

# The History of Art Newsletter

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## FROM THE CHAIR:

I particularly am pleased to welcome Professor Thierry de Duve who this spring becomes the first resident Elliot and Roslyn Jaffe Visiting Professor in Contemporary Art. Professor de Duve is from Belgium and is the author of a recent book from M.I.T. Press on Kant After Duchamp.



I also am pleased to report that we have been offered a \$25,000 award from the Luce Foundation to support students studying in the field of American Art and a generous pledge from James and Nan Farquhar in support of student research, lectures, and colloquia in the European field in relation to recruitment of the new Farquhar Professor. I am also delighted to announce the establishment of the annual Arlene and Leon Fuhrman Visiting Lecture in the History of Art initiated by Glenn Fuhrman, W'87, WG'88, with matching funds from Goldman, Sachs and Company through its Employee Matching Gifts Program. These funds will be used to invite a distinguished art historian to present a lecture commencing in 1997. I am also grateful to Dr. David Nalin for his continuing gifts to the department's Museum Studies fund. Dr. Nalin's contributions are matched by the Merck Company Foundation.

The white marble image of an Indian saint given last year by the Jaipaul family to honor Professor Emerita Stella Kramrisch has now been installed in a public place on the second floor where it can be seen from both inside and outside of the Jaffe Building. An extraordinary charcoal self portrait by James McNeil Whistler has also been given to us by Richard Thune this fall we now plan to lend in the Department's name for occasional exhibition at the Philadelphia Museum of Art.

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Michael W. Meister  
Chair

## McCoubrey and Campbell Promoted as Emeriti

 In the spring of 1996, the History of Art Department marked, with mixed emotions, the retirement of two  of its most highly valued faculty, **John McCoubrey** and Malcolm Campbell. For more than 30 years, Malcolm and John have brought the art and artists of the world to life for their students, while simultaneously bringing life to our department.

In 1960, when **John McCoubrey** first arrived at Penn, he taught the history of painting and architecture until the department needed a specialist in modern architecture. In recent years, he has explored English painters, Turner and Constable, Impressionism, and Matisse, distinguishing himself both in the U.S. and abroad. He is the embodiment of the ideal scholar: a broadly educated and facile teacher and researcher whose dedication to his profession is equalled only by his distinction in the field.

While **Malcolm Campbell's** area is described as European Art and Architecture in the Baroque Period, those who have taken courses or worked with him understand that he casts his net broadly and every aspect of the object in his focus is explored and assessed. That he is especially eager to know the people and places surrounding the creation of a work of art comes as no surprise to his students or colleagues. He has served the department well as advisor, mentor, colleague, administrator, and, above all, as teacher.

As a tribute to their effort to strengthen a student's experience of art, alumni, friends and colleagues contributed funds toward the establishment of the John McCoubrey and Malcolm Campbell Student Travel Fund. This fund supports summer research proposals for undergraduate travel and dissertation topic exploration for graduate students, both areas that can substantially benefit our students' professional advancement. Monies from the fund have been and will continue to be distributed in fellowships bearing the names of John McCoubrey and Malcolm Campbell. We are delighted by the overwhelming response and kind memories alumni shared with Malcolm and John. These reflections were bound into a volume and presented to them at our spring celebration in April.

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**Many thanks for their support!**


## **FACULTY NEWS:**

David Brownlee spent much of the time since December 1995 writing a small book which tells the story of the architecture of the Philadelphia Museum of Art, the "wonderful Greek garage," as one early critic called it. (He hopes he can use that phrase in the title of the book!) The manuscript, commissioned by the museum, had to be produced very rapidly. He wrote most of it during the blizzard in January 1996, and was very glad to have the assistance of graduate students, Carol Hagan and Carrie LaPorte, who quickly did lots of archival research. One of the nicest things has been working with the museum's photographer, Graydon Wood, who has shot a spectacular set of new color photographs to illustrate the book. Combined with all the color drawings and a very handsome design, they will make the book a real eye catcher.


1996-1997 will be David's last year as graduate group chair. He has participated in the continued strengthening of the program, with class after class full of the best young art historians in the world and a number of superb new faculty appointments. In this context, he considers it profoundly moving to see the terrific support received for the McCoubrey/Campbell fellowship fund in May 1996, from those who had studied with those two long-term leaders of the department. This showed again that our department has one of the warmest communities of faculty, students, and former students to be found anywhere. He reports that both Malcolm and John continue to work with our students and faculty as part of their own scholarly activity.

Malcolm Campbell's late September/October trip south included old friends in Durham and Chapel Hill, NC and visits to Charleston and Savannah, cities not previously seen but shamelessly discussed in lectures. A stay in Florida included a visit to the Ringling Museum and a look at the Morse Museum of American Art in Winter Park and a good chat with its director, Penn Alum Larry Ruggiero. The return journey featured a stop in Asheville, NC to see George Vanderbilt's Biltmore House, the work of Richard Morris Hunt, about whom Campbell wrote his senior thesis 40 years ago. A case of wine was purchased at the estate in anticipation of the good wines of Tuscany, which were sampled in October on a trip that included exhibition (Domenichino in Rome, three generations of Maniera artists in Florence, Tiepolo in Venice), a meeting of the International Committee for the Pietro da Cortona exhibition (scheduled for '97), and a glorious meal with Penn's Man-in-Rome, Alan Ceen and his wonderful family, serendipitous encounters with our own Adrian Hoch, who is now running the British School in Florence - well, almost. Alan and Adrian send greetings to one-and-all. With such good departmental residents in Rome and Florence, we must work on an alumni presence in Venice. Any takers? Campbell's essay, "Hard Time in Baroque Florence. The Boboli and the Grand Ducal Public Works Administration" has just appeared in *The Italian Garden. Art, Design and Culture* (Cambridge), edited by Penn's John Dixon Hunt. There's just no escaping the Red and Blue.

**Ann Kuttner** spent the year chained to her terminal with happy results: the largest, a book contract for *Rome and Attalid Pergamon: Cultural Interaction, 2nd century BC - 1st century AD*, forthcoming from University of California Press. (She finds it much easier to concentrate on work now that all her novels are out of storage at her new address). As another result, her essay on "Text and Image on the Arch of Constantine" will appear in *Word and Image*. In May she spoke for the 2-day symposium on "Ancient Art and Spectacle" at the National Gallery's Center for the Advanced Study of the Visual Arts (the symposium will be a volume of *Studies in the History of Art*); when not being edited she is busy as co-editor herself for twenty other authors who will contribute to *Antiquity Transumed: Text and Image in the Renaissance* (Cambridge University Press).

Michael W. Meister traveled to India in December to carry out preliminary joint research with the anthropologist L. A. Babb of Amherst College and religious historian John Cort of Denison University. This project, based in Rajasthan, is entitled "Continuities of Community Patronage: Pilgrimage Temples in Western India", and is funded by a two-year interpretive research award from the J. Paul Getty Trust. He also will be in Pakistan in late February in connection with his work on temples in the Salt Range. His article on these temples, "Temples Along the Indus," appeared in this winter's issue of *Expedition*, the journal of the University of Pennsylvania Museum. He also had an article, "Man and Man-Lion: The Philadelphia Narasimha," the topic of his Art History Colloquium this year, published in this winter's issue of *Artibus Asiae*. 

After a productive summer spent in Beilefeld and Berlin in Germany and presenting a paper on the representation of Space in Assyrian Reliefs at the 39th Rencontre Assyriologique Internationale in Prague, Holly Pittman is on sabbatical leave for the academic year 1996-97. Partial funding for this leave comes from the award of the Robert H. Dyson Fellowship administered by the University of Pennsylvania Museum. During the leave she will complete the manuscripts for two studies. The first is the definitive publication of the glyptic and other arts retrieved through excavation from 1972 to 1978 at the site of ancient Anshan, modern Tal-I Malyan in southwestern Iran. The second is a monograph length study of the proto-Elamite period, a century long phase around the turn from the fourth to the third millennium B.C. in southern Iran during which contact between the lowland civilizations of the Tigris and Euphrates drainage basin and the communities of highland Iran were extensive. This contact had a profound effect on the subsequent development of both regions. It is through the visual evidence, which is Dr. Pittman's focus, that we can best document this contact and its influence. During her leave, Dr. Pittman continues to serve as Undergraduate Chair of the Art History program and she continues to take an active role in the development of the nascent Ancient Studies Center.

 Last year Christine Poggi and her family carried out a long-term plan to live in Paris for a year. Going abroad with a three-year old and newborn twins proved to be more daunting than they imagined, but the experience was well worth it in the end. During the fall Dr. Poggi directed the Reid Hall Art History Program (a Columbia/Penn program) and taught two courses on modern art. She had a small group of eleven very bright students and they took advantage of the city's wonderful collections of modern art throughout the semester. They also attended the Cezanne exhibition and symposium as a class and went on a four-day excursion to Amsterdam. The inspiration afforded by being able to teach before actual works of art so often, and the opportunity to go on long walks throughout Paris every weekend more than made up for sleepless nights.

During the fall Dr. Poggi also presented a paper titled "Dreams of Metallized Flesh: Futurism and the Masculine Body" at a two-day conference on Futurism at Yale University. An expanded version of that paper is now being considered for publication. Other projects carried out while abroad included writing an essay on Picasso's collages titled "The Pasted Paper Revolution' Revisited," for the *Encyclopedia of Aesthetics* (Oxford University Press, forthcoming), and a review of a book by Jeffrey Weiss, *The Popular Culture of Modern Art: Picasso, Duchamp and Avant-Gardism* (*American Historical Review*, October 1996). Back in Philadelphia last summer, she gave a lecture called "Cezanne and Picasso" at the Philadelphia Museum of Art in conjunction with the Cezanne exhibition. Next February 1997 she will present an aspect of her continuing work on contemporary performance artist and writer Vito Acconci at the College Art Association Annual Meeting. The talk is titled: "Following Acconci or Beholding as Transgressive Performance." This spring she will also work with Ann Temkin of the Philadelphia Museum of Art to organize a symposium in conjunction with the exhibition of the Rothschild Collection of modern art. The symposium will focus on the multi-media and collage works and will be held on Sunday, March 23, 1997.



[Susan Sidlauskas](#) was preoccupied for part of the year with the birth of her daughter, Miranda, at the end of December 1995. Her article on the mother and sister' paintings of Edouard Vuillard was accepted for publication by *The Art Bulletin*, and will appear in 1997. This summer, she worked on her book, *The Body in Place*, and spoke at the Philadelphia Museum of Art in July on Cezanne's portraits of his wife. She gave a related talk on Hortense Cezanne at Temple University in December. She will also participate in the College Art Association's Annual Meeting in February 1997, delivering a talk called "Painting Skin" on John Singer Sargent's *Madame X*. This April, she had the pleasure of organizing a dinner of John McCoubrey's former students on the occasion of his retirement from Penn. Although alumnae were invited at very short notice, attendance was robust and the stories that circulated around the table were memorable.


In 1995-96, **Leo Steinberg** was Charles Eliot Norton Visiting Professor at Harvard University, delivering six Norton Lectures on the theme of *The Mute Image and the Meddling Text* (to be published by Harvard University Press). In November 1996, the University of Chicago Press published the second edition, doubled in size, of his 1983 book, *The Sexuality of Christ in Renaissance Art and in Modern Oblivion*. That same month, Editions Carré in Paris issued a French translation of three of his Picasso essays, while Grolier International (Oxford and Paris) used excerpts from three Steinberg Picasso papers in its CD-ROM on Picasso.

Earlier in 1996, Steinberg was the first scholar to reject the attribution to Michelangelo of the so-called "Fifth Avenue Cupid" ("The Michelangelo Next Door," *Art News*, April 1996). On January 13, in Vienna, he delivered a lecture on "Adam's Crime" to an international conference held in conjunction with the Albertina exhibition "Glaube, Hoffnung, Liebe, Tod." The following week, he spoke on Picasso at the Vienna University.

In December 1995, he delivered the inaugural lecture, on "Picasso's Intelligence," at the newly opened San Francisco Museum of Art. In May 1995, he spoke briefly at Bowdoin College, Brunswick, Maine, and received an honorary doctorate in the humanities. Shortly before, after speaking on Michelangelo's *Roman Pieta* to an international symposium on "Art and Taboo," sponsored by SANART in Ankara, he had spent three weeks traveling in Turkey.

1994 saw the publication of his essay "Leon Battista Alberti e Andrea Mantegna" in the catalogue for the exhibition *Leon Battista Alberti* at the Palazzo del Te, Mantua. At the Chicago Humanities Festival in November, which explored the theme of "Crime and Punishment," he delivered a talk entitled "Adam's Crime of Disobedience: The Criminalizing of Sexuality." In April he spent a week at the University of Texas, Austin, giving three lectures (on Michelangelo, Picasso, and *Woman with Book*). March found him at the University in Utrecht, lecturing ("Picasso's Decision") and meeting with students and faculty.

An essay on Rembrandt's *Bathsheba* is being published by Cambridge University Press in an anthology of essays on the painting. Steinberg is presently at work revising his Norton Lectures for publication by Harvard; Zone Books is preparing a volume of his collected essays on Old Master art.

 [Cecil L. Striker](#) devoted the summer to the completion of two books for which he is responsible. *Architectural Studies in Memory of Richard Krautheimer*, of which he is editor, was published in September. *Kalenderhane in Istanbul: The Buildings, their History, and Decoration*, of which he is co-editor and principal author, is in the final stage of completion and will go the publisher in September (see illustration). In both of these projects graduate student Carrie LaPorte has assisted as researcher and editor.

His article, "The Byzantine Question in Ottonian Architecture Reconsidered," *Architectural Studies in Memory of Richard Krautheimer*, is in press.

He is serving on the Advisory Committee for the exhibition, "Medieval Secular Architecture in the Balkans and its Preservation," planned for *Thessaloniki: The Cultural Capital of Europe*, 1997; and lectured for the Smithsonian Associates in Washington in November on "Constantinople, its Origins and Development to the Age of Justinian."

He continues his collaboration with Wolfgang Wiemer (University of Essen) in the revision and upgrading of the computer program, "Database for Building Geometry of the Middle Ages (DBM)."

## TRAVELLING STUDENTS

This summer **Demi Andrianou** had the pleasure to participate in a number of interesting and diverse projects related to archaeology, architecture and computer science.

In May she had the opportunity to travel to Copenhagen (Denmark) and assist in a project of the Archaeological Department of the University of Athens and the Lab of Archaeometry of the Demokritos Nuclear Center on the analysis of limestone figurines from Lindos, Rhodes. The aim of the project is to determine the origin of the so-called "Cypriot Style figurines" of the Archaic Period, curved in limestone. These figurines were found in larger or smaller quantities in Samos, Rhodes (Greece), Efessos, Knidos (Turkey), Naukratis (Egypt) and Cyprus. Up to now, two series of archaeological samples have been obtained: one from the Archaeological Museum at Nicosia (Cyprus) and the other from the Archaeological Museum at Vathi (Samos). The task of Demi's group during the summer was to obtain samples from the Lindos Group, currently exhibited in the Museum of Copenhagen. The samples taken from the figurines are cut in the form of a small flake, with the help of a fine chisel, from positions on the figurine, where a previous break existed. This procedure ensures a negligible damage to the object and provides a sample, which can be used for archaeometric analysis and texture examination under the microscope. The scientific techniques used for the analysis of the nature and texture of the bodies are Optical Microscopy and Electron Paramagnetic Resonance. These methods can provide a good physicochemical and geological description of the material and may lead to the determination of its origin. The results of the project as of now, indicate that all the Cypriot style figurines of the Samos Museum are made of Cypriot limestone, and therefore originate from Cyprus.

In June and July Demi spent five weeks in Didyma (Turkey) where she had the chance to work with Professor Haselberger in the Restoration Project of the German Archaeological Institut. The Restoration Project concerns not only the Hellenistic temple of Apollon, but also a number of monuments on the terraces around the temple and the "Sacred Road" to the NW of the temple. This summer's program, among other minor jobs, comprised of the theoretical reconstruction and documentation of the Doric Stoa, the restoration of the Roman Tabernacle building to the E of the temple, the documentation of the buildings on either side of the Sacred Road in the area of the Artemis Sanctuary and the consolidation of a few temple columns. Demi's responsibility was the study and storage of architectural and sculptural pieces from the Temple area in the Expedition's warehouse and the measuring and drawing of the 2nd century AD architrave blocks with the Medusa heads. At the same time, she took over the drawing and cataloguing of the preserved Hellenistic and Roman statue bases in the temple area. In total, 44 statue bases were studied, along with the already published inscriptions, that most of them preserve. Besides the architectural training, Demi had the chance to visit a number of sites in the areas nearby, such as Lambranda, Alinda, Aphrodisias, Pammukale and Milet.



In August Demi participated for the third year in the Corinth Computer Project of the University Museum and got herself involved in digitizing plans of archaic and classical cemeteries from old excavations of the American School in the CCP topography maps of Ancient Corinth. Besides that, the team travelled to Mt. Lykaion in Arcadia, to map the visible remains of the altar of Zues Lykaios, the Hippodrome, the Stoa, the Xenon and the bath, poorly preserved on the site. The sanctuary of Zues Lykaios was partly excavated in 1903 by Kourouniotis and the Archaeological Society of Athens, but no topography map of the site ever existed.

Before her arrival in Philadelphia, Demi spent two days on Naxos, in the excavation of Professor Lambrinoudakis (University of Athens) and Professor Gruben (Technical University of Munich). She was a member of the excavation group for five years as a student in the Department of Archaeology in Athens, but this time she was a demanding visitor. The temple's history starts in the 14th Century, when it was an open sanctuary, probably dedicated to the fertility god Dionysos and reaches 580 BC with a monumental Ionic temple entirely of marble and a xenon for special festivities. This is the phase of the temple that is being restored. The restoration is especially difficult, due to the diversity of the remains and the variety of phases. Therefore the reconstruction had to be eclectic: The center of the Mycenaean worship and parts of the 6th Century Ionic temple are restored.

This summer the site opened to the public, a new entrance and a small road was built for access to the temple and the enveloping space was specially designed.

Funds awarded to **Judith Dolkart** from the John McCoubrey Travel Fellowship supported a three week stay in Paris. During this time, she began preliminary research on her dissertation which will address artistic interventions in issues of costume during the French Revolution and Empire. For the most part she looked at primary and secondary sources at the Bibliothèque d'Art et Archéologie Jacques Doucet, the Bibliothèque Nationale and the Bibliothèque Forney. Museums which house collections of costume and painting which she will incorporate into her research include the Musée Carnavelt, the Musée do la Mode et du Costume de la Ville de Paris, Versailles and the Musée du Louvre.


**Paula Feldman** used funds from the Silfen and Thune Travel Fellowships to visit the Anatole Jakovsky Musée d'Art Naïf in Nice, France and the American Visionary Art Museum in Baltimore. These trips, along with a visit to Jean Dubuffet's Collection de l'Art Brut in Lausanne, Switzerland, were integral to her understanding of international self-taught art. They provided her with the visual knowledge and background through which she was able to evaluate and compare the American and European approaches to self-taught art. The trips were invaluable to an independent study she began as a research grant awarded by the College Alumni Society entitled "Finding the Inside of Outsider Art." She is grateful to the Silfen and Thune families' support and the Art History department faculty for allowing her to continue this endeavor through a travel grant. After almost two years working on this project, she is excited to finally finish her report in an independent study this fall.


 Thanks to the generous support of a Thune Travel Fellowship, it was possible for **Benjamin Kim** to spend  six weeks in Great Britain photographing and documenting turn-of-the-century domestic architecture. This six-week journey, during which he travelled from London to Edinburgh, was the beginning of his senior thesis on the iconographic and thematic relationship between turn-of-the-century British domestic architecture and recent domestic architecture in the United States. During the six weeks, Benjamin was able to see important homes from Richard Norman Shaw, C.F.A. Voysey, C.R. Ashbee, Philip Webb, Edwin Lutyens, John Ruskin and Charles Rennie Mackintosh.

In addition to photographing and documenting individual homes, Benjamin was able to utilize the resources available at the Royal Institute of British Architects and Westminster Reference Library. Also of particular interest to him were the Architecture of the Arts and Crafts Movement exhibit and William Morris retrospective at the Victoria and Albert Museum in London as well as the large Charles Rennie Mackintosh exhibition at the McLellan Galleries in Glasgow.

Benjamin would like to thank both Dr. Simon Unwin, a professor of architecture at the University of Wales at Cardiff, and Professor David Brownlee for assisting in assembling his preliminary research and itinerary as well as the Thune family for enabling him to travel to Britain.




 **Kostis Kourelis** worked with three archaeological surveys. The first project, in the island of Djerba, Tunisia, consisted of a diachronic surface-pick-up survey covering periods from the Punic to the early modern. It was directed by Penn's Renata Holod and Lisa Fentres from the American Academy in Rome. The second project, on Mt. Lykaion in Arcadia, Greece, was directed by Penn's David Romano and consisted of an architectural survey of an ancient Greek panhellenic-festival athletic center and a sanctuary of Zeus. The third project was the Morea Project, in the western Peloponnese, an architectural survey of medieval and post-medieval settlements directed by Dr. Fred Cooper from the University of Minnesota, and Dr. Joe Alcherms from the University of Connecticut. This was Kostis' fifth season in the Morea Project.

On a quest for dissertation research materials, **Jane Niehaus** spent a much anticipated five months in Europe  last spring, thanks to a departmental grant. The first three months were spent in Berlin, a city rich in art, history, and contrast. The former eastern section of the city still has bullet holes marking its facades. These dilapidated buildings, visceral reminders of war, have become artist squatter spaces, transformed into colorful places of

creativity. The city is full of art spaces amidst construction and debris. Berlin has a fantastic collection of art and archives which were crucial in gathering material for Jane's topic, *Women, Art, and Primitivism in Early Twentieth Century Art*. After Berlin, she embarked on a nomadic journey in search of visual feasts and primary materials. Schleswig, Worpswede, Wuppertal, and Hagen are the less known places she visited, as well as Bremen, Hamburg, Hannover, Cologne, Munich, Paris (where she stayed with Samantha Kavky), and Martigny.

It was encouraging to visit museums dedicated to Paula Modersohn-Becker and Kathe Kollwitz, both included in her dissertation. Providentially, Jane's trip coincided with retrospective of another of her artists, Suzanne Valadon, the first in forty years. Due to the generosity of archivist and scholars, Jane returned with enough material for several dissertations (she will, naturally, only write one).

 **Michelle Rein** returned to Morocco to conduct preliminary dissertation research on Moroccan shrine architecture and related material culture. After a three week intensive course in Berber (Tamizight) at the Arabic Language Institute in Fez. Michelle familiarized herself with several Moroccan museums' collections and visited shrines in the Atlas mountain village of Midelt.

Michelle spent the rest of the summer in Tunisia working on an archaeological survey on the island of Jerba, and conducting further pre-dissertation research throughout Tunisia. While in Jerba, Michelle's primary responsibilities included recording epigraphic inscriptions on many of the island's 120-plus mosques.



A stay in Italy kicked off **Betsey Robinson's** "grand tour" of ancient sites around the Mediterranean. With the generous support of the 1984 Fund, Betsey spent several weeks of May and June in Rome, assisting Professor Lothar Haselberger with his documentation of a set of ancient architectural drawings incised into the pavement around the Mausoleum of Augustus. Besides gaining some good first-hand experience in measured drawing, Betsey also had the chance to visit a number of ancient Roman monuments well off the beaten track: the interior of the Mausoleum itself, the substructures of the Colosseum, and, in a cobbler's cellar, the remains of the ancient Horologium of Augustus, the largest sundial ever built.



With a Dorot Travel Grant, Betsey then travelled to Israel, where she joined fellow students Carrie LaPorte and Laurel Taylor (AAMW) on the Penn excavations of the Promontory Palace site at Caesarea. There, Betsey and Carrie resumed the previous year's study of a number of water channels linking the palace's large pool to the sea. After the excavation season ended, Betsey headed back to Italy, and then moved on to sites in Greece and Turkey, to study ancient topography, temples, waterworks (mainly baths and city fountains), and the occasional fish pool.


**Laurel Taylor** returned this past summer to Penn's project at Caesarea courtesy of funds from the AAMW as well as the Samuel Kress Foundation. This was her second season at the excavation, the location of which the director, Kathryn Gleason, believes to be the first century site of Herod the Great's palace. Laurel continued her work on the mosaics at the complex, trying to establish their chronological sequences and to compile all relevant information in preparation for final publication of the site scheduled in 1997-1998.



With the generous support of the Silfen and Thune Travel Grant, **Elizabeth Valentine** spent one month this summer researching her senior thesis concerning the effects of the Counter Reformation on late sixteenth and early seventeenth century Italian painting. Travelling throughout Europe, Liz explored museums, churches, and libraries, gathering information on the limitations imposed upon Italian artists after 1563, the last meeting of the Council of Trent. Due to the wealth of Italian painting galleries throughout Europe, and the juxtaposition of Medieval, Renaissance, Mannerist and Baroque paintings within single galleries, she witnessed the transformation that Italian painting endured as artistic freedom began to threaten ecclesiastical authority. Under no other circumstances could she have developed the enthusiasms she now has to complete her thesis and continue her pursuit of a career in the History of Art. Her travels are a testimony to the power of seeing images first hand, and she encourages all applicable undergraduates to take advantage of this incredible research and travel opportunity.



This past summer, thanks to the continued support of AAMW and the Samuel H. Kress Foundation, **Tracey Verkuilen** was able to participate in her fourth season of work at the Sanctuary of Athena Alea at Tegea. The 1996 season marked the final official study season of the material collected in excavations from 1990-1994. While the season was officially devoted to study of material from the trenches to the north of the temple, a small group, Tracey included, continued work on the "Dark Age" pottery from inside the pronaos of the classical temple. Work this year included the refinement of criteria used to classify this pottery as well as the introduction of new scientific analyses which she had the opportunity to hear about first hand on a mid-season visit to the Fitch Lab at the British School in Athens. She also helped to finish catalog pottery from the temple which had to be left unfinished last year. All of this work is in preparation for the publication of the excavations which should be appearing in successive volumes in the next few years. In addition to the work week Tracey was also able to pack in quite a bit of travel on the weekends. She finally made it to Delphi and Olympia, as well as Lerna, Aegina, Mycenae and Orchomenos. The status of future excavations at Tegea is not certain at this point. While, the principle investigators are agreed that further work is necessary, they are committed to producing the publication of the first five years of excavation before doing any new work.











Thanks to the Latner Graduate Travel Fellowship **Stanly Weed** was able to carry out preliminary dissertation  research this June in Europe. While there he worked in such libraries as the Hessische Landes-und Hochschulbibliothek, Darmstadt, the Historisches Archiv der Stadt Köln, and the Bibliothek der Rijksuniversiteit, Leiden, in pursuit of manuscript copies of the *Speculum Virginum*, a medieval guild book for nuns. Stan's travels took him to the Netherlands and Belgium, where he was able to study many Northern Renaissance masterpieces firsthand.

Germany was home to most of his visit, however. In addition to his dissertation research, Stan was able to examine paintings and manuscripts in Nuremberg and Bamberg as part of another project that he is currently working on. His stay was not all work, though. Fortunate timing allowed him to attend both the Summer Festival in Frankfurt and the Johannisnacht Fest in Mainz.

## LECTURES DURING 1996

### HISTORY OF ART COLLOQUIA

- |   |  |
|---|--|
| 26 January<br>   | <b>Professor John McCoubrey</b><br><i>Does Hermetic Cubism Mean?</i>   |
| 9 February<br>   | <b>Professor Magali Sarfatti Larson</b><br><i>Reading Architecture at the Holocaust Museum</i>   |
| 5 April<br>      | <b>Professor Frank Matero</b><br><i>From the Small to the Large: Considerations on the Conservation of Immovable Cultural Property</i> |
| 12 April<br>     | <b>Professor Joseph J. Rishel</b><br><i>Preparing Cezanne</i>  |
| 19 April<br>     | <b>Professor Michelle Marcus</b><br><i>The Decorated Body: Adornment, Gender, and Social Identity in Early Iran</i>                    |
| 26 April<br>     | <b>Professor Christopher Reed</b><br><i>Queer Space</i>  |
| 20 September<br> | <b>Professor Christine Poggi</b><br><i>Dreams of Metallized Flesh: Futurism and the Masculine Body</i>                                 |
| 27 September<br> | <b>Professor Lothar Haselberger</b><br><i>Architectural Likenesses: Models and Plans of Architecture in Classical Antiquity</i>        |

- 4 October  **Professor Michael Meister**  
*Iconology and the Art Market: A Lion's Tale*
- 18 October  **Professor Charles Bernheimer**  
*Decadent Camp: Gustav-Adolf Mossa's Salomania*
- 25 October  **Professor Ann Kuttner**  
*Out of Sight, Out of Mind: Non-representations and Misrepresentations of the Arch of Constantine*
- 1 November  **Professor Charles Minott**  
*The Master of the Medieval Housebook, Some Observations*
- 8 November  **Professor Susan Sidlauskas**  
*On 'Evidence' and Cezanne*
- 15 November  **Professor Christine Guth**  
*Attitudes toward Ukiyo-e in Late Nineteenth- and Early Twentieth-century Japan*
- 22 November  **Professor Cecil L. Striker**  
*Limits and Possibilities of Iconography: Figuring Out the Kalenderhane St. Francis Cycle*
- 6 December  **Professor Paul Watson**  
*Titian Revisited*
- 17 January  **Professor Renata Holod**  
*Between Art and Archaeology: Looking for Visual Culture*
- 24 January  **Professor David Brownlee**  
*Academic Life and Public Service*

## SPECIAL LECTURES

- 8 February  **Arthur K. Wheelock**  
Curator of Northern Baroque Painting,  
National Gallery of Art,  
Washington, D.C.  
*The Artistry of Jan Vermeer: Creating the Exhibition*
- 27 February  **Professor Ahmet Cakmak**  
Department of Architecture,  
Princeton University  
*Hagia Sophia: A Possible Reconstruction of the First Dome*
- 20 March  **Professor David Summers**  
History of Art,  
University of Virginia  
*Difference and Deference: More on the Disanalogy of Art and Language*
- 16 April  **Donatella Spati**  
Florence, Italy  
*Pietro da Cortona's House and His Artistic Activity in Rome*
- 25 April  **Professor Claudia Lazzaro**  
History of Art,  
Cornell University  
*Visual Representation and Cultural Identity in Sixteenth-Century Florence*
- 1 May  **Professor Larry Silver**

History of Art,  
Northwestern University  
*Family Ties: Geneology as Ideology in the Ancestry  
of Emperor Maximilian I Hapsburg*

11 November

**Professor Arden Reed**

English, Pomona College

*Manet, Flaubert, and the Stain of Modernism*

5 December

**Professor Svetlana Alpers**

History of Art,

University of California-Berkeley

*Realities of the Studio or the Vexations of Art*

## AAMW LECTURES

18 October

**Demi Andrianou***Topics of Discussion: Didyma Restoration Project;**Temple of Apollo in Naxos; Mt. Lykaion Survey;**Microscopic Analysis of Limestone, Copenhagen***Brad Hafford***Surveying in Syria and Crete:**Tell es-Sweyhat and Chrysokamino*

1 November

**Heather Grossman***The Abbaye de Saint-Jean-des-Vignes, Soissons, France***Kostis Kourelis and Suzanne Stichman***Tel Tanninim***Tracey Verkuilen***Tegea*

15 November

**Professor David Romano***Video on Ancient Athletics*

6 December

**Laurel Taylor***Caesarea, Italy***Kostis Kourelis, Kimberly Brown,****Maria Feliciano, Michelle Rein** *Djerba, Tunisia*

## Ph.D. COLLOQUIA

17 January

**Sue Ann Prince***'Passions that Exhaust and Numb the Senses':**Cezanne and His Male Bathers*

19 November

**Mollie McNichol***Twenty Years with Barnett Newman*

## AWARDS

*Lindback Award for Excellence in Teaching***Professor Elizabeth Johns***College Alumni Society David M. Robb Prize***Bett Schumacher**












## FELLOWSHIP NEWS

**We are delighted to report these successes in fellowship competitions:**

### Academic Year 1996-97:


ACLS Luce: 	Leigh Culver Julie Rosenbaum
American Institute of Indian Studies: 	Chandreyi Basu Anna Sloan
FLAS-MEC: 	Michelle Rein
FLAS-SARS: 	Carrie La Porte
Liebmann: 	Betsey Robinson
Penfield: 	Katherine Bourguignon Janine Mileaf
Walters Gallery Internship: 	Asya Haikin
Zigrosser: 	Samantha Kavky

### In addition, the following students received summer travel grants:

Latner Travelling Fellow, History of Art 	Stanley Weed
McCoubrey Travelling Fellow, History of Art 	Judith Dolkart
Campbell Travelling Fellow, History of Art 	Jon Seydl
History of Art 	Michelle Rein
AAMW 	Demi Andrianou
AAMW 	Kimberly Brown
AAMW 	Kostis Kourelis
AAMW 	Laurel Taylor
AAMW 	Tracey Verkuilen
Silfen and Thune Fellow 	Paula Feldman
Thune Fellow 	Benjamin Kim
Silfen and Thune Fellow 	Elizabeth Valentine

## GRADUATES OF 1996

### Ph.D Degrees:

May 	<b>Susan Emily Reid</b> <i>Destalinization and the Modernization of Soviet Art: The Search for a Contemporary Realism, 1953-1963</i>
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**Polyxeni Bougia**

*Ancient Bridges in Greece  
and Coastal Asia Minor*

**August****David James Roxburgh**

*'Our Works Point to Us':  
Album Making, Collecting,  
and Art(1427-1565) Under  
the Timurids and Safavids*

**December****Lee Stephens Glazer**

*'A Modern Instance': Thomas Dewing  
and Aesthetic Vision at the  
Turn of the Century*

**Mollie McNickle**

*The Mind and Art of  
Barnett Newman*

**M.A. Degrees:****May****Robert Lawrence Krulak**

*'The Plight of Our Culture':  
Non-Modernist Criticism of  
the Work of Jackson Pollock and  
Clement Greenberg's Response to It*

**August****James Boyd Hargrove**

*Serious Pleasures: The Impact  
of Interior Ornamental Sculpture  
Upon French Aesthetics, 1850-1900*

**Mollie McNickle**

*Botticelli's 'Primavera':  
Was Bedeutet Das Nachleben Der Antike?*

**Mary A. Teeling**

*The Narthex of Sant'Angelo  
in Formis and the 'So Called'  
Virgin Orans*

**December****Asya Haikin**

*Malevich's Suprematism  
and 'Zaum' Poetry*

**Yelena Zora Rakic**

*Sumer and Akkad:  
A Study in Regional Style*

**Emily Croll**

*'Coming Home: The Architecture  
of Rolf W. Banhan, 1920-1966*

**UNDERGRADUATES:****May****Jennifer r. Borland****Denise R. Bouvet****Elizabeth Feld**

**Yolanda S. Friedman**  
**Katherine G. Goodrich**  
**Stephanie B. Levine**  
**David Magid**  
**Sara E. Pinney**  
**Carlye J. Pollack**  
**Maria C. Santos**  
**Bett K. Schumacher**  
**Melissa T. Spindel**  
**Aleksandra Todorovich**  
**Benjamin Weinberg**  
**Mey-Yen Wong**

December



**Christina DeGoma**  
**Jennifer J. Sunwoo**

## CONGRATULATIONS TO ALL!

## ALUMNI NOTES

Listed by most recent Penn History of Art Degree **Robert G. Stewart(BFA,1954)** was Senior Curator at the National Portrait Gallery of the Smithsonian Institution until his retirement in October 1994.

**Carl Guarneri (BA,1972)** is Professor and Chair of the History Department at St. Mary's College of California. Although he moved from art history to cultural history, he says that he still profits from his undergraduate major in his research on American utopianism and in his teaching, particularly a course he offers on American architecture.

**Christopher Mead (MA,1978; PhD,1986)** is Professor of Art History and Architecture at the University of New Mexico. In April 1996 he was elected Second Vice President of the Society of Architectural Historians.

**Bert Winther (BA,1981)** is Assistant Professor in the Department of Art History at University of California, Irvine. His forthcoming articles on Mark Tobey and on Japanese war painting will appear in *Word and Image* and *Monumenta*, respectively.

**Joanne Hirsh-Tanker (MA,1982)** is Curator of Exhibitions and Collections at the Allegheny University - Medical College of Pennsylvania/Hahnemann University Morani Gallery and Assistant Director of University Art Programs.

**Alexander Campos (BA,1987)** is Manager of Membership at the Brooklyn Museum.

**Glenn Fuhrman (Wharton BSE,1987)** is Vice President for Special Investments at Goldman Sachs and Company. He wrote that as a Wharton Finance major who completed his undergraduate studies with three finance courses and nine art history courses, he has many fond memories of his time at Meyerson Hall. He noted that whether it was 101A or Leo Steinberg's Michelangelo course, the History of Art Department has had a profound impact on his life.

**Elizabeth Eadie Booth (BA,1988)** is a self-employed illustrator who has been happily living and studying and painting in New York City for the past two years. She expects to receive her MFA in Illustration from the School of Visual Arts in June 1996.

**Stacy Garfinkel (BA,1989)** is completing her Ph.D. at University of California-Berkeley. She and her husband, Jonathan Barash, welcomed the arrival of their daughter, Evelyn Israela Barash, on June 4, 1996.

**Bonnie Snitzer Solit (BA,1992)** is currently employed by Missouri Citizens for the Arts, a lobbying organization for public arts funding in St. Louis, Missouri. She entered Washington University's Olin School of

Business in August 1996. In May 1995, she married David Solit (BA,1991; MED,1995).

**Darielle Mason (PhD,1995)** has been appointed as the Stella Kramrisch Curator of Indian and Himalayan Art at the Philadelphia Museum of Art. She had been Assistant Curator of the Asiatic Department at the Museum of Fine Arts, Boston, in charge of the Indian, Southeast Asian, and Himalayan collections.

## Alumni Update Form

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NAME

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PREFERRED MAILING ADDRESS

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TELEPHONE(S)

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PENN DEGREES (AND THEIR DATES)

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OTHER DEGREES (AND SCHOOLS AND DATES)

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