



University of Pennsylvania

HISTORY OF ART

Newsletter

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Another Busy Spring

Spring has reached Philadelphia, and around the Jaffe Building things have accelerated to the familiar rapid tempo of the season. We have just admitted new classes of graduate students in AAMW and History of Art (from the largest applicant pools ever), we are concluding searches for new faculty colleagues in nineteenth-century and contemporary art, and we are preparing to send off new A.B., A.M., and PhD. graduates into the many worlds that welcome those who study Archaeology, History of Art, Visual Studies, and Cinema Studies at Penn.

This is a department that accomplishes things. In 2007 three History of Art faculty took over as the directors of major programs: Karen Beckman in Cinema Studies, Robert Ousterhout in Ancient Studies, and Gwendolyn DuBois Shaw in Visual Studies. We also played a leading role in organizing two conferences, devoted to American art ("Usable Pasts?") and Etruscan art ("Unveiling Etruscan Ritual").

We teach in ever more innovative ways. Our site seminars on "Origins of Art" and "1066" transported Penn students and faculty to the Paleolithic caves of France and the Romanesque monuments of Normandy and Sussex. Spiegel Freshman Seminars offered first-year Pennsylvanians a chance to visit the Venice Biennale and work with a leading curator of contemporary art. Bergman Curatorial seminars took our students behind the scenes to work at the ICA and the Slought Foundation, and Halpern-Rogath Curatorial Seminars created exhibitions devoted to Benin (at the University Museum), Vito Acconci (at the Slought Foundation), the history of the University Museum (where the show will be displayed), and twentieth-century paintings from India (at the Philadelphia Museum of Art).

We publish about what we teach, and 2007 felt like the "year of the book." We celebrated Julie Nelson Davis' *Utamaro and the Spectacle of Beauty* (Reaktion Books and University of Hawaii), Robert Maxwell's *Art of Medieval Urbanism* (Pennsylvania State University), Michael Meister's *Desert Temples: Sacred Centers of Rajasthan in Historical, Art-Historical, and Social Contexts* (with L. A. Babb and John E. Cort, Rawat Publications), Robert Ousterhout's *Studies on Istanbul and Beyond: The Freely Papers, Volume I*, (University of Pennsylvania Museum) and the paperback edition of his *Master Builders of Byzantium* (University of Pennsylvania Museum), Christine Poggi's *Inventing Futurism: The Art and Politics of Artificial Optimism* (Princeton, forthcoming), Larry Silver's *Hieronymus Bosch* (Abbeville), and C.L. Striker's *Kalenderhane in Istanbul: The Excavations: Final Reports on the Archaeological Exploration and Restoration at Kalenderhane Camii 1966-1978* (with Y. Dogan Kuban, Von Zabern).

The work pays off. In spring 2007 Robert Maxwell was promoted to Associate Professor with tenure, and this year Julie Nelson Davis achieved the same momentous goal. Christine Poggi has just been promoted to the rank of full professor, the highest attainment in academe.

We can only accomplish these things because of the support of visionary friends. Every gift, small and large, materially benefits our programs, and the results are often immediately visible. Among the many who are supporters, we offer special thanks to those who have been especially generous: Barbara and Richard Bergman, Catherine Smith Ebert, the late Nan Farquhar, Roslyn and Elliot Jaffe, Katherine and Keith Sachs, Leslee Halpern-Rogath, David Rogarth, Richard Thune, Charles K. Williams, II, and several anonymous friends.

This is the sixth and last introduction to this newsletter that I shall write as department chair. Six years of working with the wide community of students, faculty and friends for whom the Jaffe Building is an important place has been an adventure and a pleasure. I wish to you all and to my successor, Holly Pittman, much fun in working together.

David Brownlee
Shapiro-Weitzenhoffer Professor and Chair

DEPARTMENT NEWS



Andy Warhol, *Blue Shot Marilyn*

HALPERN-ROGARTH CURATORIAL SEMINAR: CONTEMPORARY INDIAN ART, Michael Meister (Fall 2007)

This Curatorial Seminar drew on the exceptional resources of the Philadelphia Museum's Department of Indian and Himalayan Art, focusing on the growth and definition of modern and contemporary art movements in the 20th century. Building on and interacting with the extraordinarily rich visual cultures of South Asia, Indian artists invented distinctive vocabularies. Their experiments with modernism are represented in the PMA's South Asia collections, but their works have never been exhibited. These will be supplemented from private collections in the northeast and India to organize an exhibition for the Wood Gallery at the PMA scheduled for July 2008 coinciding with and helping to situate a major recent acquisition of the PMA, a large paper lithograph and collage by Atul Dodiya, "Shabari and Her birds."

FIRST-YEAR CONTEMPORARY ART

The Spiegel Program in Contemporary Culture and Visual Art sponsors a freshman seminar every semester. In spring 2007 curator and critic Professor Monica Amor taught "Art, Architecture, and Public Space: 1964-2000." The course explored the new kinds of modern art and architecture that have emerged out of discontent about the modernist ideal of functionalism. Dr. Amor is a faculty member of the Maryland College Institute of Art and a well-regarded expert on postwar geometric abstraction and the interaction between art and architecture. She has curated exhibitions in Spain, Italy, and the United States.

SPIEGEL FRESHMAN SEMINAR: WARHOL (Spring 2008)

This semester, Ingrid Schaffner is teaching a course on Andy Warhol. For her students, soup cans are just the tip of the iceberg. Impacting culture on every front—art, music, fashion, film, design, popular culture and the media—Andy Warhol is one of the iconic figures of the 20th century. And in 1965 the Institute of Contemporary Art (ICA) at the University of Pennsylvania made art history by presenting Warhol's first museum exhibition. As the Senior Curator at the Institute for Contemporary Art, Schaffner is in a unique position to teach about Warhol's career. At the end of the semester, students will produce a mock museum show with everything from a press release to catalog entries.



Atul Dodiya, *Shabari and Her Birds*

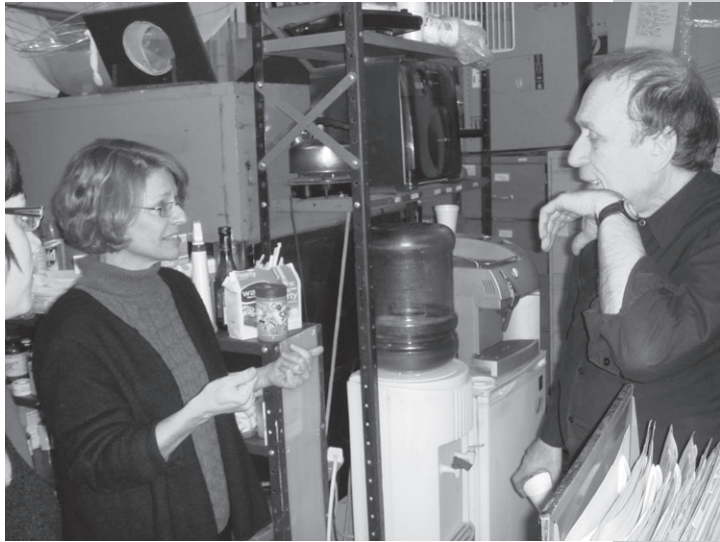
HALPERN-ROGARTH CURATORIAL SEMINAR: VITO ACCONCI, Christine Poggi (Fall 2007)

During fall 2007, Professor Poggi taught a Halpern-Rogarth Curatorial Seminar on the work of the controversial conceptual artist Vito Acconci, which culminated in the exhibition "Power Fields: Explorations in the Work of Vito Acconci" that was on view at the Slought Foundation from February 15 to March 31, 2008. Co-curating the project with Professor Poggi and her students was Dr. Meredith Malone, a Penn alumna who is Assistant Curator at the Kemper Art Museum at Washington University in St. Louis. In conjunction with the exhibition, a day-long symposium called "Vito Acconci: Public Nuisance" brought together scholars and curators from diverse fields. The student curators were Faris Al-Shatir, Roland Betancourt, Tanya Jung, Ruth Erickson, Elizabeth Frasco, Sfie Hodara, Masha Kowell, Rebecca Starr, Megan Studer, Elysa Voshell, and Elizabeth Yohlin.

BERGMAN CURATORIAL SEMINARS at ICA and SLOUGHT

Contemporary art was the focus of two year-long curatorial seminars supported by the RBSL Bergman Foundation. The first, conducted in academic year 2006-2007 in collaboration with Penn's Institute of Contemporary Art, created the exhibition "Crimes of Omission," which was on view from April 20 to August 5, 2007. Richard Meyer, the Sachs Visiting Professor of Contemporary Art, and his students spent the year studying contemporary art and curatorial practices, with the students participating in spring-time internships at the ICA in which they worked on every aspect of the exhibition. In conceptualizing the show, the class highlighted artistic strategies that removed the visual traces of crimes or drew attention to injustices that typically go unnoticed. It brought together nine artists from around the globe: Geraint Evans, Ken Gonzales-Day, Michael Linares, Christian Marclay, Donald Moffett, Trevor Paglen, Freddie Robins, Susan Silton, and Taryn Simon. Media varied from Donald Moffett's light loop painting of *The Ramble in Central Park* (a gay cruising area) to Freddie Robins' conceptual knitting pieces, which are feature miniature replicas of homes where 19th-century murders occurred.

The student curators were Loren Appin, Kristen Beneduce, Julia Berenson, Brittni Busch, Morgan Greenhouse, Alexandra Lenobel, Jenna Moss, Alexandra Nemerov, Vincent Szawajkowski and Alex Tryon. Professor Meyer was joined in teaching the course by teaching assistant Liliana Mikova and Naomi Beckwith, Whitney Lauder Curatorial Fellow at the ICA.



Chris Poggi and Vito Acconci

In 2007-08 Aaron Levy, the Executive Director of the Slought Foundation, is working with another group of students in a second Bergman Seminar. They are collaborating with him in the design and implementation of a full year of the Foundation's cutting edge programming, based in the storefront gallery at 4017 Walnut Street. Students are studying the theoretical and critical literature of contemporary curatorship and gaining first-hand exposure to present day practices by visiting artists' studios, galleries, and museums in Philadelphia and New York. At the Foundation, they are contributing to many, varied projects, including a campus-wide retrospective of Paris-based installation artist Braco Dimitrijevic, a publication based on the *Evasions of Power* symposium (March 2006), a series of exhibitions at the Slought Foundation, and a lively program of lectures, public conversations, and concerts.



Crimes of Omission at ICA



Bernifal

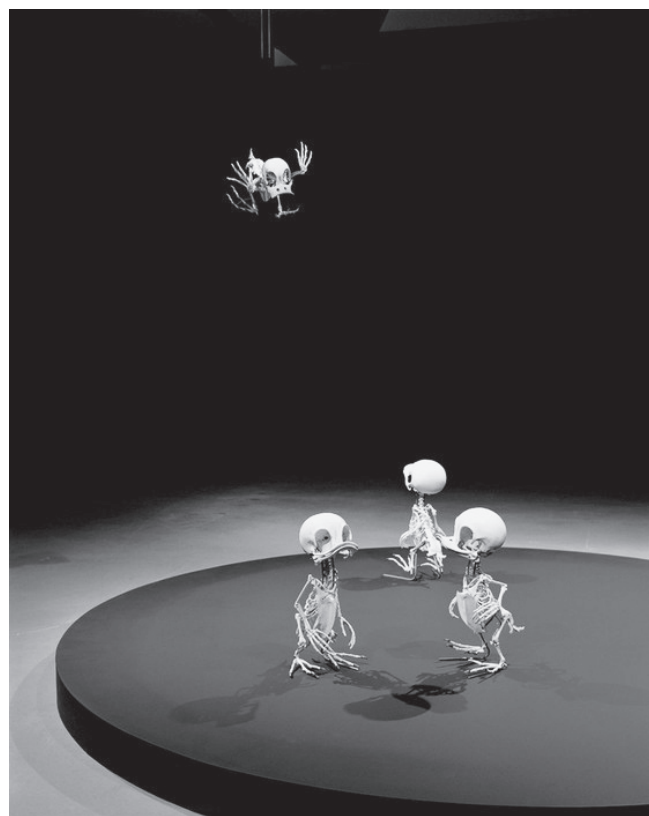
UNDERGROUND ART (Spring 2007)

Midway in a spring semester devoted to the in-depth study of the very earliest forms of human artistic expression, the undergraduate students enrolled in the "Origins of Art" seminar taught by Professor Holly Pittman flew to France to see the famous Paleolithic painted caves for themselves. They began by visiting the Musée d'Aquataine, the most important museum in France for prehistoric art, and then traveled to the town of Les Eyzies, the capital of region renowned for its spelunkular treasures. Having beat the nearly 300,000 tourists who visit this small town each summer, they were able to enjoy the magnificent works in near solitude, exploring six caves and four habitation sites. All were struck by the naturalistic depiction of the animals, the sensitivity of the artists' observational skills, and the elegance of the compositions.

By far the most exciting experience was the visit to the cave of Bernifal. Led by the owner of the site, they had to walk nearly a mile through a forest, and up a hill. The setting was primeval, marked by the tracks of rutting wild boar and deer, just as 40,000 years ago. Unlike the other caves that were visited, Bernifal was not prepared for tourists. Their guide, some seventy years old, took them on a two-hour tour of the cave, lighting the way with a battery operated lamp and using a small branch as a pointer. The cave was pitch-black and had a wet floor, unlike the caves prepared for regular visitors. Each left the cave spellbound, having been transported back to the moment when these perfect images had been made. On the last evening, Professor Pittman and her students gathered round the fireplace of their hotel and talked late into the night about being in the presence of the humans who invented art. The trip was made possible by the fund established by a generous donor to support "site seminars."

USING THE PAST, DEFINING THE PRESENT

In March 2007, the department joined with the Center for American Art at the Philadelphia Museum of Art to signal the new strength of American art studies in Philadelphia by sponsoring the international conference "Usable Pasts? American Art from the Armory Show to the *Art of This Century*." The conference was organized by Professors Michael Leja, Richard Meyer and Christine Poggi, and Gwendolyn Shaw. Nine speakers presented fresh perspectives on art in the United States between the landmark Armory Show of 1913 and the 1942 opening of Peggy Guggenheim's influential *Art of This Century* gallery. Generously underwritten by the Hyde Foundation, "Usable Pasts" was also supported by the Terra Foundation for American Art and co-sponsored by the English Department, the Program in Comparative Literature and Literary Theory, and the Africana Studies Program at Penn.



Hyungkoo Lee, *Lepus Animatus*, at Venice Biennale

ETRUSCAN CELEBRATION

"Unveiling Etruscan Ritual," a conference that explored Etruscan religion and ritual, was held at the Pennsylvania Museum of Archaeology and Anthropology on November 17. A celebration of the teaching and research of Dr. Jean Turfa, the conference brought together an international list of scholars whose papers will be published in a Festschrift entitled *Votives, Places, Rituals in Etruscan Religion*, edited by Margarita Gleba and Hilary Becker. Turfa is a world-renowned expert on Etruscan objects and a Research Associate in the Mediterranean Section of the University Museum. The conference was supported by the University of Pennsylvania Museum of Archaeology and Anthropology, the Center for Ancient Studies, the Philadelphia Society of the Archaeological Institute of America, and the History of Art Department.

ELEVEN TO VENICE (Fall 2007)

In October Professor Julie Nelson Davis and ten intrepid freshmen traveled to Italy and the 52nd Venice Biennale. Their course was a Spiegel Seminar devoted to contemporary East Asian art, and their mission was to see for themselves how East Asian artists are contributing to the international dialogue about contemporary art at the most remarkable biannual exhibition in the world. In the first five weeks of the course, Professor Davis and her students followed an intensive course of reading on the contemporary art world, with particular emphasis on artistic production in China, Japan, and Korea, in preparation for their journey.

Once in Venice, the students paired up in five teams to study the pavilions sponsored by China, Hong Kong, Japan, Korea, and Singapore. They spent two full days at the Biennale venues, at the Giardini and the Arsenale, and they visited other pavilions located elsewhere in Venice. Perhaps most memorable was the pavilion honoring Korean artist Lee Ufan, an important Monoha artist working in Japan in the postwar period. After returning to Philadelphia, the students deepened their understanding of the Biennale through conversations with ICA associate curator Jenelle Porter and with Penn Design professor Joshua Mosley, who shared his experience of being selected to exhibit at the Biennale.

Professor Davis says that this was one of the best experiences of her teaching career, and she and her students thank the Spiegel Fund for making it possible. The students discuss their experience (and invite comments) in a blog that is linked to the department website.



Robert Maxwell's "1066" Site Seminar

1066 AND ALL THAT (Fall 2007)

During fall break, Professor Robert Maxwell led his students to Normandy and southern England as part of a site seminar called "1066." The object of their study was the art of the period immediately before and after the epoch-changing Norman invasion of England, an event that had repercussions on the artistic production in both France and England for centuries afterward.

The voyage began in Rouen, where the class was welcomed at the Bibliothèque Municipale and spent several hours studying a dozen manuscripts from the most important Norman abbeys, Jumièges and Fécamp. The next day they visited the eleventh-century ruins of Jumièges abbey and the pristine St.-Martin-de-Boscherville of the twelfth century. The trip continued to Caen, where they visited the Norman dukes' castle and three churches, including the Abbaye-aux-Hommes and Abbaye-aux-Femmes, founded by William the Conqueror himself. The city of Caen granted the class exceptional access to the vaults, tribunes, and towers of these churches. At Bayeux, the class pored over the famous Tapestry, pondering its captivating narrative and mysterious marginal vignettes. After crossing the Channel on a Calais-Dover ferry, the trip continued to the site of the great Anglo-Norman battle at Hastings, and to the monastery founded by William in penance for killing Harold, the aptly named Battle Abbey. At Winchester Cathedral the class examined Norman-inspired transepts and post-Conquest manuscript illumination before finally wrapping things up at Canterbury Cathedral, a remarkable monument to the enduring effect of the Conquest in the centuries that followed 1066. The site seminar was made possible by the generosity of an anonymous donor.

SACHS FORUM IN CONTEMPORARY ART 2007-2008

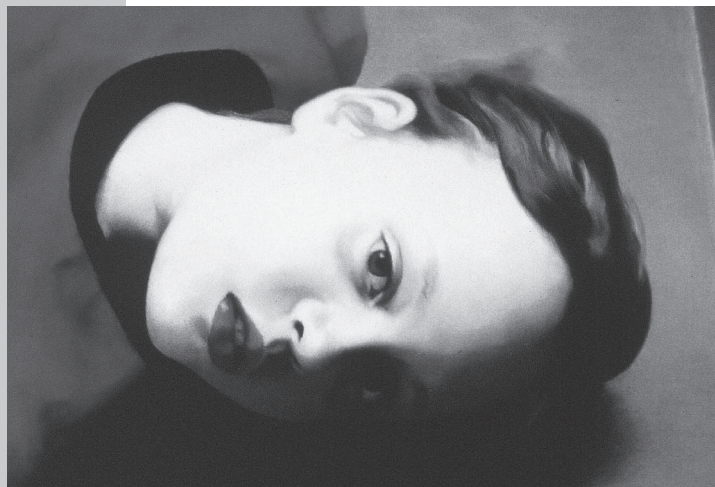
Generously supported by Katherine and Keith Sachs, the Sachs Forum is a collaboration of the ICA and the Department of the History of Art that promotes the discussion of contemporary art at Penn.

In January 2007 Roger M. Buerger, artistic director of Documenta 12, the quinquennial international exhibition, spoke about the upcoming show's theme, "Migration of Form." Buerger explained his goals as a curator and spoke about his hope that art could transcend regional differences and promote dialogue in our global village.

Douglas Crimp of the University of Rochester previewed his memoir in a talk entitled "Way Out on a Nut" on February 1. He recalled his "two first jobs in New York," when he worked as a curatorial assistant at the Guggenheim Museum and an assistant to the fashion designer Charles James.

On October 25, 2007, the famed sculptor Richard Serra held a public discussion of his work with Lynne Cooke, curator of the Dia Art Foundation. Together, they considered the nature of modernism and the enduring role of abstraction. The two had recently collaborated on the retrospective of Serra's work at the Museum of Modern Art in New York.

The most recent Forum event February 28, 2008, was "Photography By Other Means," a bravura two-hour marathon lecture by cultural critic Kaja Silverman, professor of Rhetoric and Film at UC Berkeley. Silverman held a large audience enthralled as she discussed how Gerhard Richter had responded to two artistic "solicitations," which he found in a group of concentration camp photographs and a series of photographs documenting the arrest, imprisonment and deaths of three members of the German terrorist group, the RAF.



Betty, 1977, Gerhard Richter

AFRICAN ART FROM THE BENIN KINGDOM

Professor Kathy Curnow, visiting from Cleveland State University, is now teaching a Halpern-Rogarth seminar that looks at the art of Benin in the collections of the University Museum. The seminar focuses on the way that the celebrated bronzes and ivories of that West African kingdom were used to create a theatrical and highly dramatic environment at the court. The Museum has the oldest Benin collection in the Americas, including works from the early sixteenth century as well as modern examples created within the same tradition. The exhibition, entitled "IYARE!: Splendor and Tension in Benin's Palace Theatre" will be on display from November 8, 2008, to March 10, 2009.



IYARE!: Splendor and Tension in Benin's Palace Theatre

FACULTY REPORTS

MICHAEL MEISTER published a study of an important sculpture from his excavation at Kafirkot, Pakistan, this year and the volume, *Desert Temples*, written jointly with L. A. Babb and John E. Cort has appeared, concluding their Getty-sponsored inter-disciplinary research project. An exhibition "Multiple Modernities: India", constructed by students in the Halpern-Rogarth Curatorial Seminar he taught this fall, will open in the Wood Gallery at the Philadelphia Museum of Art in the summer.

In July 2007, **KAREN BECKMAN** became the Director of the Program in Cinema Studies. In October, she interviewed visiting filmmaker Werner Herzog at the Slought Foundation in West Philadelphia, asking him about his fascination with the alien point of view, his hatred of television, and the absence of women in his films. (the interview can be heard online at <http://slought.org/content/11393/>). Herzog met with graduate and undergraduate students over a period of two days. Professor Beckman also gave a talk at Syracuse University on the collage artist M. Ho and the photography theorist Roland Barthes. In December, she traveled to the Visible Evidence conference on documentary film in Bochum, Germany, where she presented a paper entitled, "Doing Death Over: Accidental Motion Studies," in which she explored how the early American auto-industry used the medium of film in its efforts to make drivers feel utterly invulnerable. Her essay "Telescopes, Transparency and Torture: Trevor Paglen and the Politics of Exposure" appeared in the Fall 2007 issue of *Art Journal*. During the fall semester, she had the very great pleasure of co-teaching a graduate seminar on "Race, Sex and Gender in Early Cinema" with Professor Gwendolyn DuBois Shaw. This was her first experience of co-teaching, and she particularly enjoyed being able to focus intensely on questions of graduate student pedagogy through this collaboration with her colleague.



Werner Herzog and Karen Beckman at Slought Foundation

JULIE NELSON DAVIS' book, *Utamaro and the Spectacle of Beauty*, co-published by Reaktion Books and the University of Hawaii Press, has now arrived at the publishers' warehouses, and she celebrated with a book launch at the Daiwa-Anglo House in London on February 7, 2008. Two long-awaited articles appeared in print this past year. "Teisai Hokuba hitsu 'Mitate Komatsu-hikizu'," ("Teisai Hokuba's 'Parody of the New Year's Pine Tree Festival'"), was published in the most prestigious scholarly art history journal in Japan, *Kokka*, and brings an important painting formerly in the collection of Charles Lang Freer to the larger scholarly community.



Utamaro and the Spectacle of Beauty (cover detail)

The second, "The Trouble with Hideyoshi: Censoring Ukiyo-e and the Ehon Taikōki Incident of 1804," was included in a special issue on censorship in literature and the arts in *Japan Forum*. Professor Davis also collaborated with Dr. Frank L. Chance, associate director of the Center for East Asian Studies, on *Dramatic Impressions: Japanese Theatre Prints from the Gilbert Lubet Collection*, an exhibition held at the Arthur Ross Gallery last spring. The catalogue is available through the University of Pennsylvania Press: <http://www.upenn.edu/pennpress/book/2018.html>

In June 2007, Professor Davis chaired a panel at the Asian Studies Conference Japan in Tokyo and spent a month doing research for her next book, thanks to a grant from the Center for East Asian Studies. She was back in Tokyo in November to give a special invited lecture at the International Ukiyo-e Society. Additional lectures during academic year 2007-08 were at Harvard, Colorado College, and the Los Angeles County Museum of Art; she will also chair and present on a panel at the Association for Asian Studies in Atlanta. But of all these, she says that her favorite trip of the year was with her Spiegel Freshman seminar to the Venice Biennale! (see related article)

Davis' essay on the Ukiyo-e publisher Tsutaya Jūzaburō will appear in *Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680–1860*, published for an exhibition of the same title, at the Asia Society in New York, in February - May 2008. She gave a special lecture for the opening of the exhibition on February 26.

LOTHAR HASELBERGER is enjoying his fourth year teaching the department's big survey course, *Architect and History*, and his sixth year chairing the undergraduate program (in tandem with Julie Davis as Associate Chair since 2006). With the appearance this past summer of his book, *Urbem Adornare*, on Rome's urban metamorphosis under Augustus, he concluded his Roman trilogy, begun in 2002 with the team-authored publication *Mapping Augustan Rome* and continued in 2006 with the conference volume *Imaging Ancient Rome*. He has also concluded his large essay, "Virtual Spolia", on Philadelphia classical architecture, which he dedicated to Lee Striker on the occasion of his 75th birthday. This two-year study not only led Haselberger to comparanda in Berlin and Munich, but also to Wilmington, Delaware, where a column of Latrobe's epochal Bank of Pennsylvania lingers on as a Civil War monument (while the razed site in Philadelphia is lovingly maintained as an anonymous parking lot). More importantly, Professor Haselberger directs the new collaborative publication project *Mapping Augustan Alexandria*, which involves 11 graduate students and 4 faculty from several academic institutions. Supported by Charles K. Williams, II, the volume and its accompanying map are beginning to take shape. Just as the Rome project before it, this enterprise too will result in an innovative urban study — the first-ever period-specific synthesis of Alexandria, Rome's fiercest rival both in size and splendor.



Lothar Haselberger and a column from the Bank of Pennsylvania



Michael Leja in China

During the spring of 2007 **MICHAEL LEJA** spent three weeks in China, lecturing on American art at universities and museums in and around six very large cities. The tour was organized in conjunction with an exhibition titled "Art in America: 300 Years of Innovation" shown in Beijing and Shanghai, for the catalogue of which he wrote an overview essay. The exhibition and catalogue went on to Moscow and Bilbao, but Professor Leja returned via Berlin, where he gave a paper at the Freie Universität. During the summer he spent a month in Paris at the Institut national d'histoire de l'art, where he was Fondation de France chercheur invité. In the US, he lectured at the University of Utah, University of Washington, Florida State University, SUNY New Paltz, and at the annual conferences of the College Art Association in New York and the American Studies Association in Philadelphia. At Penn he worked with Gwendolyn Shaw, Richard Meyer, and Ellery Foutch to organize an international conference on American art titled "Usable Pasts? American Art from the Armory Show to *Art of This Century*." In addition to the essay for the China exhibition, two other publications appeared in 2007: "Histoire de l'art et scepticisme," in *20-21. siècles* (Paris), and a short commentary in *Photography Theory*, edited by James Elkins (London).

Old and new projects kept **ROBERT MAXWELL** busy this year. In April 2008 his book *The Art of Medieval Urbanism* appeared, and his ongoing study of Romanesque Parthenay and Aquitaine resulted in an essay on the problems of building in an urban context that was published in the *Journal of the Society of Architectural Historians*. A volume of essays that highlight new approaches to the study of Romanesque sculpture, which he is co-editing with Kirk Ambrose of the University of Colorado, is due to go to press in late 2008. His research on illuminated manuscripts continues as well. One study on illuminated charters in the Romanesque period will be published shortly in a French journal and another on a decorated cartulary will receive final editing. Recent and upcoming lectures focus on related issues, including illumin-

ated charters (Archives Nationales, Paris), illustrations of dream visions in historical manuscripts (Institute of Fine Arts, New York), the notion of "program" in Romanesque sculpture (Université de Nantes), and illuminated chronicles (Medieval Institute, Kalamazoo). He has also been invited as a respondent for a 2008 Kalamazoo session whose point of departure was his JSAH essay.

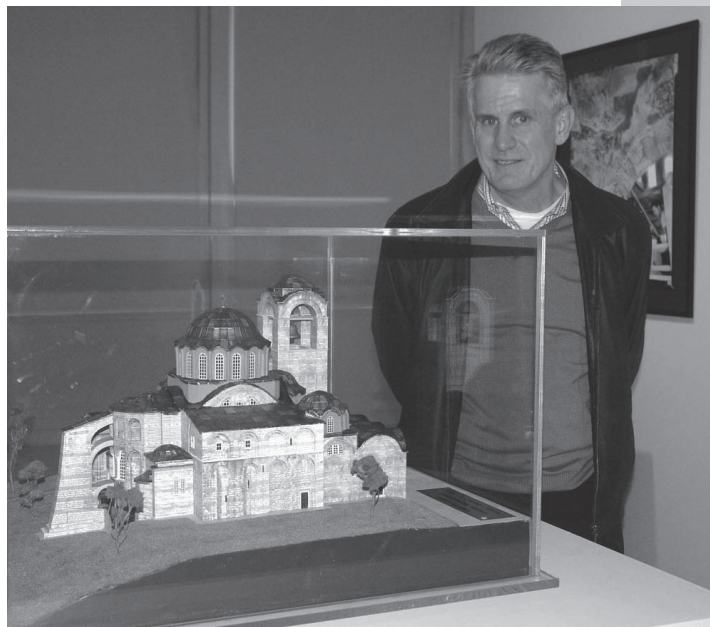
When asked about his first year at Penn, **ROBERT OUSTERHOUT** raves about collegial colleagues, stellar students, and rousing research opportunities. "Although trained as an art historian, for the last two decades I've been teaching in a school of architecture," he relates. "Joining the History of Art faculty at Penn really feels like coming home." While his research continues to focus on Byzantine architecture, he is enjoying the opportunity to situate his studies into a broader context of cultural production. In addition to creating lecture courses on Byzantine art and architecture, he has taught a graduate seminar on the Arts of Cappadocia and an undergraduate seminar on Architecture and Identity.

Last April Ousterhout traveled to Istanbul for the opening of an exhibit he co-curated at the Pera Museum. "Kariye: From Theodore Metochites to Thomas Whittemore" examined the rediscovery and restoration of one of Istanbul's most important historical monuments. He also co-edited the exhibition catalogue and helped to organize a one-day international symposium about the building, and he is now hard at work editing the papers for publication. He followed the activities in Istanbul with a symposium on Byzantine Thrace in Komotini, Greece, for which he served on the organizing committee. The symposium highlighted the presentation of his new book, *The Byzantine Monuments of the Evros/Meriç River Valley*, co-authored with Ch. Bakirtzis and published by the European Center for Byzantine and Post-Byzantine Monuments in Thessaloniki. As he explains in the introduction, the book attempts to overcome the psychological barrier created by nationalism and national boundaries to reconstruct a cultural history of the borderland between Greece and Turkey when the river was a vital artery for transportation and commerce.

Returning to Turkey in the summer, Ousterhout delivered invited papers at two conferences in Istanbul. In July he initiated a new program of research in the Soganli Valley in Cappadocia, a collaborative effort between Penn and the Center for Cappadocian Studies at Erciyes University in Kayseri. By surveying and documenting the volcanic environment with its well-preserved rock-cut monuments, Ousterhout and his team hope to provide a reassessment of an important but poorly understood region, as well as a better understanding of the settings for daily life in the Byzantine Empire. He presented a first report on their work at the Byzantine Studies Conference in Toronto last October.

Ousterhout also edited *Studies on Istanbul and Beyond: The Freely Papers, Volume I*, which just appeared from the University of Pennsylvania Museum Publications. The volume is the first in a projected series of occasional papers about Istanbul, authored by the recipients of the John Freely Fellowship, which is awarded by the American Research Institute in Turkey. He has also delivered invited lectures at Dumbarton Oaks, Princeton, the Delaware Valley Medieval Association, Penn State, Virginia, CUNY-Queens, Columbia, and the Kunsthistorisches Institut in Florence.

In August, Ousterhout was appointed Director of the Center for Ancient Studies at Penn, and he organized their spring symposium, "Ancient Origins, Modern Identities," which was held on March 21, 2008.



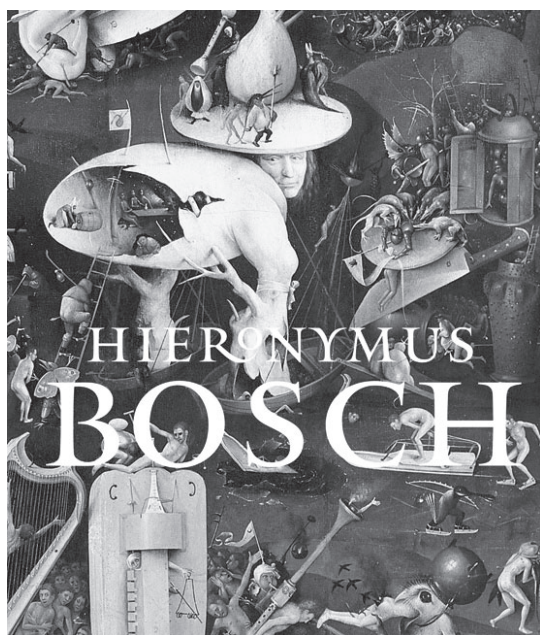
Robert Ousterhout in Istanbul

CHRISTINE POGGI saw a number of projects realized this year. Her book, *Inventing Futurism: The Art and Politics of Artificial Optimism* (Princeton), is currently in press. The book received a subvention for photographs from the Millard Meiss Publication Fund. During the fall she presented aspects of her work at the University of Delaware ("Boccioni's Anxious Laugh"), and at SUNY Purchase ("Noise Forms: The Politics of Abstraction in the Work of Giacomo Balla"). The latter is part of a new project that will consider the role of noise in political performance art.

This summer she will return to a project initiated last year, where her trip to the Venice Biennale was supported by the Lenkin Fund and the Salvatori Fund: an essay on the post-Futurist, multi-media work of contemporary artist Luca Bulvi. She is also working with colleagues from the Center for Italian Studies to plan an international symposium on Futurism, to be held in the fall 2008.

LARRY SILVER enjoyed a very productive year, which featured a May 2007 sojourn, sponsored by the Humboldt Foundation, in Heidelberg. In addition to excursions to various German and Dutch museums, a pair of international conference keynote addresses in Den Bosch (on Bosch) and Berlin (on German art around 1500) spiced his visit.

Just before last January a coffee-table book (with serious text, one hopes) on Bosch appeared (Abbeville), and several more books are in the offing. Due in April 2008 is *Marketing Maximilian: the Visual Ideology of a Holy Roman Emperor*. It focuses on the "great communicator of the 16th century," Maximilian I Habsburg (d. 1519), who was one of the first rulers to realize the image-forming potential of prints for getting his message across.



Another book, just completed and sent off to Penn State Press, was co-authored with Professor Shelley Perlove of the University of Michigan-Dearborn: *Rembrandt's Faith: Church and Temple in the Dutch Golden Age*. It is the first book-length discussion of all the prints and paintings and related drawings on religious imagery by Rembrandt, and it concentrates on his consistent lifelong message of a covenantal theology, which sees the Old Testament as the harbinger of the promise fulfilled in the New Testament.

In the meantime, various articles in anthologies and Festschriften are in press. One of the hazards of being a more senior scholar is that one's esteemed colleagues, especially in Europe, are retiring. Another reason to go to a conference in Germany last summer was to meet their talented replacements, to make connections still valid for Penn students!

Fall 2007 was spent on faculty exchange at the Hebrew University in Jerusalem. Silver led a session in the international Congress of the History of Art (CIHA), in Melbourne in January 2008. Penn graduate students Ashley West, Lully Feliciano, and Yael Rice are also took part in the five-part session there, co-chaired with Prof. Charles Zika (History, University of Melbourne) on "Artistic and Cultural Exchange, 1500-1900."

GRADUATE STUDENT TRAVEL AND RESEARCH



Lisa Bourla

LISA BOURLA spent part of the spring 2007 semester in Florence, conducting preliminary research for her dissertation entitled "Ludovico Cigoli, His Intellectual Milieu, and the Emergence of Baroque Art". In addition to collecting primary source material and viewing Cigoli works in Florentine museums, galleries and churches, Lisa undertook several excursions to nearby Tuscan towns and a slightly more protracted visit to Rome, in order to gain a better understanding of late sixteenth- and early seventeenth- century central Italian art. During the summer, she was back in Philadelphia teaching the Italian Renaissance Art lecture course under the auspices of Penn's College of General Studies. Lisa is now once again in Florence, this time as a 2007-08 Fulbright fellow at the Kunsthistorisches Institut, where she is working on her dissertation, as well as making professional contacts with Italian, German and American scholars.



Alix Davis

ALIX DAVIS spent eight weeks in Tokyo in the summer of 2007 taking an intensive Japanese language class with the support of a Henry Luce Foundation Research Award and a Latner Travel Fund Grant. This language study will help further her dissertation research on Japanese-American artist Yasuo Kuniyoshi. Alix presented a paper on Kuniyoshi's World War II propaganda posters, the subject of her 2006 master's thesis, at the Philadelphia Symposium in the History of Art at the Philadelphia Museum of Art in March of 2007. Alix currently is serving as a Spotlight Tour Lecturer at the Philadelphia Museum of Art, where she gives talks on American painting, sculpture, and decorative art.

ELLERY FOUTCH has enthusiastically embarked on dissertation research, visiting archival collections in Cambridge, MA, Corning, NY, Washington, DC, and New York. She was supported in this work by a Farquhar Summer Travel grant and a Luce Travel Fellowship for Preliminary Dissertation Research. Last spring, she also delivered a paper at the Penn Humanities Forum Conference on Travel, titled "The Gas Station in the American Imagination: A Cultural Icon." She traveled to Europe this spring, where she visited natural history, ethnological, and art museums to study the tradition of Wunderkammers and Kunstkammers, a project funded by CASVA's Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad.

DAN LARACH is a first-year Ph.D. student from Owings Mills, Maryland. He graduated from Princeton University in 2005 with a degree in history, and is studying Italian Renaissance art and architecture with Prof. Michael Cole. Dan studied German at Middlebury College in Vermont in the summer of 2007.

This past summer **SHANNON MARTINO** spent three weeks on a preliminary survey in the Soganli Valley of Cappadocia with Dr. Robert Ousterhout. Thanks to departmental funding, she visited archaeological museums along the Turkish Black Sea Coast and in Bulgaria. Her dissertation will address the developing relationship between the Late Chalcolithic cultures surrounding the western Black Sea.

At the Annual Meeting of the American Schools of Oriental Research in November she jointly presented a paper with Miriam Clinton, a fellow graduate student in the department of Art and Archaeology of the Mediterranean World. Travel was partially funded by a grant from GAPSA. The paper was entitled "Rapid Cooling Effects in Copper Smelting Slag from Chrysokamino". It developed as part of a seminar taught by Dr. Philip Betancourt on metallurgical analysis in 2006. This paper was also presented in the form of a poster at the Archaeological Institute of America's Annual Meeting in January.



Shannon Martino

With support from the Latner and Kolb funds, **LESLEE KATRINA MICHELSEN** spent another summer continuing to work on archaeological and preservation projects in Afghanistan. She also conducted archival research in Uzbekistan and India, where she met up with fellow Penn grad students Mandavi Mehta and Pushkar Sohoni to explore the Qutb Minar. She is based in Paris this academic year, supported by a two-year Kolb Fellowship (she was elected a Junior Fellow of the Kolb Foundation in May 2007), while writing her thesis entitled "'To Lift the Veil from the Face of Depiction': Figural Imagery and Visual Culture in Early Islamic Central Asia". She also gave invited lectures at Hood College, Kabul University, and the American University of Paris, and her essay on the history of Islamic calligraphy in Afghanistan was published in the catalogue, "Ink from Ashes: Contemporary Calligraphy from Afghanistan". She will be working on new projects in Samarkand, Uzbekistan and Balkh, Afghanistan this spring as well as giving a conference at l'Université de Paris-Sorbonne.



Points of Departure: Inner and Outer Travel in Contemporary Art

In Spring 2007, **LILIANA MILKOVA** was awarded an SAS Dissertation Completion Fellowship and a summer travel grant from the Campbell-McCoubrey fund. She served as teaching assistant for the yearlong course Contemporary Art and the Art of Curating and as co-curator of the exhibition *Crimes of Omission*, organized by the students in the class and on view at the Institute of Contemporary Art through August 2007. Together with curators Naomi Beckwith and Shayna McConville, Liliana also organized the exhibition *Points of Departure: Inner and Outer Travel in Contemporary Art* part of the 2006-07 Penn Humanities Forum on Travel. She curated the first American exhibition on Bulgarian theater posters from the years before and after the fall of the Iron Curtain. The show was hosted by the Kelly Writers House and was on view throughout May 2007. In June, Liliana traveled to Germany to participate in the international conference "The Other Eastern Europe" at the University of Bremen's Research Center for Eastern European Studies and to interview photographer Boris Mikhailov in Berlin. In the summer she worked at Philadelphia's Powel House Museum, featuring a site-specific multimedia installation by artist Karen Kilimnik. In November she chaired a panel discussion on parallel societies and networks of resistance in the former Soviet bloc countries at the American Association for the Advancement of Slavic Studies annual convention in New Orleans. Together with Masha Kowell she is currently working on an exhibition of Soviet propaganda posters from the so-called "Thaw" period (1956-1963) and completing her dissertation on Soviet nonconformist art in the 1970s.

In February 2007, **STEPHENIE MULDER** delivered a paper at the College Art Association annual conference in New York, based on her dissertation work and titled "Reinventing the ahl al-bayt: Shi'ite Shrines and Sunni Patrons in Medieval Aleppo." In April, she delivered another paper at "Patrons, Makers, and Traders: People and Art in the Islamic Middle East," which was organized by the Victoria and Albert Museum, London, to commemorate the opening of their spectacular new Islamic galleries. Her paper was on the ceramics from the excavation of Balis, a site in Syria where she has worked for many years. She received the Barton Fellowship at the Albright Institute of Archaeology in Jerusalem, which she was unable to accept, as she had accepted a position in the Art History Department at the University of Texas at Austin. She happily returned to Balis in Syria in the summer of 2007 with her new daughter Naomi visiting her very first excavation. Stephennie also organized a panel and presented a paper at the Middle East Studies Association annual meeting in Montreal. Stephennie defended her dissertation in December and began her position in January 2008 as Assistant Professor of Islamic Art in the department of Art and Art History at the University of Texas.

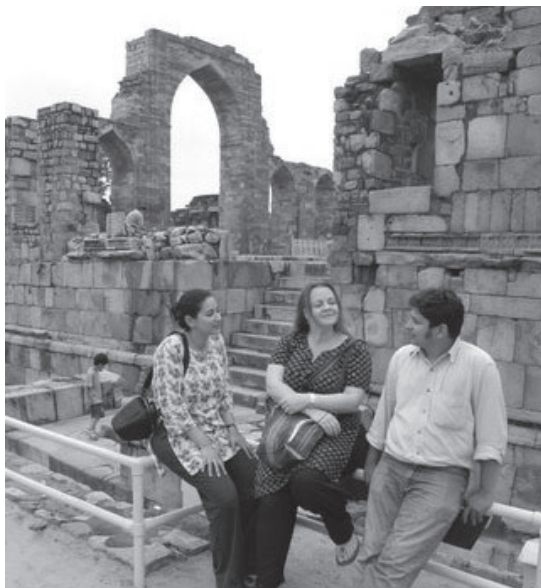


Kathryn O'Rourke in Berlin

In 2007, **KATHRYN O'ROURKE** continued writing her dissertation on Mexico's modern architecture and presented her work in several fora. In May and June she concluded her research in Mexico City. When the archives and libraries were closed she left the capital to see colonial and nineteenth century architecture in Puebla, marvel at the early colonial church at Huejotzingo, and visit the pre-conquest baths of Nezahualcōyotl. She spent the second part of the summer writing in Berlin where she saw more of the world's great buildings. In October she traveled to Oaxaca where she gave a paper and had her first taste of grasshopper, and in February 2008 she presented her work at the annual CAA meeting in Dallas.

PUSHKAR SOHONI spent most of 2007 in India, where he did dissertation research, supported in the summer by travel money from the Goldman Fund. In January, he presented a paper at a conference "Fragrance, Symmetry and Light: The history of gardens and garden culture in the Deccan" that was organized jointly by SOAS and the Central University of Hyderabad. This paper was later published in the journal *Deccan Studies* (v.5 no.2). In August, he joined graduate students Mandavi Mehta and Leslee Michelsen in Delhi for a few days before heading back to Philadelphia.

In the Fall of 2007, he taught ARTH 101 at the University of Pennsylvania. He is the Carl Zigrosser Fellow for 2007-08, working in the department of Prints Drawings and Photographs of the Philadelphia Museum of Art. He has been awarded the Junior Research Fellowship for the year 2008-09 by the American Institute of Indian Studies.



Mandavi Mehta, Leslee Michelson and Puskar Sodoni in Delhi.

With the help of a fellowship from the Deutscher Akademischer Austausch Dienst (DAAD), **JULIA WALKER** is spending the 2007-2008 academic year in Berlin, completing her dissertation, "Capital Building: Anxiety and Memory in Berlin's Government District." Being so near the buildings that are the topic of her dissertation has been an invaluable asset at the final stages of the project, and she has also enjoyed traveling throughout Germany conducting research (in Kassel, Bonn, Cologne, Düsseldorf, Stuttgart, Munich, and Dessau). In January 2008, she traveled to Melbourne, Australia to deliver a paper on Daniel Libeskind's Jewish Museum at the 32nd Congress of the International Committee of the History of Art (CIHA). While she misses her colleagues at Penn, she enjoyed seeing Yael Rice and Valentina Follo when they came to Berlin for research.



Julia Walker

UNDERGRADUATE THUNE FELLOWS

With the support of a Thune Fellowship, History of Art major **ANNE BRUDER** traveled to Vienna and Paris to begin research for her senior thesis, which examined the changing representation of the body in modern art. Anne went first to Vienna to view the Yves Klein exhibition, "The Blue Revolution," at the Museum Moderner Kunst (MUMOK). In Paris, she conducted research at the Picasso Museum as well as at the Centre Pompidou. Her sojourn in the land of Picasso, Duchamp, and Klein strengthened Anne's understanding of both the broad context of their work and her familiarity with its specifics.

CHLOE NIELSEN traveled in the United Kingdom during the summer of 2007, visiting museums and galleries that are designed to be accessible to individuals with impaired vision. She wrote her History of Art senior thesis about this highly specialized part of the exhibition world under the direction of Professor Renata Holod, and her work won the department's Robb Prize.

2007/2008 DEGREES AWARDED

HISTORY OF ART GRADUATES

SPRING 2008

Peter Clericuzio, MA
Robert Gerhardt, MA
Tarek Kahlaoui, Ph.D.
Erin Kelley, MA
Mark Levitch, Ph.D.
Stephennie Mulder, Ph.D.

SPRING 2007

Jennifer Criss, Ph.D.
John Vick, MA

SUMMER 2007

Andrew Casper, Ph.D.

WINTER 2007

Susanna McFadden, Ph.D.
Nicholas Sawicki, Ph.D.
Masha Kowell, MA
Miya Tokumitsu, MA

AAMW GRADUATES

SPRING 2008

Miriam Clinton, MA

HISTORY OF ART UNDERGRADUATES

SPRING 2008

Anne Bruder
Johanna Dunn
Elizabeth Farley
Laura Fox
Rachel Goodman
Heather Gorn
Jane Greenberg
Daryl Leon
Stephanie Lichtinger
Cara Marcantonio
Alix McKenna
Caroline New
Chloe Nielson
Suzanne Schwartz
Louise Sheldon
Bari Shmerler
Emily Spiegel
Vikki Morris

SPRING 2007

Kali Backer
Rachel Berkowitz
Benjamin Cooley
Jacob Cooper
Elizabeth Cummings
Sarah Eastburn
Rebecca Fogal
Morgan Greenhouse
Caitlin Hartigan
Jennie Lamensdorf
Alexandra Lenobel
Gerard Leone
Giuliana Loukas
Keelin Mone
Jenna Moss
Katherine Murphy
Elizabeth Stamps
Jacqueline Sutro
Jane Branton

VISUAL STUDIES UNDERGRADUATES

SPRING 2008

Kristen Beneduce
Chava Cogan
Emilie Froh
Gisela Garrett
Amanda Gittelman
Emily Gruber
April Hail
Savannah Hayes
Avery Lawrence
Catherine Lim
Caitlin Owens
Lauren Rubinfeld
Ah Rim Shin
Ali Wiezbowski
Elizabeth Yohlin

SPRING 2007

Holly Buechel
Sarah Burd
Amani Hirr
Melis Inceer
Hai Le
Jonathan Miller
Alexandra Nemerov
Jill Reiner

SUMMER 2007

Jane Branton
Lily Stone

FALL 2007

Nyssa Liebermann
Mary-Knight Bell Young

HONORS AND AWARDS

FELLOWSHIPS

Fulbright Fellowship

Lisa Bourla

SAS Dissertation Research Fellowship

Malcolm Clendenin

CASVA Summer Travel Fellowship for Students of American Art History

Ellery Foutch

Mellon/ACLS Dissertation Completion Fellowship

Melissa Kerin

(she declined the SAS Dissertation Completion Fellowship after winning the Mellon/ACLS)

American Institute of Indian Studies Research Fellowship

Mandavi Mehta

Kolb Fellowship

Leslee Michelsen

SAS Dissertation Completion Fellowship

Liliana Milkova

Mellon/ACLS Dissertation Completion Fellowship

Kathryn O'Rourke

Edilia and Francois-Auguste de Mentequin Junior Fellowship in Iberian and Latin American Architecture Award, Society of Architectural Historians

Kathryn O'Rourke

Deutscher Akademischer Austausch Dienst

Julia Walker

Kress Foundation Travel Fellowship

Alexa Greist

Barton Fellowship at the Albright Institute of Archaeology in Jerusalem

Stephennie Mulder

DEPARTMENT TRAVEL GRANTS

Latner Fellows

Beth Citron, Alix Davis, Catrina Hill, Melissa Kerin, Leslee Michelsen

Williams Fellow

Shannon Martino

Campbell/McCoubrey Fellows

Liliana Milkova, John Henry Rice, Isobel Suchanek, Erika Tapp

Goldman Fellow

Pushkar Sohoni

Striker Fellows

Kathryn O'Rourke, Julia Perratore

Luce Fellows

Alix Davis, Ellory Foutch, Catrina Hill

Thune Fellows (undergraduate)

Anne Bruder, Chloe Nielsen



Professor Ann Kuttner, Liliana Milkova and Catrina Hill at the holiday party

2007 COLLOQUIA AND LECTURES

JANUARY

- 19 AAMW Lunch, Jean MacIntosh Turfa, Mediterranean Section Research Association, Penn Museum
"Pirates of the Tyrrhenian?"
- 19 Robert Ousterhout "Confessions of a Troglodyte: Cappadocia Demythologized"
- 26 Julie Davis "Rivals and Partners: Competition and Collaboration in Ukiyo-e"

FEBRUARY

- 2 AAMW Lunch, Walter Ameling, University of Jena "Ethnography and Universal History in Agatharchides"
- 2 Dissertation Colloquium, Tarek Kahlaoui "The Depiction of the Mediterranean in Late Islamic Cartography from the 13th to the 16th centuries"
- 9 Larry Silver "Rembrandt's Faith"
- 23 John McCoubrey "Solving a Riddle: Subjectivity in Cezanne's Still Life with Plaster Cupid"

MARCH

- 16 AAMW Lunch, Thomas Tartaron, Assistant Professor Classical Studies "Korpos, a contested periphery of the Mycenaean World? Thoughts for a first season of fieldwork"
- 23 AAMW Lunch, Mehmet-Ali Atac, Assistant Professor, Department of Classical and Near Eastern Archaeology, Bryn Mawr College "Time and Eternity in the Northwest Palace of Ashurnasirpal II at Nimrud"
- 30 Robert Maxwell "Meyer Schapiro on Romanesque Illumination"

APRIL

- 6 AAMW Lunch, Stephen K. Urice, Associate Professor of Law University of Miami School of Law "Museums and Antiquities Acquisitions Policies: Shifting Legal and Ethical Standards"
- 13 Dissertation Colloquium, Leslee Michelsen "To Lift the Veil from the Face of Depiction: Visual Culture and Figural Iconography in Early Islamic Central Asia"
- 20 Holly Pittman "Report on the Excavation at Konar Sandal South, Fifth Season, Winter 2006"

SEPTEMBER

- 14 Lothar Haselberger "EXACTLY CORRESPONDING — Virtual spolia from Athens in Philadelphia"
- 21 AAMW Lunch, Graduate Student Fieldwork Reports.
Seth Bernard, Jordan Pickett, and Meg Andrews "Villamagna 2007"
Robin Ngo "Monte Polizzo 2007"
Shannon Martino "Museum Research of Prehistoric Figurines from Bulgaria and Anatolia"

OCTOBER

- 5 AAMW Lunch, Byzantine Studies Conference preview
Robert Ousterhout "Life and Death in Byzantine Cappadocia"
Justin Leidwanger "Structure and Scale in the Maritime Economy of Early Byzantine Cyprus"
Benjamin Mearns "Web-Based Mapping of Aghtamar Church and its Surroundings in Eastern Turkey"
Jordan Pickett "'Heal Us with Your Prayer and Petition': A Pre-Iconoclastic Image of the Virgin's Dormition"
- 5 Karen Beckman "Photographic Messages from Iraq: M. Ho and Roland Barthes"
- 19 AAMW Lunch, Scott de Brestian, Mellon Postdoctoral Fellow "Crossroads or Periphery? Recent Archaeology in the Basque Country, Spain"
- 19 Carl Strehlke, Adjunct Curator of the John G. Johnson Collection, Philadelphia Museum of Art
"Recent Research on Slavery and the Renaissance World"
- 26 Dissertation Colloquium, Alison Chang "Beyond the Body: The Female Nude in Edvard Munch's Late Work, 1912-1944"
- 26 AAMW Lunch, Dr. Katerina Dellaporta, Ministry of Culture, Greece "Underwater Archaeology in Greece: Recent Deep Water Finds and Legal Protection"

NOVEMBER

- 2 AAMW Lunch, Philip Betancourt, Temple University "The Discovery of a Middle Minoan Workshop for 'Royal Purple' Dye"
- 2 Michael Leja "Winslow Homer, the Composite Image, and the Industrial Production of Pictures"
- 9 AAMW Lunch, David Gilman Romano, University of Pennsylvania Museum "Recent Excavation and Survey at the Sanctuary of Zeus at Mt. Lykaion"
- 9 Dissertation Colloquium, Isabel Suchanek "Redon, Color, and Vision in the Nineteenth Century"
- 16 AAMW Lunch, Bernice Jones, Parsons School of Design, New School University "New Reconstructions of the 'Mykenaiia' and a Seated Woman from Mycenae"
- 30 AAMW Lunch, Morena Stefanova, Metropolitan Museum of Art "Thracian Connections with Anatolia and the Aegean in the end of 3rd and 2nd millennium B.C."
- 30 Dissertation Colloquium, Beth Citron "The City as Canvas: Five Exemplary Artists and Bombay, 1965-1995"

DECEMBER

- 7 Amy Freund, Mellon Post-Doctoral Fellow, Center for Advanced Study in the Visual Arts, Washington
"The Portrait Business in Revolutionary France"
- 14 AAMW Lunch, AIA Annual Meeting preview
Stephan Zink "Augustus' Temple of Apollo on the Palatine: A New Reconstruction"
Valentina Follo and Ann Brownlee "From Orvieto to Philadelphia and Back Again: The Reconstruction of Archaeological and Social Contexts for Museum Objects"
Susanna McFadden "A Painted Political Agenda in a Late Roman Domestic Context: Constantine's Rome and the Domus Faustae Megalographia"

ALUMNI NEWS

Professor Penny Jolly (Ph.D. '76), W.R. Kenan Chair for Liberal Arts at Skidmore College, has received the Ralph Ciancio Award for excellence in teaching.

Sheldon Gosline (B.A. '85) was awarded a Forbes Enterprise Award for his work at the Shangri-La Group Corporation. Shangri-La Group Corporation publishes academic books, designs unique couture garments, and offers a wide selection of rare vintage Louis Vuitton items. They operate three storefronts in Ithaca, New York, Cortland, New York, and Warren Center, Pennsylvania.

Dr. Lauren Nemroff (B.A. '89) is now the Senior Books Editor at Amazon.com in Seattle.

Professor Dede Fairchild Ruggles (Ph.D. '91) published three books this past year: *Islamic Gardens and Landscapes* (University of Pennsylvania Press), *Cultural Heritage and Human Rights*, ed. (Springer), and *Sites Unseen: Landscape and Vision*, ed. (University of Pittsburgh Press).

Professor Lucienne Thys-Senocak (Ph.D. '94) published *Ottoman Women Builders: The Architectural Patronage of Hadice Turhan Sultan with the Women and Gender in the Early Modern World Series* with Ashgate Press.

Professor Cynthia Robinson (Ph.D. '95) published her second book this year *Medieval Andalusian Courtly Culture in the Mediterranean Bayad wa Riyad* by Routledge Studies in Middle Eastern Literature.

Dr. Katie Bourguignon (Ph.D. '98) is the Associate Curator of the Musee d'Americain at Giverny. Her first exhibition, "American Artists' Books in Europe, 1960-2000" opened in July, 2007 and ran through October, 2007. She was the editor of the exhibition catalog of the same name.

Min Kyung Lee (B.A. '00) is living in Paris pursuing a dual-degree doctorate at Northwestern University and the Ecole des Hautes Etudes en Sciences Sociales, in art history and urban sociology respectively. She has received funding from the Fulbright Fellowship, the Chateaubriand Foundation, and the Marandon Foundation. Her dissertation is entitled "The Tyranny of the Straight Line: Mapping and Constructing Paris, 1791-1889."

Stephanie Roach (B.A. '05) is the Director of the new The Flag Art Foundation in New York City.

Hadassa (Sigel) Levy (B.A. '06) is currently working as a post sale registrar at Sotheby's, tracking the art inventory as it leaves the auction house.

Melissa Shive (B.A. '06) co-authored "Will the Next President Fight AIDS? Why the candidates should detail their plans to address this national and global health threat—now" with Dr. Susan Blumenthal. The article appeared in *Newsweek* magazine on November 7, 2007.

Jacky Hayward (B.A. '07) began working as the Programs Associate at the Center for Cultural Innovation, a non-profit that supports artists in California. She has been working on the Investing in Artists grant program, and on a health care initiative advocating for artists health care.

Ashley West (Ph.D. '06) received the Wolfgang-Ratjen Dissertation Prize for Outstanding Research in the Graphic Arts by the Zentralinstitut für Kunstgeschichte.

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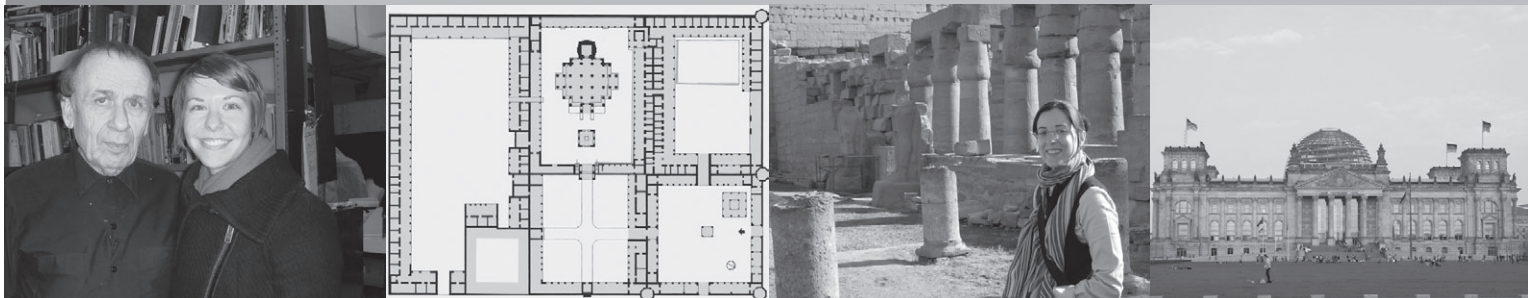
Recent Activities (for the 2008-2009 Newsletter):



Curtis Swope, David Brownlee, Kathryn O'Rourke and Ann Brownlee in the kitchen during the holiday party



First Year Students: Ruth Erickson, Nathaniel Prottas, Lacey Bradel, Dan Larach



left to right: Ruth Erickson at Acconci Studio, *Desert Temples* (book cover detail), Susanna McFadden in Egypt, Reichstag (J. Walker)



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