

# History of Art

## NEWSLETTER

### Inside this issue:

Departmental News	2
Faculty Reports	3
Graduate Student Travel & Research	8
Undergraduate Thune Fellows	12
Colloquia & Lectures	13
Graduates 2003	14
Honors & Awards	16
Alumni News	17
Upcoming Events	18

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### Dear Friends,

This newsletter is being written in the brightness of the holiday season, and it brings with it the warm wishes of all of us here in Philadelphia for our international community of friends and colleagues. The year has been full of individual and collective accomplishment, shared by our most senior and junior members.

Our undergraduate program is thriving. On December 10, a record-breaking nine art history majors presented their senior thesis colloquia, devoted to everything from a reconsideration of the role of the client in Leonardo's *Last Supper* (Pamela Stewart) to the symbolism of American embassy buildings (Nicole Green) and the seventeenth-century maps of Paris (Meredith Gamer). Many of the thesis writers were able to travel to see the materials they are studying with the support of summertime Thune Travel Grants, about which you'll see more below.

Students at Penn now curate exhibitions on a regular basis. In November, two undergraduates and ten graduate students traveled with Professor Susan Sidlauskas (Ph.D. 1989) to study the selection of drawings at the Ashmolean Museum in Oxford that they will hang in the Arthur Ross Gallery in April 2004. Their exciting experience echoes that of the ten undergraduates who took the two-semester course that created the show called "s(how)" at the ICA last spring. These projects were supported by generous friends: James and Nan Farquhar and Peter Reed (Ph.D. 1989).

This fall we launched a new major, Visual Studies, the brainchild of Professors Renata Holod (History of Art) and Gary Hatfield (Philosophy), which combines the disciplines of psychology, art history, philosophy and studio art to give students a holistic view of the visual world. And we are participating in the creation of another new major, Film Studies, which is expected to be up and running next year.

Our cohort of excellent graduate students continues to widen our understanding of the world's art. In addition to their William Penn Fellowships, the six first-year Ph.D. students who joined us this year also received Farquhar Fellowships that will support them during two summers of graduate study, when they can take courses, travel, do the groundwork for their dissertations, and prepare for examinations.

Nine Ph.D. students completed their dissertations this year (which we think is a record), and we salute them all. Among their immediate destinations are the Terra Foundation (Elizabeth Kennedy), University of South Carolina (Kostis Kourelis), Royal Ontario Museum (Carrie LaPorte), Swarthmore College (Thomas Morton), the Getty Museum (Jon Seydl), and the Department of Photography at the National Gallery (Matthew Witkovsky). In reviewing the achievements of recent graduates, it is very

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satisfying to note that David Roxburgh (Ph.D. 1996) received tenure at Harvard this year and that Mark Crinson (Ph.D. 1989), Michael Lewis (Ph.D. 1989), Deborah Marrow (Ph.D. 1978), D. Fairchild Ruggles (Ph.D. 1991), Ajay Sinha (Ph.D. 1993), Marc Vincent (Ph.D. 1994), Robin Williams (Ph.D. 1993), and Robert Wójtowicz (Ph.D. 1990) are now (or have recently been) the heads of their departments at Manchester University, Williams College, the Getty Grant Program, the University of Illinois at Urbana-Champaign, Mount Holyoke College, Baldwin-Wallace College, Savannah College, and Old Dominion University, respectively.

Our faculty grows and strengthens. Professor Michael Cole joined us this year to share with our students the fruits of his award-winning scholarship on Renaissance and baroque art. And we are in the midst of two searches, in American art and film history, for which the applicant pools are breathtakingly strong. In the past year we have named three curators from the Philadelphia Museum of Art to our adjunct faculty, reinforcing our ties to that great institution. They are Drs. Kathy Foster (who will teach a spring seminar for us), Michael Taylor, and Ann Temkin (before she went to MOMA). We've also added Professor Detlef Mertins, the new chair of the Department of Architecture, to our graduate group.

As we grow and evolve we are ever mindful of our own history and grateful for the visionary leadership and superb scholarship that has brought us to our very favorable position today. Some of you may already know that Professor John McCoubrey celebrated his eightieth birthday this fall—and chose to do so in Paris. His many friends have decided that they want to throw him a more public party, so they have reserved a gallery at the Philadelphia Museum of Art for the evening of Friday, March 5, 2004. You'll see an ad for this event deeper inside this newsletter, and you'll be receiving an invitation by mail early in the new year.

Please visit us in person when you come to campus, or browse our website for what's new. There's a colloquium almost every Friday afternoon and a once-a-month tea party. We'd love to see you.

David B. Brownlee  
Shapiro-Weitzenhoffer Professor  
and Chair, Department of the History of Art

## **Departmental News**

### **Two Shows**

A regular part of the curriculum is now reserved for seminars in which undergraduate and graduate students design exhibitions at the Arthur Ross Gallery and the Institute of Contemporary Art. *S (how)*, on display last summer at the Institute of Contemporary Art, was curated by the ten undergraduate students in the year-long seminar on *Contemporary Art and the Art of Curating*. Taught by Jennie Hirsh (College, 1993; Bryn MAwr Ph.D. 2003), the course was an overview

of themes and trends in contemporary art and curatorial practices. The highlight of the course was undoubtedly the opportunity for the students to curate their own exhibition. With the support of the Institute of Contemporary Art, and after visiting some 15 museums, galleries, and private collections, the students chose a variety of works in all media, which exemplified themes of consumption and ephemerality. The students' responsibilities did not end there, however, as they were responsible for arranging for the loan of the art, installing it and

producing all of the necessary materials for the exhibition, including a brochure, wall labels, and an audio guide. The students also worked closely with Johanna Plummer (College, 1988), the ICA curator of education.

Next spring the Arthur Ross Gallery and will host an exhibition of 19th century master drawings (by such artists as Cezanne, Pissaro, and Overbeck ) from the collection of the Ashmolean Museum in Oxford. The twelve students enrolled in Professor Susan Sidlauskas's drawings seminar are responsible

for curating the exhibition and are currently studying the drawings and working on the catalogue entries. With the generous support of Peter Reed (Ph.D. 1989) and the James and Nan Farquhar Fund, the students and Professor Sidlauskas were able to travel to England for a week in November to examine the drawings first-hand and work with the drawings curator at the Ashmolean, Jon Whitelely. According to Professor Sidlauskas the trip was an absolute success and "a revelation" for the students, who are now presenting their findings in the seminar.

### Two Prizes

In recognition of their outstanding teaching efforts, two graduate students were recently awarded prizes. Third year Ph.D. student Stephanie Mulder received the Penn Prize for Excellence in

Teaching by a Graduate Student for her work as a teaching assistant in 2002-2003, while Natasha Ruiz-Gomes, an advanced doctoral candidate, received the School of Arts and Sciences Dean's Award for Distinguished Teaching by a Graduate Student for her course entitled "The City of Paris."

### Two New Courses

The awards reflect the department's continuing dedication to excellence and innovation in teaching, which is also exemplified by the recent re-structuring of the two departmental introductory courses: ARTH 001, "The Architect and History," taught by Professor Lothar Haselberger, and ARTH 002: "The Rise of Modern Visual Media," co-taught by Professors Larry Silver and Susan Sidlauskas.

### A New Chair

Department chair David Brownlee has been named the first Frances Shapiro-Weitzenhoffer Professor. This endowed chair was created in 1992 by the late Dr. David Shapiro, GM '47, in memory of his daughter, Dr. Frances Shapiro-Weitzenhoffer. Dr. Shapiro-Weitzenhoffer, CW '65, was a distinguished art historian, editor, and specialist in Impressionist painting. She is perhaps best known for *The Havemeyers: Impressionism Comes to America* (1986).

## Faculty Reports

### Michael Cole

Michael Cole joined the faculty at Penn in July 2003, having been recruited from the University of North Carolina at Chapel Hill where he had taught since 1999. Since the publication of Cole's first book, *Cellini and the Principles of Sculpture*, in the fall of 2002, he has been at work on two new long-term projects, one on bronze as a material in Early Modern Europe, the other on art and magic in sixteenth-century Italy. An essay related to the first of these, "The Medici Mercury and the Breath of Bronze," recently appeared in *Studies in the History of Art*, while an introduction to the art and magic project

appeared in the December 2002 *Art Bulletin* under the title "The De-monic Arts and the Origin of the Medium." Cole is also in the late stages of editing two other books: *The Virtual Studio* and *Sixteenth-century Italian Art: A Reader*. During the 2002-2003 academic year, Cole gave invited lectures at the University of Chicago, at the National Gallery of Art in Washington and at Emory University. With Rebecca Zorach, he also co-organized a double panel for the 2003 Renaissance Society of America Meeting in Toronto, titled "The Renaissance Idol." Cole continues to write occasional pieces on Benvenuto Cellini:

"Cellinis Grabmal – Poetik und Publikum," in *Praemium Virtutis: Grabmonumente und Begräbniszeremoniell im Zeichen des Humanismus* (2002), edited by Joachim Poeschke, Britta Kusch and Thomas Weigel, and "Am Werkzeug erkennen wir den Künstler: Waffen und Wappen in der Zeit Cellinis," in *Benvenuto Cellini: Kunst und Kunsttheorie im 16. Jahrhundert* (2003), edited by Alessandro Nova and Anna Schreurs. Cole also wrote the entries on Cellini for two encyclopedias that are now in press: the *Encyclopedia of Sculpture*, edited by Antonia Boström, and the *Dictionary of Early Modern Europe*,

edited by George Bauer and Linda Bauer (for the latter, Cole also wrote the entry on Giambologna). Additional publications include several exhibition and book reviews as

well as a contribution to the catalogue for the well-received exhibition *L'ombra del genio. Michelangelo e l'arte a Firenze dal 1537 al 1631*, which began in Florence and

traveled to Detroit and Chicago in 2002-03.

## Julie Davis

Julie Nelson Davis joined the faculty in 2002 and taught in the autumn semester, before going on leave as a Robert and Lisa Sainsbury Fellow for the calendar year 2003. She has been located at the Sainsbury Institute for the Study of Japanese Arts and Cultures and affiliated with the University of East Anglia, Norwich, and the School of Oriental and African Studies, University of London. She has been conducting research at SOAS, the British Library and the British Museum for her book, *Utamaro in the City of Prints*. She gave lectures at

the World art seminar at UEA, the Third Thursday series at SISJAC, and the Ukiyo-e Society in New York, and will present her new research on the censorship of Utamaro at SOAS in December and CAA in February. Her publications for 2003 included selected catalogue entries for the Freer Museum of Art catalogue, *Masterful Illusions: 20 Japanese Prints from the Anne van Biema Collection*, edited by Ann Yonemura, and an article, "A Gift of Distinction: New Year's Pine Tree Festival by Teisai Hokuba," *The Bulletin of the Allen Me-*

*morial Art Museum*. Forthcoming in March 2004 from Stanford University Press is an article titled "Artistic Identity and Ukiyo-e Prints: The Representation of Kitagawa Utamaro to the Edo Public" in an anthology edited by Melinda Ta-keuchi, *The Artist as Professional in Japan*. Upon returning to Penn in spring semester 2004, Davis will be teaching courses on Japanese cinema and twentieth-century art in China and Japan.

## Lothar Haselberger

Lothar Haselberger is delighted to report that the volume, *Mapping Augustan Rome*, which he initiated in 1998, made its appearance in December, 2002 - just in time for its presentation at the annual meeting of the American Institute of Archaeology. "I have never sold more copies of any title at its first launch," wrote the upbeat publisher, John Humphrey. The four-year project was a collaborative one, with contributions from the University Museum's Archaeological Mapping Center, directed by Dr. David Romano, as well as 14 graduate and undergraduate students at Penn. The lion's share of support was granted by the 1984 Foundation, the Williams Publication Fund of the History of Art Department, and from Charles K. Williams, II, directly. Additional support came from

Penn's Center for Italian Studies and from Richard M. Thune. Only months after its publication, *Mapping Augustan Rome*, with its first period-specific maps of ancient Rome, was extolled as "a genuine innovation" by the *Times Literary Supplement* (June 6, 2003). With Elisha Ann Dumser and the help of all authors, Haselberger is currently preparing the next edition. A web site of the project is also in preparation:

[www.mappingaugustanrome.org](http://www.mappingaugustanrome.org).

As a next step, Professor



Professor Haselberger's ArtH 002 Class atop the Roof of the PMA

(Photo courtesy of J.H. Rice)

Haselberger is organizing an international symposium on "Imaging Ancient Rome: Documentation - Visualization - Imagination." This Third Williams Symposium on Classical Architecture will be held next May (5/20-23) in Rome, in col-

laboration with three major archaeological institutions: the American Academy in Rome, the British School at Rome, and the German Archaeological Institute, Rome. Closer to the university, Haselberger is currently teaching the first of the Department's radically revised gateway courses: ARTH 001, "Architect and History," which reaches from Iktinos' Parthenon to Frank Gehry's Bilbao

museum and L.A. concert hall. While constructing paper towers - one of Thomas Morton's (Ph.D. 2003) contributions to this course - gives a new twist to Vitruvius' basic requirement of *firmitas*, the 'high point' was clearly, and quite literally, the class visit to the splendid rooftop of Philadelphia's Art Museum.

## Ann Kuttner

Ann Kuttner enjoyed the hot summer elsewhere, especially four July days in the Bavarian Alps at Schloss Elmau (near Lothar Haselberger's boyhood school), speaking at Erich Gruen's workshop on "Diaspora and Antiquity." Rome's heat was almost forgotten during the visit of fellow professor Julie Davis and her daughter Camille, setting an admirably grueling pace reviewing archaeology and seafood restaurants. May saw the publication of the Dumbarton Oaks volume, *Landscape Design and the Experience of Motion*, edited by Michel Conan, containing her article on Roman garden sculpture: "Delight and Danger: Motion in the Roman Water Garden at Sperlonga

and Tivoli." Kuttner's chapter on Republican art for Harriet Flower's *Cambridge Companion to the Roman Republic* is to be out for the January AIA/APA meetings. At this time she is finishing an essay on Posidippos' gemstone poems for Kathryn Gutzwiller's Oxford University Press volume on the new scroll of epigrams by the Ptolemaic courtier-poet that was recovered a few years ago from a mummy's cartonnage wrappings. Kuttner is also returning to the Elmau paper, "Looking Ancient and Asian: The Attalids' Visual Articulation of Pergamene Regional Hegemony," in order to prepare it for conference publication in 2004/5. But it has been a wonderful autumn above all,

## Robert Maxwell

Robert A. Maxwell spent a productive year of leave in France. While he was primarily occupied with the completion of a book on Romanesque sculpture and architecture, tentatively titled *The Art of Urbanism in Medieval France*, he also pursued research in other directions: in medieval art's historiography, which yielded an article on 18<sup>th</sup>-century reception of Romanesque architecture (*Art History*, 2003) and

another surveying early 20<sup>th</sup>-century historiography (*A Companion to Romanesque and Gothic Art*, 2004). The discovery of a 12<sup>th</sup>-century bust also afforded the opportunity to revisit issues surrounding an important sculptural group at Parthenay and the provenance of sculptures now in the Metropolitan Museum and Glencairn Museum (*Bulletin monumental*, 2004). While in France he contributed to seminars at



A. Weinstein, G. Kolher, and S. Morrow with their winning tower in Arth 002 (Photo courtesy of K. Mangold)

seeing thesis advisees with 2003 doctorates get fine jobs: from the Graduate Group in Ancient History, Alex Thein in Roman archaeology at the University of Dublin and Andy Gallia in Roman history at the University of Minnesota; from History of Art, Thomas Morton at Swarthmore.

the Ecole des Hautes Etudes and at the Centre d'Etudes Supérieures de civilisation médiévale, the latter inviting him back for a lecture in 2004. On-site in Aquitaine, he collaborated with archaeologists and art historians, greatly aided by the award of a University Research Grant, in the preparation of hi-tech photogrammetric architectural drawings. This Penn funding was matched in part by the French Gov-

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ernment: while recent elections in France have meant drastic cutbacks in arts and research funding (especially archaeology), after some intense negotiations the project earned the generous support of the Ministry of Culture. Back in Paris, he survived the record-breaking *canicule* and watched with bated breath as the grape harvest began precociously in August. He's looking forward to a knock-out *millésime* 2003.

### Michael W. Meister

Michael W. Meister, W. Norman Brown Professor of South Asia Studies, is currently Chair of the Department of South Asia Studies and Director of the South Asia Center at Penn. He is pleased to report that the Center's application for Title VI funding as a National Resource Center for 2003-06 was successful this year. (The wide activities of the Center can be checked out at the new SAST Department Website: <http://www.southasia.upenn.edu/>) Professor Meister has also recently negotiated an Agreement of Understanding between the University of Pennsylvania and the University of Vienna for exchange of students and sharing of archival resources in the areas of South Asian art. Professor Meister gave lectures this summer at the University of Vienna, Humboldt University in Berlin, and at the 17<sup>th</sup> International Conference of the European Association of South Asian Archaeologists in Bonn. He has recently published the proceedings of a workshop he organized in Madras, *Traditional and Vernacular Architecture* (Madras Craft Foundation, 2003) as well as several articles: "Crossing Lines, Architecture in Early Islamic South Asia," *Res, Anthropology and Aesthetics* 43 (2003), "Mountains and Cities in Cambodia: Temple Architecture and Divine Vision," *Journal of Hindu Studies* 4, 3 (2001[2003]), "Vastupurusamandalas: Planning in the Image of Man," in Gudrun Buhnemann, ed., *Mandalas and Yantras in the Hindu Traditions*, and "Vernacular Architecture and the Rhetoric of Re-making," in *Traditional and Vernacular Architecture*. Madras: Madras Craft Foundation, 2003.

### Holly Pittman

Holly Pittman has spent the last year laying the ground work for new excavations in Iran. Before the revolution in Iran in 1979, the University of Pennsylvania played a major role in archaeological work, with projects at Hasanlu and Malyan. In recent years, Iran has begun again to put resources and energy into its rich archaeological heritage and has invited foreign archaeologists to collaborate in excavation and study. With luck, Penn will be involved in two projects in Iran during the spring of 2004. Excavations have begun again at Tal-i Malyan, ancient Anshan (highland capital of Elam) under the direction of Kamyar Abdi, a professor at Dartmouth College. Pittman will resume her role there as archaeologist responsible for symbolic artifacts. More importantly, a larger project is planned at the site of Jiroft, in south-central Iran. There Pittman will initiate a joint effort with an Iranian archaeologist at a major mound that has been recently identified through extensive looting as a major center during the middle of the third millennium B.C. The Iranian government has stopped the looting and has directed major resources to the protection and investigation of the region. Penn has been invited to participate as an equal partner in this important work. Having spent the twenty-five years since the revolution studying the Iranian plateau at a distance, the opportunity to resume field work there comes as a tremendous opportunity for both Professor Pittman and the University of Pennsylvania.

### Christine Poggi

On sabbatical this year, Christine Poggi is currently working to complete a book titled *Modernity as Trauma: The Cultural Politics of Italian Futurism*. Her research is supported by fellowships from the Dedalus Foundation and the National Endowment for the Humanities. A version of one chapter, "Return of the Repressed: Tradition as Myth in Futurist Fascism," is in press and will appear next fall in a volume edited by Claudia Lazzaro and Roger Crum, titled *Donatello Among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy*. This past summer Professor Poggi wrote an essay on the

representation of crowds, multi-tudes, packs and mobs in modern art from Manet to the present for a volume titled *Crowds*, edited by Jeffrey Schnapp and Mathew Tiewws. She also participated in a symposium held at Penn last January, titled "The Modern Setting of the Classical Text," with the paper "Picasso's Many Classicisms." Her review of *Karl Blossfeldt: Collages* appeared in *Modernism/Modernity* in the spring. In October Professor Poggi visited Italy for a whirlwind ten-day research trip to Milan, Genoa and Florence, and gave a talk in a lecture series on madness organized by the Centro Fiorentino di Storia e Filosofia della Scienza. The talk, titled "Figure della follia nell'arte e teatro futuriste" [Figures of Madness in Futurist Art and Theater] will be published in the proceedings of the series.

## Susan Sidlauskas

Susan Sidlauskas is working on her Cezanne and Sargent books, and has made great progress on the former. She will also write a short book for the Getty Museum on a Cezanne painting that they have recently acquired, *The Eternal Feminine*. In June she will lecture at the Getty on another new acquisition, a Degas painting called *La Malade*. In the past year, she has lectured at the Philadelphia Museum of Art (on Degas), at the Smithsonian Museum of American Art (on Sargent), at the University of Delaware (on Portraiture and Color), at the annual meeting of the College Art Association in New York (on new methodologies for modern art), and here at Penn at the French Cultural Studies Seminar (on Cezanne). She has just returned from taking her graduate and undergraduate seminar to the Ashmolean Museum at Oxford. With the very generous support of Peter Reed (Ph.D. 1989) they were able to study first-hand 51 drawings that will be on view in the Arthur Ross Gallery at Penn in the spring of 2004. The Curator of the Print Room at the Ashmolean, Jon Whiteley, provided not only unlimited access to the drawings (19th century master drawings by artists such as Cezanne, Pissarro, Overbeck and Tissot) but much help in the way of research and conservation reports—and his own seemingly indefatigable energy. While the class was in London, they were invited by the Curator of European Painting and Sculpture at the Brooklyn Museum, Elizabeth Easton, to see an exceptional private collection in Belgrave Square. Both experiences were memorable.

## Larry Silver

Larry Silver enjoyed the benefit of a Guggenheim Fellowship during the last academic year and tried to make the most of it. A completed book manuscript, entitled *Cultural Selection: The Rise of Pictorial Genres in the Antwerp Art Market* has been accepted by the University of Pennsylvania Press and is now at the polishing stage. An exhibition, entitled *Size Matters: Composite Prints of Sixteenth-Century Europe* is now at an advanced stage of preparation and will open at the Davis Art Center, Wellesley College, at the end of 2005, before traveling; the Philadelphia Museum of Art is a likely second venue (winter of 2006) as of this writing. A few articles here and there on both German and Dutch topics and continuing service as Editor in Chief of *caa.reviews*, the on-line journal, have kept him busy and visible while these larger projects have been gestating.

## Cecil Striker

Cecil L. Striker is enjoying the benefit of his voluntary retirement on very favorable terms offered by the School in June 2001. Now free to devote full time to research, his main effort is preparing the second and concluding volume on the Istanbul Kalenderhane Archaeological Project, the first of which was published in 1997. He is using the state-of-the-art facilities of the department computer lab, allowing preparation of the manuscript in camera-ready form, and he enjoys the assistance of numerous graduate students under the general management of Christopher Pastore (Ph.D. 2003). The manuscript will be sent

to the publisher in the near future. He is also preparing the final report on his eight annual campaigns of dendrochronological research on the Heptapyrgion Castle in Thessaloniki, working in collaboration with Dr. Burgahrtdt Schmidt in Cologne, Germany. While in Germany in March 2003 to work with his publisher, Verlag Phillip-von-Zaern, details of the Kalenderhane publication, Striker also delivered the *laudatio* at the 60<sup>th</sup> birthday celebration of his counterpart at the University of Mainz, Professor Urs Peschlow. He was also made Honorary Director for life of the American Research Institute in Turkey, with which he has been associated since its foundation in 1965, and of which he was president in the years 1977-1984. He continues to direct doctoral dissertations, the most recent completion being that of Konstantinos Kourelis in August 2003.

## **Graduate Student Travel and Research**

### **Alison Bechtel**

Alison Bechtel is currently working on her dissertation, "Infiltrating the Interior: the New York Art World and the Concept of the Decorative, 1860-1910." During the 2002-3 school year, she conducted research in Philadelphia and New York City for the project with the support of a Penn SAS Dissertation Fellowship. Since June of 2003, however, she has been in residence in Washington, D.C., where she is now a pre-doctoral fellow affiliated with the National Smithsonian Museum of American Art and the Freer Gallery of Art. Over the course of her year there, she will be doing extensive archival research at local facilities and making related trips to Detroit, Smith College, and Yale University.

### **Juliet Bellow**

Last October Juliet Bellow presented "Revising Afternoon of a Faun: Rodin, Nijinsky, and the Dancing Body" at the "New Studies on Rodin" symposium at Stanford University, in conjunction with the Cantor Arts Center. She also organized a panel at last year's Modernist Studies Association conference entitled "Designing the Danseuse: Modern Artists and the Female Star." In that panel she presented another chapter from her dissertation, "Fashioning Cleopatra: Sonia Delaunay, the Ballets Russes, and the New Woman." Between her presentations, Juliet has also been making follow-up research trips to Paris and London, including a recent visit to the Theatre Museum costume storeroom, where she saw not only costumes designed by De-launay, Matisse and de Chirico, and the costume worn by Vaslav Nijinsky in the Ballets Russes' 1910 production of "Giselle," but also (after some prodding) some of the museum's collection of Elton John's costumes!

### **Andrew Casper**

With a grant from the Latner Fund Andrew Casper was able to conduct preliminary research for his dissertation, "El Greco and Italy: Art, Theory and the Religious Image in the Late Cinquecento." Andrew spent one month in Venice, Florence and Rome, retracing the steps that El Greco took during his nine-year sojourn on the Italian peninsula from 1568 to 1577, and familiarizing himself with primary source texts and the general material culture in which the artist was immersed. While the scantiness of documentation has provided difficulties in accounting for much of El Greco's activity, it became clear that the artist must have spent more time in Venice than has traditionally been believed. Andrew's dissertation will offer a revised account of El Greco's production during the formative years of his career and a reconsideration of the larger context of late sixteenth-century Italian art.



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## Jennifer Criss

Jennifer Criss moved to Paris October 1, 2003, to begin research on her dissertation, "Gender and *Japonisme*: Art of the Women Impressionists, 1870-1890." She will remain in Paris through May, sup-

ported by her fourth year of William Penn Fellowship funding. As part of her research, she will be visiting archives at the Musée d'Orsay, the Musée Marmottan, the Bibliothèque Nationale, and various gal-

leries and private collections in and around Paris. She is enjoying living in Paris and sharing chocolate croissants with fellow Penn grad students Meredith Malone and Natasha Ruiz-Gomez.

## Christiane Gruber

Christiane Gruber is pursuing her research on her dissertation entitled "The Prophet Muhammad's Ascension (Mi'raj) in Islamic Art and Literature, 14-17th Centuries." She spent last year and will continue this year on a Fulbright-Hays fellowship (Dec. 2003- May 2004) traveling throughout Europe, where she conducted research in manuscript collections in France, Eng-

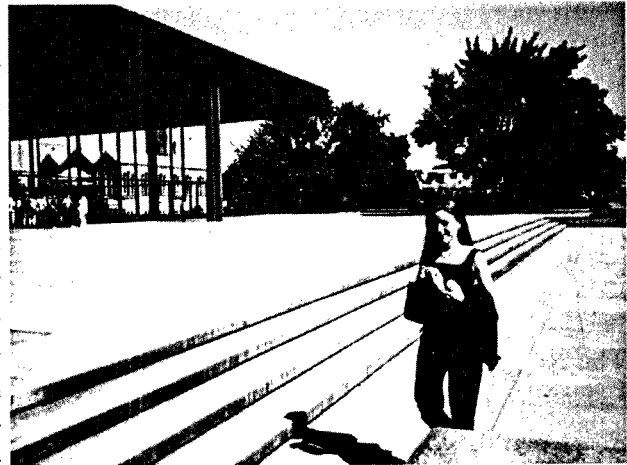
land, Ireland, Portugal, Spain, Germany, Switzerland, and the Netherlands. Supported by a fellowship by the American Research Center in Egypt, she spent last summer (2003) in Cairo pursuing her research in libraries and collections. At the moment, she is based at Princeton, where she is researching and writing her dissertation on a Mellon Fellowship (Council for Li-

brary Information and Resources) and a visiting fellowship at the Rare Books and Manuscripts Collection at Princeton University. She will continue her research in Tehran in December, and will conclude her research in Istanbul on a grant by the American Research Institute in Turkey (Jan-Aug. 2004).

## Emily Hage

Emily Hage spent the 2002-2003 academic year conducting research at archives and museums throughout Europe, including the Kunsthauus Zürich in Zürich, the Bibliothèque Littéraire Jacques Doucet, and the Bibliothèque Kandinsky and the Cabinet d'art graphique at the Centre Georges Pompidou in Paris, and the Akademie der Künste, the Berlinische Galerie, and the Kunstbibliothek in Berlin. Her dissertation, entitled "Dada Art Journals, 1916-1926: International Venues of Exchange," describes the production, distribution, and reception of Dada art journals, which detail each particular derivation of Dada and its simultaneous develop-

ment in many locations. This past summer Emily traveled to the Getty Research Institute and examined the wealth of materials in their collections on historical Dada. Currently working in Philadelphia, Emily is also visiting other collections in the United States, including the International Dada Archive in Iowa City, the Elaine Lustig Cohen Dada Collection at the New York Public Library, and the Arensberg Archive and the Teeny Duchamp



Emily Hage in front of Mies van der Rohe's  
Neue Nationalgalerie in Berlin  
(Photo courtesy of E. Hage)

## Omur Harmansah

In June, Omur Harmansah traveled to Ankara, Turkey, to present "The Architectonic Aesthetics and Cultural Context of Orthostats in the Architecture of the Ancient Near

East: Formation of an Interregionally Shared Architectural Practice," at an architectural history Ph.D. research symposium entitled "Space, Time and Society in Antiquity."

The symposium was held by the Department of Architecture at the Middle East Technical University.

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## Melissa Kerin

At the end of May 2003, with the support of the Latner Summer Travel Grant, Melissa Kerin traveled to London to conduct archival research at the India Office Library, housed in the British Library, for her dissertation, entitled "Re/Presenting Devotion: Analysis and Ethnohistory of Nako's 15<sup>th</sup>-16<sup>th</sup> Century Buddhist Wall Paintings." She also met with the curator of Tibetan art at the Victoria and Albert museum to analyze several of their 15<sup>th</sup>-16<sup>th</sup> century Tibetan scroll paintings in storage. Lastly, she attended a conference that focused on trans-Himalayan wall painting traditions. Though brief, this productive stay in London exposed Kerin to the international academic community dedicated to the study and preservation of western Himalayan art. She consulted both human and archival resources invaluable to the formulation of her dissertation topic.

## Meredith Malone

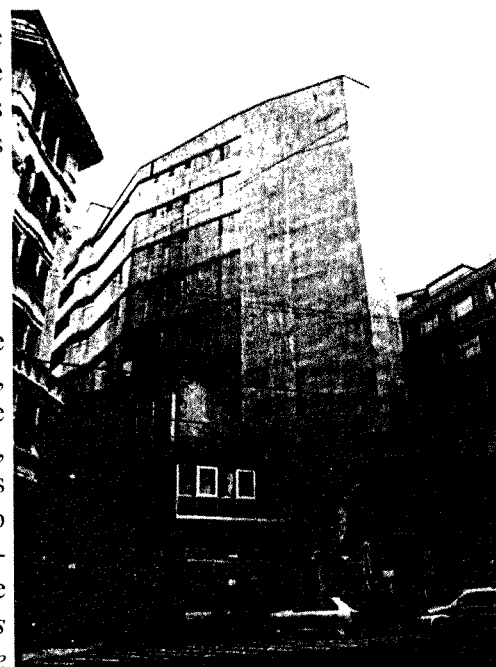
After passing her PhD exams in France." In between visits to the May 2003 Meredith is living in museums, the archives, and the Paris for 6 months doing research bakeries, she plans to make trips for her dissertation "Nouveau Realisme: Exhibition Strategies and the Everyday in Post World War II

## Jonathan Mekinda

With the support of a departmental travel grant, Jonathan Mekinda spent a month in Milan this summer conducting research at the Biblioteca Comunale at the Palazzo Sormani. Jonathan spent his time reviewing Italian architectural periodicals from the 1940s and 1950s for his dissertation, entitled "Reconstruction and Revolution: The Re-Invention of Modernism in Italy, 1945-1960." Although the library was open six days a week, Jonathan managed to find some time for quick visits to Como, home of Giuseppe Terragni's *Casa del Fascio* and Antonio Sant'Elia's World War I memorial, and Bergamo, site of the 1949 conference of the *Congrès Internationaux d'Architecture Moderne*.

## Jeanne Nugent

Jeanne Nugent spent the winter of 2002-2003 finishing up her second year in residence at the Zentralinstitut für Kunstgeschichte in Munich on a fellowship sponsored by the Samuel H. Kress Foundation. Munich houses the largest collection of Gerhard Richter's source materials in an archive known as the *Atlas* at the Lenbachhaus. She is working on a dissertation entitled "Photographic Memory: German History and the Question of National Identity." In February, Jeanne delivered a paper entitled "Socialist Realism, the 'Third Path' and the East German Polemics of Painting" at the annual College Art Association conference in New York and in March, she attended a dissertation colloquium held at the Getty Research Institute along with Penn colleague Isabel Taube. In April Jeanne moved to begin a one-year residency program at the Free University where she attends the seminar of the Berlin Program for Advanced German Studies. During the break in the German academic calendar in September, Jeanne traveled to Birmingham, England to chair a panel at the Modernist Studies Conference, and presented her own work at the East German Studies Conference held at Humboldt University in Berlin. She looks forward to returning to the US, but is enjoying the cultural opportunities in Europe for the moment.



Luigi Moretti, residential and commercial complex, Milan, 1952-56  
(Photo courtesy of J. Mekinda)

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## Michelle Rein

Michelle Rein worked for the twelve-month period from June 2002-June 2003 on her dissertation with from the Woodrow Wilson National Fellowship Foundation as a recipient of the Charlotte W. Newcombe Dissertation Fellowship for Ethics and Religion. In addition to focusing on her thesis, Michelle began to set into motion a year-long series, "Women and the Arts of Islam." The program of of events includes a diverse group of guest-speakers, award-winning video installations, and the showing of exceptional (and often controversial)

films. The program attempts to expose the Penn community to a multitude of women's visual responses to their own culture in addition to how these Muslim women artists confront western attitudes that have been super-imposed upon their gender for centuries. In addition to presenting her project on women and Islamic art to the College of Charleston, SC, community, Michelle has also been invited to participate in an international workshop on "Women's Studies for Middle East, West and Central Asia and the Caucasus" in Iran sponsored by

the Institute for Women's Studies and Research (IWSR). As the only American chosen to participate in this Iranian workshop, Michelle anticipates this experience will profoundly change the way she conceives of future courses, what materials she will use in her classroom, and how she will present the problem of Women's Studies in an Islamic context in her own research and writings.

## John Henry Rice

A Latner Grant enabled John Henry Rice to travel this past summer in India for more than two months. There, he performed preliminary reconnaissance of temple sites for his proposed dissertation, "Kanara Temples: Architectural Transaction on the Periphery of Empire." Between monsoon deluges, he visited about four dozen sites in the coastal districts of Karnataka State and photographed well over one hundred Hindu and Jain temples of the late medieval period. White-knuckled bus rides, long hikes through the sweltering jungle, and swollen stream crossings by rope-

bridge and bamboo ferry, broke the monotony of his days at the office. During a brief respite from the wet weather, he also traveled to several temple sites in interior Karnataka, in order to collect information for an article in process on an important sculpture in the University Museum's collection.



Construction site in Mangalore, India  
(Photo Courtesy of J.H. Rice)

## Natasha Ruiz-Gomez

Last fall Natasha Ruiz-Gomez was honored with a Dean's Award for Distinguished Teaching by a Graduate Student for the course she gave, entitled "The City of Paris," which focused on the art, architecture, and urban planning of the French capital. Natasha is living in Paris and conducting research on her disserta-

tion, "Sculpting Modernity: Paradigms of the Modern in Parisian Sculpture between 1875 and 1918." She is investigating the Paris of the late nineteenth and early twentieth centuries, when a new, self-consciously modern idiom developed. Her dissertation will examine the series of new paradigms that

emerged, analyzing the socio-historical moment that produced them and contextualizing the work of the Parisian progenitors of modern sculpture.

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## Julia Walker

In August 2003, Julia Walker traveled to Germany to begin research for her dissertation, which will address the role of memory in the construction of German architecture after World War II. In Frankfurt, she visited the Deutsche Architektur Museum, which was exhibiting the work of Italian postmodernist Aldo Rossi, one of the major figures in European architecture of the second

half of the twentieth century. In Berlin, Julia began locating important sources of archival information, as well as visiting numerous museums and exhibits. Among the most striking were a show of "Kunst in der DDR" at Ludwig Mies van der Rohe's Neue Nationalgalerie and the "Topography of Terrors" exhibit, which stands in a former Gestapo torture cellar next to a pre-

served portion of the Berlin Wall. Seeing these thoughtful arrangements of information was immensely helpful for Julia as she begins to formulate her dissertation, and she is looking forward to returning to Germany as soon as possible.

## Ashley West

Over the past year Ashley West divided her time between Munich and Berlin to conduct research and begin writing her dissertation "Visualizing Knowledge: Prints and Paintings by Hans Burgkmair the Elder (1473-1531)." While living in Munich until April and finishing up her final year as a Dolores Zohrab Liebmann Fellow, Ashley took ad-

vantage of the city's Graphische Sammlung and Alte Pinakothek to study many of Hans Burgkmair's woodcuts and paintings. Her research also has directed her to nearby Augsburg, Burgkmair's home town and site of relevant archives. Now in Berlin as a David E. Finley Fellow, Ashley spends her time at the libraries and museum

collections. Since September, 2003 she has been fortunate to be a visiting researcher at the Max Planck Institute for the History of Science, located in the former Czech Embassy of the GDR period, the resources of which she is quite enjoying.

## Undergraduate Thune Fellows

### Steve Correll

With the support of a Thune Undergraduate Travel Fellowship, Steve Correll traveled this summer to Europe to visit several important examples of modern architecture, including Le Corbusier's Villa Savoye at Poissy-sur-Seine, France, Walter Gropius's Bauhaus School at Dessau, Germany, and Erich Mendelsohn's Einstein Tower in Potsdam. Undertaken as part of his thesis project exploring concepts of "the machine" in post-World War I modern architecture, this trip allowed Steve to study these buildings first-hand; an experience that he considers an invaluable addition to his study of architectural history: "I suppose that the one, over-

arching fact that my traveling taught me was that architecture exists outside of a two-dimensional photograph. It is a form of art that exists in the real world, where seasons of rain and sun take their toll and challenge the structure in ways that are foreign to paintings and sculpture that exist in the vacuum of a museum."



Steve Correll in front of Le Corbusier's Villa Savoye, Poissy-sur-Seine  
(Photo courtesy of S. Correll)

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## Lucy Gallow

College Senior Lucy Gallow spent a week this summer in Paris, conducting research for her thesis on late-nineteenth century, French posters of the performer Loie Fuller. With visits to the Musée des Arts Décoratifs, the Musée de la Publicité, and the Bibliothèque Nationale, among others, Lucy was able to study a number of posters and draw a variety of comparisons between them, based on criteria such as subject matter, layout, and the language used. While the trip did not go exactly as Lucy had planned, the necessary changes allowed her to focus her project more sharply: "It was actually through the realization that I would come across a smaller number of relevant posters than expected, that my ideas about the project were able to change and actually become something even more fulfilling. I was able to be more successful in connecting the works with an environment/setting."

## Meredith Gomer

In order to study seventeenth century maps, views, and descriptions of Paris, Meredith Gomer traveled this summer to Paris, Rome and Florence. Her trip began with visits to Rome and Florence, where she studied several Renaissance map cycles at the Galleria delle Carte Geografiche at the Vatican, and at the Sala delle Carte Geografiche at the Palazzo Vecchio. From Florence, and with thoughts on the Renaissance cycles fresh in her mind, Meredith traveled to Paris in order to engage in a comparative study of the later works there. In Paris for one month, Meredith was able to study the collections of the Bibliothèque Nationale, which holds a significant number of maps and views of the city. This research will allow Meredith to complete her thesis project, which, in her words, "will comment upon the role that multiple forms of urban representation and description played in the formulation of a powerful and coherent urban image for seventeenth-century Paris."

## Martha Q. Riley

Using funds provided by a Thune Summer Travel Fellowship, Martha Q. Riley traveled this past summer to the Venice Biennale. Arguably one of the most important exhibitions of contemporary art, the Biennale provided Martha with an opportunity to explore further her interest in contemporary art and served as an excellent supplement to her work in a contemporary art auction house. While there, Martha visited both the independent national pavilions and the curated multi-national exhibition shown at the Arsenale, and it was the contrast between these two areas that provoked the most interesting considerations about contemporary art as well as current curatorial practices. Having participated in the curating class co-sponsored by Penn and the Institute of Contemporary Art, Philadelphia, last year, Martha appreciated the opportunity to consider further these ideas.

## Pamela Stewart

In August Pamela Stewart traveled to Milan to visit monuments of the Sforza and Visconti regimes. While in Milan Pamela visited several important sites, including Santa Maria delle Grazie, Sant' Ambrogio, the Castello Sforzesco, and the Brera Accademia. In between her work at these sites, Pamela also found time to visit the monastery at La Certosa, Pavia, which served as the mortuary chapel of the Visconti. Having completed this research, Pamela is now writing her thesis, entitled "An Iconography of Power: The Forging and Manipulation of the Ducal Image in Sforza Milan," which will argue, in her words, that "Leonardo's *Last Supper* and the Grazie tribune incorporate various symbols – Roman imperial, Christological, dynastic, etc. – that aid in propagating and enforcing the myth of Sforza legitimacy and bolstering Ludovico's claims of absolute power."

## Colloquia and Lectures, 2003

January 17	Juliet Bellow: "Clothing the Corps: The Ballet Russes, the Avant Garde, and the Making of the Modern Body"
January 24	Professor Larry Silver: "Cultural Selection: The Origin of Pictorial Species in Sixteenth Century Antwerp"
January 31	Nicholas Sawicki: "The Allure of History: Max Dvorak, Emil Filla, and the Provenance of Czech Modernism"
February 14	Jeanne Nugent: "Richter's Realism"
February 25	Robert Lehrman, President of the Board of Trustees of the Hirshhorn Museum: "Joseph Cornell: A Window into the Cosmos of an Authentic American Master"
February 28	Elisha Dumser: "The Maxentian Basilica Nova"
March 21	Philadelphia Graduate Student Symposium - Professor Carol Armstrong, Princeton University: "Manet and Cézanne: In the Margins of Their Modernism"
March 28	Isabel Taube: "Rooms of Memory: American Paintings of Interiors, 1880-1920"
April 2	Professor Maurie D. McNinnis, University of Virginia: "Architecture, Race, and Ideology: Gothic Revival in Antebellum Charleston."
April 4	Professor Michael Meister: "Saints and Mausoleums: Homage to Grabar"
April 11	Sarah Jarmer Scott: "Image, Sign, and Symbol: Semiotics of Early Dynastic Glyptic Imagery from Ur"
April 18	Rachel Iannacone: "The Petite Picturesque: Calvert Vaux's Small Parks for the Poor"
April 21	<b>Fuhrman Lecture</b> - Professor John Davis, Smith College: "Filling the Gap in American Art History"
April 24	Professor Wendy Bellion, Rutgers University: "Good Copy, Bad Copy: Samuel Lewis' 'Original Imitations'"
April 25	Tamara Sears: "Mattamayura Mathas: Politics and Patronage of S'Aiva Monastic Architecture in Early Medieval North India"
April 26	<b>Farquhar Symposium</b> - South Asia Forum: Historical Reconstruction and Cultural Conservation
September 12	Professor Lothar Haselberger: " <i>Urban Adornare</i> : Augustus' New Rome"
October 3	Professor Michael Cole: "Music and the Occult in Late Renaissance Painting"
October 18	Ph.D. Dissertation Colloquia: Omur Harmansah, Wu Xin, Christiane Gruber, Jennifer Hallam, and Gretchen Sinnet
October 24	Professor Susan Sidlauskas: "Not Beautiful: A Counter-Theme in the Portraiture of Women"
October 28	<b>Fuhrman Lecture</b> - Professor Wanda Corn, Stanford University: "Telling Tales: Georgia O'Keeffe as Auto biographer"
November 7	Professor David Brownlee: "Making Time for Nineteenth-Century Architecture"
November 14	Professor Robert Maxwell: "Modern Origins of Romanesque Sculpture"
December 5	Dr. Shannon Mattern, Mellon Postdoctoral Fellow: "Lamp of Learning to Point of Convocation: Turn-of-the-21 <sup>st</sup> Century Urban Public Library Buildings"

## Graduate Degrees Awarded, 2003

### December 2002

Feibelman, Beck	A.M. "'Phantasmagorias of the Interior' and the Possibilities for Spectacle: Re-Evaluating Berthe Morisot."
Weed, Stanley	Ph.D. "The Virgo Inter Virgines: Art and Devotion to Virgin Saints in the Low Countries and Germany, 1400-1530"
Witkovsky, Matthew	Ph.D. "Avant-Garde and Center: <i>Devetsil</i> in Czech Culture, 1918-1938"

### May 2003

Allen, Marianna	A.M. "Depictions of Motherhood in Contemporary Art"
Criss, Jennifer	A.M. "'I am She!' The Women within Berthe Morisot's Self-Portraits"
Malone, Meredith	A.M. "Sacred Icons, Secular Peddlers: Contemporary Chromolithographic Hindu God Posters"
Kennedy, Elizabeth	Ph.D. "Interpreting the Artist's Studio Memorial: An Exhibition Strategy of Museums of Western Art"
Pastore, Chris	Ph.D. "Expanding Antiquity: Andrea Navagero and Villa Culture in the Cinquecento Veneto"

### August 2003

Casper, Andrew	A.M. "Stroke of Genius: Tintoretto's <i>Colorito</i> and the Gesture of Artistic Self-Fashioning"
Culpepper, Katharine	A.M. "Between Worlds: The Imperial Mosaics of San Vitale, Ravenna, in Context"
Kourelis, Konstantinos	Ph.D. "Monuments of Rural Archaeology: Medieval Settlements in the Northwestern Peloponnese"
LaPorte, Carrie	Ph.D. "Displaying Empire? The Architecture and Development of Museums in Nineteenth-Century India"
Rakic, Yelena	Ph.D. "The Contest Scene in Akkadian Glyptic: A Study of Its Imagery and Function within the Akkadian Empire"
Seydl, Jon	Ph.D. "The Sacred Heart of Jesus: Art and Religion in Eighteenth-Century Italy"

### December 2003

Borbonus, Dorian	A.M. " <i>Lex Sacra</i> or Sacred Land? The Garden of Herakles Thasios"
Levitch, Mark	A.M. "The Great War Re-Remembered: The De-composition of the ' <i>Pantheon de la Guerre</i> '"
Morton, Thomas	Ph.D. "The Impact of Luxury: The Forum of Meninx – an Architectural Investigation"

## **Undergraduate Degrees Awarded, 2003**

Sarah Aibel	Bianca Bacinski
Frances Barton	Emily Bereskin
Jessica Bonder	Karen Bookatz
Jessica Chadie	Rya Conrad-Bradshaw
Erica Fisher	Uchenna Itam
Adrianna Kashuba	Daniel Keating
Rebecca Marshall	Aejie Rhyu
Catherine Smith	Fotini Xydias

## **Honors and Awards**

American Institute of Indian Studies:	Melissa Kerin John Henry Rice
CASVA Fellowship:	Ashley West
Chateaubriand Fellowship:	Emily Hage
Chimicles Fellowship:	Juliet Bellow
Latner Travel Grants:	Andrew Casper Melissa Kerin John Henry Rice
Kress Fellowship:	Janice Mercurio
Mellon Fellowship:	Christiane Gruber
Pennfield Travel Fellowship:	Natasha Ruiz-Gomez
SAS Dissertation Fellowship:	Emily Hage Gunder Varinlioglu
Smithsonian Fellowship:	Alison Bechtel
Princeton University Library Visiting Fellowship:	Christiane Gruber
Women's Studies Fellowship:	Jennifer Hallam



## Alumni News

A 1963 graduate of the College, **Jane L. Swergold** completed her M.A. at NYU in 1998. She is now teaching a two-semester course on the history of furniture at Fairfield University. She also recently had a show of her ceramic sculpture in Port Chester, NY.

**Dr. Robert Rudolph**, College 1967, Medical School 1971, Graduate School of Medical Education 1975, was recently reappointed Clinical Professor of Dermatology in the Penn Medical School, where he has been a Clinical Professor since 1997. A History of Art Major when he graduate from the College, Dr. Rudolph has served on the faculty of Penn Medical School since 1975.

After twenty years as a museum curator, **Nina Parris**, M.A. 1969, Ph.D. 1979, is now serving on the faculty of the Masters in Fine Arts program at Vermont College of the Union Institute and University.

**Dr. D. Fairchild Ruggles**, M.A. and Ph.D. 1991, is chair of the new joint Ph.D. Program in Architecture and Landscape Architecture at the University of Illinois, Urbana-Champaign. Her 2000 book, *Gardens, Landscape, and Vision in the Palaces of Islamic Spain*, won the 2002 Eleanor Tufts Prize from the American Society for Hispanic Art Historical Studies and was recently issued in paperback. She is currently collaborating with colleagues and students from the UIUC and Gujarat on a design plan for the historic landscape of Champaner-Pavagadh (India) as part of India's nomination of the site for Unesco World Heritage Monument status.

After graduating from Penn in 1991, **Stacy H. Tenenbaum** completed her M.A. at the Courtauld Institute in London. In 2002 she published her Masters' Thesis on the Museum of Modern Art and American Cultural Diplomacy, and she is currently living in New York City where she is Vice President of Marketing for Christian Dior Parfums.

**Dr. Sylvia Yount**, Ph.D. 1995, began working at the High Museum of Art in 2001. After serving as curator at the Pennsylvania Academy of Fine Arts, Dr. Yount moved to the High Museum where she is the Margaret and Terry Stent Curator of American Art.

In May, 2002, **Dr. Martha Mel Edmunds**, Ph.D. 1993, book, *Piety and Politics: Imaging Divine Kingship in Louis XIV's Chapel at Versailles* was published by the University of Delaware Press. In 2000 and 2001 Dr. Edmunds gave talks at the annual conferences of College Art Association and the Society of Architectural Historians. She is currently working on an article about a small chapel added to the earlier chapel at Versailles in 1760.

**Dr. David Roxburgh**, Ph.D. 1996, was awarded tenure and promoted to full Professor at the Department of the History of Art and Architecture at Harvard University. His next book, *The Persian Album, 1480-1600: From Dispersal to Collection*, will soon be published by Yale University Press

**Rachel Federman**, College 2002, is currently working in the Photography and Graphics sector of the News Services department at the New York Times. Ms. Federman also works as a free-lance graphic designer.

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## Upcoming Events

Wednesday, February 25, 2004

Robert Lehrman: "Joseph Cornell's Worlds of Wonder: Voyaging Across the Great Divide." Mr. Lehrman (College, 1972), who is President of the Voyager Foundation and Chairman of the Board of Trustees of the Hirshhorn Museum and Sculpture Garden, will talk about and demonstrate a state-of-the-art DVD-ROM that offers unprecedented access to the work of Joseph Cornell. The first project of the Voyager Foundation, the DVD presents multiple views of Cornell's works as well as interviews with experts and scholars. The DVD is accompanied by a book, entitled *Joseph Cornell: Shadowplay ... Eterniday*, which contains essays by Lehrman and other scholars. The lecture will take place at 5:30 pm at the Institute of Contemporary Art.

Wednesday, March 17, 2004

Dr. Nicola Coldstream: "Making Public Monuments in 13th Century England: The Tombs and Memorials of Eleanor of Castile." The lecture will take place at the Elliot and Rosalyn Jaffe History of Art Building, time to be announced.

## College Art Association Annual Meeting

University of Pennsylvania

Alumni Reception

Breakfast

at the

Sheraton Seattle Hotel and Towers

Room 426

1400 Sixth Avenue

Seattle, WA 98101

Saturday February 21, 7:30 - 9:00 AM

Please see the CAA Program for final details

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