROSENTHAL (BA 1995), in her role as Director of Advancement at Monroe College, produced ReggaeFest 2015 on October 16th. Lauren was assigned the task of showcasing the year's 20th anniversary celebration of the College's first International students on campus, specifically from the Caribbean island of Jamaica. Reggae is not only one of the most popular genres of music, but also, one of the only types of music heard in every corner of the world so the decision was made to create a true ReggaeFest on campus.

The concert featured a well-known, highly successful, young Jamaican reggae artist, Romain Virgo and his band D Unit, known for his lovers style of rock. Romain was the youngest winner of Digicel's Rising Stars Competition, a show very similar to our own American Idol. To the crowd's delight, Kranium, a very popular young artist stopped by to perform. Opening the show were St. Lucian soulful singer, Chrycee and local fusion reggae/hip-hop group The Upstate Cats. ReggaeFest 2015 was a collaborative event including the entire Caribbean community of the surrounding local Westchester towns. All production and promotion were executed through the support of Caribbean companies including VP Records and Iriejam. Close to 600 people were in attendance and local Caribbean restaurants sponsored a pre-concert festival serving wonderful island cuisine. It was definitely a local and global successful event!

Lauren has indeed carried over her love for music, art and film to her children. She and her 13-year old daughter, Molly, saw the documentary, *Girl Rising*, and both were highly influenced by the film's message: educating girls is critical for reducing poverty, improving health and creating a more equitable world. Molly hosted a screening of the film in her own community so she, too, could raise awareness. Due to her grass-roots marketing efforts, approximately 250 tweens and parents attended. Ticket sales went directly to funding the education of specific students in Africa, Asia and Latin America via The School Fund. The School Fund enables donors to choose their specific student, decide the amount to contribute and develop friendships through the site's journaling platform. With Lauren's help, Molly was able to demonstrate, through her screening of *Girl Rising*, that the investment of education in someone's future can transform families, communities, countries and eventually, the world.



Lauren Rosenthal and Jamaica's young reggae star, Romain Virgo

NATASHA RUIZ-GÓMEZ (MA 2001, PhD 2006) is currently Lecturer and Director of Research for Art History in the School of Philosophy and Art History at the University of Essex. In 2015 she delivered a keynote address at the international conference "Bodies Beyond Borders: The Circulation of Anatomical Knowledge, 1750-1950" at the University of Leuven. She has also been invited to contribute a catalogue essay for an exhibition of Rodin's drawings at the Statens Museum for Kunst in Denmark. Natasha is currently working on a book tentatively titled *The Scientific Artworks of Jean-Martin Charcot and the Salpêtrière School*.

LINDA SAFRAN (BA 1979, MA 1979) is currently in Guangzhou, China, as part of a Getty Foundation "Connecting Art Histories" project on "Global and Postglobal Perspectives on Medieval Art and Art History." The project involves a teaching exchange between the University of Toronto and the Guangzhou Academy of Fine Arts (GAFA) and funded field trips to Sicily and China for students and faculty from both institutions. Linda is teaching a graduate seminar on medieval Sicily, which is also being taught simultaneously in Toronto by Prof. Jill Caskey. The objective is to establish durable links between scholars and graduate students of medieval art, broadly conceived, in both China and North America, thereby contributing to the growth of the discipline of art history worldwide. Linda is also teaching a survey of medieval art—polytheistic, Jewish, Christian, Muslim, from North Africa to Central Asia—to Guangzhou undergraduates, using material assembled for a new textbook on medieval art and architecture, co-written by Safran, Caskey, and Adam Cohen of the University of Toronto, that is under contract with Cornell University Press. (The textbook has received funding from the Social Sciences and Humanities Research Council of Canada.) Linda's most recent book, *The Medieval Salento: Art and Identity in Southern Italy*, was published by University of Pennsylvania Press in 2014. With Adam Cohen, she is in her second term as Editor of *Gesta*, the journal of the International Center of Medieval Art.

NICK SAWICKI (PHD 2007) continues to teach at Lehigh University, and recently published two articles on Cubism: "Ripolin, Flags and Wood: Picasso's *Violin, Wineglass, Pipe and Anchor* and its Cubist Frame" in *The Burlington Magazine*, and "Between Montparnasse and Prague: Circulating Cubism in Left Bank Paris" in the edited volume *Foreign Artists and Communities in Modern Paris, 1870-1914*. He also spoke at a recent symposium for the exhibition "Cubism: The Leonard A. Lauder Collection" at the Metropolitan Museum of Art. He is currently working on an exhibition of the painter Friedrich Feigl, a friend and contemporary of Franz Kafka.

KRISTA SAUNDERS SCENNA (BA 2001) is a Brooklyn-based independent curator and gallerist. She has curated site-specific exhibitions for various venues including Lesley Heller Workspace (a gallery owned by fellow Penn alum, Lesley Heller), the Dumbo Arts Festival and SPRING / BREAK Art Show, New York City's only curator-driven art fair. She is also co-owner of Ground Floor Gallery in Park Slope, Brooklyn, a young art gallery that connects local, emerging artists to new art buyers in Brooklyn and beyond. While the Ground Floor Gallery's focus is local artists, the gallery's 2015 roster included exhibitions with a global range: the "You've Got Mail!" summer show highlighted work mailed to the gallery from 230+ artists from all over the country and the world. In addition, the fall exhibition, "Made in Gowanus," highlighted five female artists who are rooted in the vibrant artist community of Gowanus, Brooklyn, but also share ties with France, Japan and South Korea.

BETT SCHUMACHER (BA 1996) completed a PhD in art history at Johns Hopkins University in 2005. She currently serves as chief of staff to the university president at University of the Pacific in Stockton, CA. Bett recently co-curated an exhibition of work from Hawaii Five-O star Jack Lord's art collection for the Haggin Museum in Stockton.

TAMARA SEARS (PhD 2004), assistant professor at Yale University, received the 2014 PROSE award in the category of Architecture and Urban Planning, granted by the American Association of Publishers for excellence in professional and scholarly writing, for her first book, *Worldly Gurus and Spiritual Kings: Architecture and Asceticism in Medieval India* (Yale UP). She is currently preparing the manuscript for a second book, entitled *Wilderness Urbanisms: Architecture, Landscape, and Travel in Southern Asia*, while on fellowship through the Garden and Landscape Studies Program at Dumbarton Oaks. The book explores interconnected histories on regional and global scales as refracted locally through the development of architecture and urban forms along networks of inland travel. In addition to considering visual and textual sources, it looks to landscape and the natural environment as archives for mapping mobility and the transmission of cultural knowledge across a *longue durée*.

VIRGINIA SENF (BA 2012) is enjoying life in the land of unicorns and bubbles in the San Francisco Bay Area. She is a Director of Business Development at Gartner, an IT research company, where the ability to synthesize multiple complex viewpoints into a compelling argument, which she learned during her art history classes at Penn, has served her extremely well. She enjoys splitting her weekends between the de Young and the SF MoMA, while exploring San Francisco's fantastic coffee scene.

CAROL STRINGARI (BA 1982) is Deputy Director and Chief Conservator of the Guggenheim Foundation. Stringari joined the Guggenheim staff in 1992. She is responsible for assessing and developing policy and procedures for the care and treatment of the collection. Working closely with the conservation, curatorial, and registration staff, she identifies priorities for collections care and oversees research and treatment. She manages conservation for a global loan and exhibition program, working with the team of conservators to assess risk and develop guidelines for safe travel, installation, and storage for the collection. Stringari has carried out research and treatment on a wide range of artworks including those by Van Gogh, Moholy-Nagy, Ryman, Nauman, Burri, and Reinhardt.

RACHEL BLYTHE UDELL (BA 1998) is a visual artist living and working in New Jersey. Recently, she showed her work along with Cesar Viveros and Doris Nogueira-Rogers at the Perkins Center for the Arts in Collingswood, NJ. In 2014, she exhibited her work in a solo show at Grounds for Sculpture in Hamilton, NJ. www.racheludell.com

RICHARD J. WATTENMAKER (BA 1963) gave an illustrated lecture, "Dr. Albert C. Barnes as a Collector of Wrought Iron: The Historical Context," in December 2015 at the Barnes Foundation which coincided with the exhibition, "Strength and Splendor: Wrought Iron from the Musée Le Secq des Tournelles, Rouen." Wattenmaker also contributed one of the essays in the catalogue of the show, "In the Light of New Material: The Place of Antique Wrought Iron in the Collection and School of the Barnes Foundation."

ASHLEY WEST (PhD 2006) was granted tenure and promotion to Associate Professor last year at Temple University. Her book, *Hans Burgkmair and the Visual Translation of Knowledge in the German Renaissance*, is forthcoming from Brepols-Harvey Miller, 2016, and hopefully will go 'global'! The book focuses on Burgkmair (1473-1531) and the locale of Augsburg—with its own banking and mercantile networks throughout Italy, to India, and to the New World—as an alternative lens to Albrecht Dürer's Nuremberg for defining the achievements of the German Renaissance.

ERIC WHITE (BA 1987) has been hired as Curator of Rare Books at Princeton University's Firestone Library. His wife, Pamela Patton, is the new Director of the Index of Christian Art at Princeton. Eric is writing a book on the history of every surviving copy of the Gutenberg Bible.

SÜREYYA WILLE (BA 2006), since April 2014, has been living in Hong Kong where she opened Artsy's first office in Asia. She manages outreach to galleries and collectors in Asia and the Middle East and travels all over Asia to art fairs. With a South Asia Studies minor from Penn, she has always been drawn to non-Western art and emerging markets in particular. It's been a dream come true to live in Hong Kong and to meet the artists and visit the galleries and museums that are growing more and more visible on the international art scene. Her favorite museum in Asia is the Miho Museum, an hour outside of Kyoto in a national park, a beautiful structure by I.M. Pei that houses ancient Egyptian, Roman, Greek and Persian treasures.



ROBIN WILLIAMS (PhD 1993) has been actively engaged with his adoptive city of Savannah, GA, since 1993 where he has chaired the Architectural History Department at the Savannah College of Art and Design for the past 20 years. He is the lead author of a new guidebook, *Buildings of Savannah*, an inaugural city guide within the Buildings of the United States series produced by the

Society of Architectural Historians due out in February 2016. He has served on the city's Historic District Board of Review for the past six years and is currently overseeing a project to document the city's extensive historic pavements as a GIS-based data layer at the planning commission, with the eventual goal of a Historic Pavement Historic District like that currently unique to Philadelphia. Williams engages globally through his co-editing of *Arris: Journal of the Southeast Chapter of the Society of Architectural Historians*, which includes articles and book reviews regional, national and international in scope.



Robin Williams holding a loose vitrified paving brick, leading a tour of the Savannah waterfront at the 9th Savannah Symposium that he co-directed in February 2015

GRADUATE HONORS AND AWARDS

ALISA MELLON BRUCE PREDOCTORAL FELLOWSHIP FOR HISTORIANS OF AMERICAN ART TO TRAVEL ABROAD, CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS (CASVA), NATIONAL GALLERY OF ART: JULIANA BARTON

ASOR ANNUAL MEETING JOY UNGERLEIDER BEST POSTER AWARD FOR AN ANALYSIS OF THE APOTROPAIC FUNCTION OF TERRACOTTA PLAQUES: PETRA CREAMER

DEAN'S AWARD FOR DISTINGUISHED TEACHING BY GRADUATE STUDENTS: ROKSANA FILIPOWSKA

DEAN'S SCHOLAR: IGGY CORTEZ, JORDAN PICKETT (AAMW)

DOAN DISSERTATION FELLOWSHIP, CHEMICAL HERITAGE FOUNDATION: ROKSANA FILIPOWSKA

EDWARDS MEMORIAL TRAVEL AWARD, MEDIEVAL INSTITUTE, WESTERN MICHIGAN UNIVERSITY: JAMIE SANECKI

EXPLORATION FUND GRANT, EXPLORERS CLUB: STEVE RENETTE (AAMW)

GOLDMAN TRAVEL FELLOWSHIP (DEPARTMENTAL): ALISA CHILES, Germany, France, Austria, England; LAURA TILLERY, Belgium

GRADUATE AND PROFESSIONAL STUDENT ASSEMBLY TRAVEL GRANT, UNIVERSITY OF PENNSYLVANIA: EMILY NEUMEIER

HANNS SWARZENSKI AND BRIGITTE HORNEY SWARZENSKI FELLOWSHIP, METROPOLITAN MUSEUM OF ART: LIZ LASTRA

IRIS ARCHAEOLOGY FELLOW AT THE INSTITUTE OF REGIONAL AND INTERNATIONAL STUDIES, AMER. UNIV. OF IRAQ: STEVE RENETTE (AAMW)

JANE AND MORGAN WHITNEY FELLOW IN THE AMERICAN WING, METROPOLITAN MUSEUM OF ART: JULIET SPERLING

KOÇ UNIVERSITY RESEARCH CENTER FOR ANATOLIAN CIVILIZATIONS JUNIOR FELLOW, ISTANBUL: PETER COBB (AAMW)

KOLB JUNIOR FELLOW: STEPHANIE HAGAN, SAMUEL HOLZMAN (AAMW), ANNA SITZ (AAMW)

KUNSTHISTORISCHES INSTITUT IN FLORENZ FELLOWSHIP: JAMIE SANECKI

LATNER TRAVEL FELLOWSHIP (DEPARTMENTAL): JEANNE DRESKIN, Los Angeles; ROKSANA FILIPOWSKA, Los Angeles; EMILY NEUMEIER, Albania; SERENA QIU, Venice; JILL VAUM, Chicago, Boston; HILARY WHITHAM, Paris

LUCE / ACLS ELLEN HOLTZMAN DISSERTATION FELLOWSHIP IN AMERICAN ART: EMILY WARNER

MCCOUBREY-CAMPBELL TRAVEL FELLOWSHIP (DEPARTMENTAL): MEGAN BOOMER, Turkey, Cyprus; LINDSAY GRANT, Netherlands, France; BRETON LANGENDORFER, Iraq; BROOKS RICH, Rome; RACHEL WISE, New York City, Amsterdam, Belgium

MAX VAN BERCHEM FOUNDATION SCHOLARSHIP, INTERNATIONAL CONGRESS OF TURKISH ART: EMILY NEUMEIER

MELLON HUMANITIES URBANISM AND DESIGN PROJECT GRANT: LUCAS STEPHENS (AAMW)

PENFIELD FELLOWSHIP: MARINA ISGRO

PENN MUSEUM STUDENT SUMMER FIELD RESEARCH GRANT FOR FIELDWORK (AAMW): KATHERINE BURGE, SOPHIE CRAWFORD-WATERS, PETRA CREAMER, OLIVIA HAYDEN, SAM HOLZMAN, JANELLE SADARANANDA, JAMES SHACKELFORD, ANNA SITZ, KURTIS TANAKA

PENN/PMA ANDREW W. MELLON GRADUATE FELLOW, PHILADELPHIA MUSEUM OF ART: MARINA ISGRO

PROJECT INCUBATION GRANT, UNIVERSITY OF PENNSYLVANIA, PRICE LAB FOR DIGITAL HUMANITIES: LIZ LASTRA, STEVE RENETTE (AAMW)

SALVATORI RESEARCH AWARD, CENTER FOR ITALIAN STUDIES: MARINA ISGRO

SAS DISSERTATION RESEARCH FELLOWSHIP (AAMW): LARA FABIAN, ANNA SITZ, LUCAS STEPHENS, KURTIS TANAKA

SAS/MELLON DISSERTATION COMPLETION FELLOWSHIP: SARAH BECKMAN (AAMW), WILL SCHMENNER

STRIKER TRAVEL FELLOWSHIP (DEPARTMENTAL): MASHINKA FIRUNTS, Los Angeles

UNIVERSITY OF PENNSYLVANIA CRITICAL WRITING PROGRAM GRADUATE TEACHING FELLOWSHIP: LARISA GROLLEMOND

WHITNEY-LAUDER CURATORIAL FELLOWSHIP, INSTITUTE OF CONTEMPORARY ART (ICA), PHILADELPHIA: CHARLOTTE ICKES

WILLIAMS FELLOW: STEPHANIE HAGAN

AWARDS

COLLEGE ALUMNI SOCIETY RESEARCH GRANT

OLGA BELYANINA

PINCUS-MAGAZINER FAMILY UNDERGRADUATE RESEARCH AND TRAVEL FUND

OLGA BENYANINA

ROSE UNDERGRADUATE RESEARCH AWARD

KIMBERLY SCHREIBER

THUNE TRAVEL FELLOWSHIP

OLGA BENYANINA, Spain
ANNIE BENNETT, France
CHLOE KAUFMAN, New York
ERICH KESSEL, Boston

ACCOMPLISHMENTS

INTERNSHIPS

ANNIE BENNETT, Preservation Alliance for Greater Philadelphia
BRITTANY GREENE, Scribe Video Center
GLORIA HUANGPU, Locks Gallery
DA "LINDA" LIN, Penn Art Collection (CURF Summer Humanities Internship Program)
CODY MIN, Brooklyn Brothers ad agency
TERRILL WARRENBURG, Locks Gallery

POSITIONS

ELLA COHEN, Philadelphia Mural Arts Program
ISAAC KAPLAN, Artsy.com
IRIS LOUISE WILLIAMS, Registration Dept. of the Philadelphia Museum of Art (Sum 2015, Honickman Grant)

STUDENT BOARD OF THE INSTITUTE OF CONTEMPORARY ART

ISAAC KAPLAN
CHLOE KAUFFMAN
ERICH KESSEL

HOWARD AND SHARON RICH ENDOWED SCHOLARSHIP FUND



VIRGINIA SEYMOUR is a senior majoring in History of Art and Gender, Sexuality, and Women's Studies. She has spent her four years at Penn exploring her love of Ancient Near Eastern art as well as Contemporary art, finding rich parallels between the two. This year, Virginia served as Holly Pittman's research assistant on the Al-Hiba project, continuing her interest in ancient Iranian glyptic. Meanwhile, she has engaged with contemporary art as an intern in contemporary video at the Philadelphia Museum of Art. Virginia is currently writing her thesis on contemporary disability photography with Christine Poggi in History of Art and Demie Kurz in Gender, Sexuality, and Women's Studies.

PENN ART APPRECIATION SOCIETY (PAAS)

Last year a group of History of Art majors, led by Mo (Elaine) Liu and Jamie Vaught, came together to form the Penn Art Appreciation Society (PAAS). In 2014/15, PAAS mounted several well-attended events, including special speakers events, major-led symposiums, and an exhibition tour at the PMA, which attracted students from across the university. They also launched a student-edited journal. Professor Ann Kuttner is serving as their faculty advisor. We are very proud of these students and grateful to Professor Kuttner for assisting them in their endeavors.



PAAS members visiting John Wind's studio downtown for a symposium that he co-directed in February 2015

HISTORY OF ART MINORS NEWS

History of Art Minor, Kimberly Schrieber will be entering the MA Program in Criticism at the Courtauld Institute in London, and History of Art Minor Samantha Sharon spent last summer as a Private Sector Initiatives Intern at Americans for the Arts.

PUBLISHED

Annie Bennett was published in the *Bowdoin Journal of Art* in July 2015. The Bowdoin Art Society publishes the only academic journal in the United States that focuses exclusively on undergraduate art historical work. Submissions reflect intensive research as well as genuine insight into a given topic. Once submissions have been peer reviewed, they are published in the *Bowdoin Journal of Art* database where they will be a resource for research and discourse. The name of Annie's paper was "'Copied' Originals: The Evolution of Rape of a Sabine Bronze Statuettes."

2015 DEGREES AWARDED

ARTH UNDERGRADUATE MAJORS

MARGARET ATHENS
ELLA D. COHEN
MICHAEL HARTMAN
ALLISON W. IMMERGUT
ISAAC J. KAPLAN
OLIVIA L. NICOLAIS
LAURISSA N. PAPILLION
MATTHEW T. SCIBILIA

ARTH UNDERGRADUATE MINORS

KATHRYN E. ANTONSSON
MARYROSE H. CRODDICK
ALEXANDRA N. GETSOS
PETER HESS
JORDAN D. HOLMES
NANA MIYASHITA
ALEXANDRA J. MORITZ
EMMA B. PFEIFFER
JUSTIN H. REINSBERG
TATIANA RODRIGUEZ
KIMBERLY G. SCHREIBER
SAMANTHA M. SHARON
CIARAT. STEIN
LAUREN C. ZAKARIAN-COGSWELL

CINE UNDERGRADUATE MAJORS

KATHERINE (KATIE) BELGRAD
AUGUSTUS (AUGGIE) BERNSTEIN
HANNAH CARRADY
KELSEY DOUGLAS

CINE UNDERGRADUATE MAJORS (CONTINUED)

MARIANO GONZALEZ GUERINEAU
SAMUEL HORN
NICOLE KAYE
CHRISTINE KNOOREN
JENNIFER KOFF
MAX KURTZMAN
KAY YAN LU
MUHAMMAD NAQVI
THERESA PICCIALLO
JAMIE PLANCHER
ALEXANDER RAFI
ROYCE REEVES-DARBY
LOUIS SCHOTT
TAYLOR SPENCER
MEREDITH STERN
WILLIAM TRIEGER
ELIZABETH VAZIRI
ELLIOT WOLF

CINE UNDERGRADUATE MINORS

GRETA BALDWIN
BRONWEN CARTER
DANIELA CHAMORRO
DANIELLE CHUANG
COURTNEY DABNEY
ZOE GAN
JOHN GERMANIS
JOVONNIE GONZALES
HEATHER HOLMES

CINE UNDERGRADUATE MINORS (CONTINUED)

KENDALL JACKSON
CHAD KLITZMAN
ALEXANDER LEWEN
CAROLINE MEUSER
IVAN MOUTINHO
CHLOE SABBS
MICHAEL SHOSTEK
NICOLETTE TORONTO
TIERNEY WEITZ
DANIEL YELLIN

VLST UNDERGRADUATE MAJORS

SHRUTI AGRAWAL
BRENDAN BERCIK
ANTHONY DILONARDO
SHAKEIL GREELEY
MARTINA MERLO
DEBORAH MOON
KAITLYN MOORE
ALEXANDRA MORITZ
DANIELLA SAKHAI

MASTERS PAPERS

AMANDA BALL (AAMW), "Custom Leaves Us Only at the Tomb: A Study of Burial Mounds in Aegean Thrace"
Thomas Tartaron, Advisor

STEPHANIE DANHAKL (ARTH), "Authenticity, Artifice, and Fraud: Artistic Humbugger in John Haberle's Trompe L'Oeil Money Paintings"
Michael Leja, Advisor

GLYNNIS NAPIER STEVENSON (ARTH), "A Lithuanian Tailor-Made for the Grande Armée: Antoine-Jean Gros' Eylau, the Enlightenment Gaze, and the Slavic 'Other'"
André Dombrowski, Advisor

DOCTORAL DISSERTATIONS DEFENDED

MARGARET ANDREWS (AAMW), "Matron, Meretrix, Madonna: An Archaeology and Urban History of the Subura Valley and Cispan Hill in Rome from the Republic Through the Early Middle Ages"
Lothar Haselberger, Dissertation Supervisor

EMERSON AVERY (AAMW), "Marsala's Hinterland: The Evolution of Roman Settlement in Western Sicily"
Brian Rose, Dissertation Supervisor

JORDAN PICKETT (AAMW), "Water after Antiquity: The Afterlives of Roman Water Infrastructure in the Eastern Mediterranean (300-800 CE)"
Robert Ousterhout, Dissertation Supervisor

EKIN PINAR (ARTH), "Canyon Collective Artists: Micropolitics in West Coast Experimental Film, 1960-79"
Karen Beckman and Christine Poggi, Dissertation Supervisors

GEOFFREY SHAMOS (ARTH), "Bodies of Knowledge: The Presentation of Personified Figures in Engraved Allegorical Series Produced in the Netherlands"
Larry Silver, Dissertation Supervisor

COLLOQUIUM CALENDAR AND OTHER 2016 EVENTS

SEPTEMBER 2015

- 4 Michael Leja, "Almanacs and the Image Campaign of 1840"
- 11 Iggy Cortez, "'Céline, We Have to Laugh Before Midnight': Holy Motors and the Digital Night"
- 18 Michelle Kuo (Editor In Chief, *Artforum*), "Weird Science: The Pepsi Pavilion, 1970"

OCTOBER 2015

- 2 Quintana Heathman, "Fictions of Place: Imagined Spaces in Japanese Print Culture of the Late Eighteenth Century"
- 23 Cordula Grewe, "Ingres' Theo-Aesthetics"
- 30 Laura Tillery, "From Distant Places to Mercantile Spaces: Late-Medieval Altarpieces in Hanseatic Lübeck"

NOVEMBER 2015

- 13 Liz Lastra, "Local Identity and Social Change in the Sculpture of Medieval Carrión de los Condes"
- 20 Juliet Sperling, "An Object Lesson for Raphaelle Peale: Learning by the Book in Early America"

DECEMBER 2015

- 4 David Young Kim, "On Grounds and Backgrounds in Renaissance Painting"

JANUARY 2016

- 15 Larry Silver, "Altbrecht Altdorfer Re-Christens Regensburg"
- 22 Anastasia Amrhein, "Reproducing Images, Reproducing Society: Nude Female Clay Figurines in 1st Millennium BCE Assyria and Babylonia"
- 29 Robert Ousterhout, "Sightlines, Hagioscopes, and Church Planning in Byzantine Cappadocia"

FEBRUARY 2016

- 12 Penn/PMA Mellon Object-Based Workshop at Penn, "Adventures in Object-based Study: Thomas Eakins's The Gross Clinic" with Mark Tucker, The Aronson Senior Conservator of Paintings and Vice Chair of Conservation and Kathy Foster The Robert L. McNeil, Jr., Senior Curator of American Art, and Director, Center for American Art

MARCH 2016

- 18 Kaja Silverman, "TBA"
- 24 (THURSDAY) Special Event: Avery Art History Lecture: Craig Clunas (Oxford University), "Chinese Art and the Cosmopolitan"

APRIL 2016

- 1 Christine Poggi, "Projections: Mona Hatoum's Cartographic Practice"
- 8-9 The 21st Annual Graduate Student Symposium in the History of Art at PMA
- 13-15 ICA / Sachs Symposium at ICA
- 22 Penn/PMA Mellon Object-Based Workshop at PMA

2015 Co-Sponsored Events

SAMSON IN STONE: NEW DISCOVERIES IN THE ANCIENT SYNAGOGUE AT HUQOQ IN ISRAEL'S GALILEE

February 2 / The 19th Annual Silvers Visiting Scholar Program in the Jewish Studies Program

VIDI TUTORIAL ON COMPUTER GRAPHICS AND VISUALIZATION

February 20 / Co-sponsored by PICS, the Penn Institute for Computational Science, History of Art, Art and Archaeology of the Mediterranean World and the Penn Museum

OUTSIDE OF RUSSIA

March 19-20 / A graduate conference presented by the Program in Comparative Literature and Theory, Slavic Languages and Literatures, and Slavics Without Borders

BIOCODE: PERFORMING TRANSGRESSION AFTER NEW MEDIA

April 9-11 / Conference exploring possibilities of digital transgression across multiple fields of inquiry / Co-curated by Jeanne Dreskin, Roksana Filipowska, and Mashinka Firunts

UNCOMMONS

September 4-27 / Exhibition at Little Berlin Gallery, Kensington / First show in Incubation Series / Co-curated by Haely Chang, Kirsten Gill and Hilary Whitham

MAKING HISTORY MAKING FILMS: AN EVENING WITH SAM KATZ

October 6 / Co-Sponsored by the Penn Institute for Urban Research, History of Art, and Cinema Studies

GENDER, SEXUALITY, AND WOMEN'S STUDIES MONTHLY GRADUATE STUDENT COLLOQUIUM SERIES

Spring and Fall 2015 / Co-sponsored Departments of Africana Studies, Comparative Literature, English, French, German, Hispanic Studies, History, History of Art, Italian, Political Science, and the Center for Global Women's Health

A CONVERSATION WITH JOANNA SCOTT

November 15 / Co-sponsored by the Mellon Foundation, the History of Art Department, the Center for Ancient Studies, the English Department, and the Penn Museum

In Memory

ICA, the Department, and the wider Philadelphia art community mourn the loss of longtime ICA Board Member and contemporary art patron, **DAN DIETRICH**. This winter his quiet Philadelphia patronage was uncharacteristically and significantly noted when he simultaneously made possible the permanent Association for Public Art installation of a Roxy Paine sculpture and transformed ICA's research, curatorial, and artistic explorations with a \$10M endowment gift. Having served on the ICA board since 1970, he had previously endowed the museum's directorship and was named a Director Emeritus in 2014.

Dan will be remembered for his unwavering faith in contemporary art and artists, and the eloquence and poetry of his description of great art as unknown, mysterious, and lasting. He called upon his early experiences as an actor to acknowledge the ensemble nature of the work at museums and recognized the contributions of all who work to bring artists' vision to life. Dan asked to name the ICA endowment "The Inchworm Fund" following an Albert P. Ryder quote that he said described ICA itself:




Daniel W. Dietrich, II (Photo by Shira Yudkoff)

"Have you ever seen an inchworm crawl up a leaf or twig, and there clinging to the very end, revolves in the air, feeling for something to reach? That's like me. I am trying to find something out there beyond the place on which I have a footing."

JANICE MERCURIO HASTY died in 2014, following a stroke, at age 54. She obtained her Ph.D. from this department in 2006 with an outstanding dissertation on French Rococo in various media and the relationship between visual culture and French music of that historical moment: "Staging Alliances: Redefining Painting and Music in Early Eighteenth-Century France." She had a special passion for the art of Boucher and lectured and published particularly on that artist.

An alumna of Boston College, where she majored in political science and minored in classical studies, Janice came to Penn with an M.A. from the Courtauld Institute, directed by Katie Scott. She also enjoyed considerable success in fellowship competitions, including the following: Kress International Travel Fellowship; two-year Kress Institutional Fellowship in Paris; a two-year Kress Predoctoral Fellowship at CASVA in Washington, DC; and she was awarded but declined a Paul Mellon post-doctoral curatorial fellowship from the National Gallery of Art. Janice is survived by her husband, Christopher Hasty, former Professor of Music at Penn and (since 2002) the Walter Naumburg Professor of Music at Harvard.

Additionally, Janice had a very successful career before turning to art history. After getting her MBA from Babson College in Finance, she worked (1985-99) as Vice President and Corporate Relationship Manager, Higher Education and Not-for-Profit, at the Bank of Boston. Her portfolio of \$1.6B included such clients as Harvard University, Brigham and Women's Hospital, the Museum of Fine Arts School, and the New England Conservatory. She was both a docent and fundraiser for the Boston Museum of Fine Arts from 1994 to 1998 and served on the Museum Council Steering Committee. After graduating Penn and marrying, she returned to Boston and enjoyed active service in volunteer work, including research on Longfellow and music at the Longfellow House. --Larry Silver (PhD Advisor)

The image features a vibrant pink background. On the right side, there is a large, black, irregular silhouette of a building. A white dot is positioned on the right edge of this silhouette, from which several thin, light-colored lines radiate outwards. A single, slightly thicker line of the same color extends vertically upwards from the dot. The text is located in the bottom left corner, rendered in a white, sans-serif, all-caps font.

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