

UNIVERSITY OF PENNSYLVANIA
History of Art
NEWSLETTER



January 2005

Dear Friends,

In 2004 we passed many milestones at high speed, welcoming wonderful new faculty and students while celebrating some of our longest serving colleagues. We revamped our introductory courses (now called simply History of Art 1 and 2), created innovative classes to support the new programs in Visual Studies and Cinema Studies, and

enabled a growing number of undergraduate and graduate students to enroll in seminars that create exhibitions and travel to the sites that they are studying. All of this has been underwritten by a large and generous community of friends.

Come visit us in the Jaffe Building or at <http://www.arthistory.upenn.edu>.

With warm wishes,
David B. Brownlee
Shapiro-Weitzenhoffer Professor and Chair

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Volume 1, Number 12
Winter 2004-2005

Published by the
Department of the History of Art
at the University of Pennsylvania

Elliot and Roslyn
Jaffe History of Art Building
3405 Woodland Walk
Philadelphia, PA 19104-6208
215-573-9702

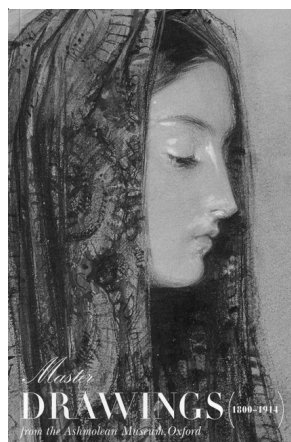
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Editor: Laura Labriola

Departmental News

A Woman Appears. Newly arrived from the University of Rochester, Dr. Karen Beckman is the first holder of the Elliot and Roslyn Jaffe Professorship. A specialist in the history of photography, film, and other new media, she offers crucial support to the program in Cinema Studies. Dr. Beckman took a double first in English from Cambridge University and studied literature at Göttingen before earning her Ph.D. at Princeton with a thesis that won the Council of Graduate Schools' Distinguished Dissertation Award. Her first, already acclaimed book is *Vanishing Women: Film and Feminism* (2003).

Degas in DC. In October 2004 Suzanne Lindsay invited a group of fortunate students to share her insider's view of Edgar Degas with a two-day mini course, Degas Up Close. After a day in the classroom discussing Degas and the arts of his time, the class traveled to observe the artist's work firsthand at Washington's National Gallery of Art, where Professor Lindsay is preparing a catalogue of Degas' sculpture. The course was made possible by the Samuel H. and Charles E. Goldman Memorial Fund.



Cover of the Master Drawings exhibition catalogue shows a John Frederick Lewis drawing detail.

Drawn from the Ashmolean.

Bouguereau, Degas, Ingres, Millet and Rossetti were among the artists represented in the exhibition of master drawings from the Ashmolean Museum that was on view at the Arthur Ross Gallery in April-June 2004. Before the drawings arrived in Philadelphia, they had been thoroughly studied by undergraduate and graduate students in a seminar taught by Susan Sidlauskas. The class traveled to Oxford to consult with Ashmolean curator John Whiteley and examine the works, returning to Philadelphia to write essays for the show's catalogue and join in planning the gallery installation. The James and Nan Farquhar Fund, the Hyde Founda-

tion, and Peter S. Reed supported the seminar and catalogue.

Exposed! The ICA Seminar. In collaboration with Penn's Institute of Contemporary Art, the department is now sponsoring a third edition of the year-long seminar Issues in Contemporary Art and the Art of Curating. Under the leadership of Professor Karen Beckman, ten undergraduates have spun through an autumn whirlwind of visits to museums, private collections, galleries, and artists' studios, studying the latest trends in art making, collecting and exhibiting. They have begun to plan an exhibition, tentatively entitled *Exposure*, which will open at

the ICA in April 2005. In completing this project, they will work on every aspect of the show, including budget planning, borrowing objects, writing, publication, educational programming, and installation. The generous support of the Hyde Foundation and Mr. Richard Thune have made possible this extraordinary opportunity.

The first two Halpern-Rogath Curatorial Seminars. Leslee Halpern-Rogath and David Rogath have given the Department's program of curatorial seminars an additional boost, establishing a fund that will support five of these popular and unusual courses.

The first Halpern-Rogath Curatorial Seminar is being taught this year by Professor George Marcus and is devoted to the work of Charles and Ray Eames, central figures in American design in the 1940s and 1950s and creators of architecture, furniture, films, and multi-media exhibitions. Designed in collaboration with architect Donna Sink, the show is slated to open in the Arthur Ross Gallery in July 2005.

A second Halpern-Rogath seminar is scheduled for this semester, when Professors Larry Silver and Michael Cole will introduce students to the

printmaking work of Renaissance and Baroque artists who are better known as painters. The course will explore this important but rarely considered material, and participants will help to prepare an exhibition called *The Early Modern Painter-Etcher*, which will be assembled from major museum collections and hung in the Ross Gallery in spring 2006. Students will also contribute to the accompanying book

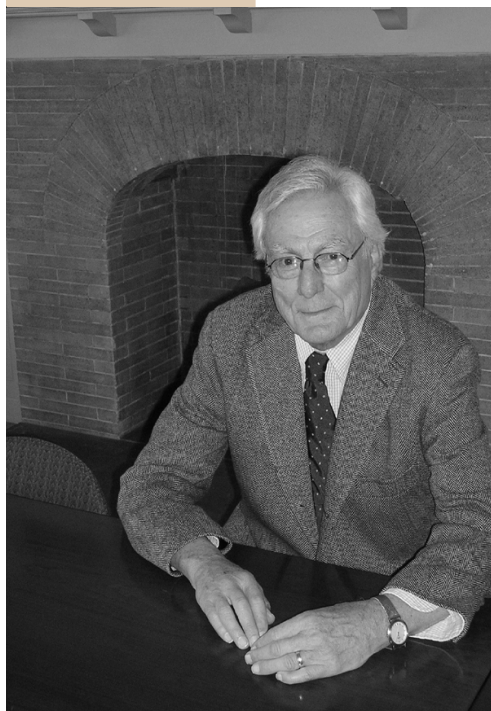
The Spiegel Program. A bold initiative to introduce undergraduate students to contemporary art has been established in the Provost's office by the new Emily and Jerry Spiegel Fund. This semester our Department is proud to contribute three courses to the Spiegel program, including two freshman seminars and a lecture course devoted to art after World War II. Ingrid Schaffner, the senior curator of the ICA, will teach a seminar that focuses on the ICA's big springtime show *Accumulated Vision: Barry Le Va*, while Dr. Rebecca Butterfield's seminar will

examine site-specific art. Another important part of the Spiegel initiative is an annual symposium, aimed at an undergraduate audience and held in conjunction with the ICA. The inaugural symposium, devoted to Barry Le Va, will be held March 17-18, 2005. Professor Christine Poggi will chair one of the panels.

After the War. Meredith Malone, Jonathan Mekinda, and Julia Walker—graduate students in the History of Art—collaborated with their colleague Alexander Eisenschmidt from the Ph.D. Program in Architecture to organize the international symposium *ReCovering Post-War Europe: Art and Architecture 1945-1970*, which was held at the ICA on October 8-9, 2004. Four panels of graduate students, each chaired by an established scholar, focused on a variety of artistic and architectural themes from this time of political, economic, social and technological change.

Here's to John. Festivities in honor of John McCoubrey on this eightieth birthday attracted scores of friends and former students to the Romanesque Cloister of the Philadelphia Museum of Art on March 5, 2004. A famed Lindback Award-winning teacher, John taught at Penn from 1960 until his retirement in 1996, schooling generations of students in the art of intelligent looking. His scholarship redefined the study of American art and cast new light on nineteenth-century French and English painting, and he was the first holder of the James and Nan Wagner Farquhar Professorship (created in 1989). Reminiscences and toasts from PMA director Anne d'Harnoncourt, Professor Susan Sidlauskas and myriad other friends helped mark this joyous occasion.

Celebrating Malcolm. On October 2, 2004, the symposium *From Raphael to the Grand Tour* celebrated Malcolm Campbell's seventieth birthday and drew a large audience to hear papers by Malcolm's students and admirers. Chaired by Deborah Marrow, Director of the Getty Grant Program, and Joseph Rishel, Senior Curator of European Painting before 1900 at the Philadelphia Museum of Art, the symposium addressed a wide variety of topics in Italian art from the Renaissance through the eighteenth century, reflecting the vast scope of Malcolm's interests and the wide sweep of his influence. Malcolm retired in 1996 after teaching at Penn for 35 years and serving as Assistant and Vice Dean of the College of Arts and Sciences, Associate Dean for the Humanities, and Acting Dean of the School of Fine Arts. He was also appointed the Class of 1965 Professor.



Professor John McCoubrey. (Photo L. Labriola)

Faculty Reports

KAREN BECKMAN

Karen Beckman began her first semester at Penn by giving a lecture at the Institute of Contemporary Art. "When Video Does Foster Care" focused on Pepón Osorio's new installation, *Trials and Turbulence*, the result of Osorio's three-year artist-in-residency at the Department of Human Services' foster care division. She also has been traveling widely around the East coast with the ten undergraduates enrolled in her course, Issues in Contemporary Art and the Art of Curating, visiting private collections and museums in order to prepare for the task of curating their own show at the ICA in the spring. Her most recent publication, "Dead Woman Glowing: Karla Faye Tucker and the Aesthetics of Death Row Photography," appeared in *Camera Obscura: Feminism, Culture and Media Studies* 55 (Summer 2004), and the essay "Feminism in the Time of Violence" is forthcoming in a volume entitled *Interventions: Activists and Academics Respond to Violence*, eds. Elizabeth A. Castelli and Janet R. Jakobsen (Palgrave, 2004). She appeared in the BBC's 6-part documentary, *Magic*, in November 2004. She is currently co-editing *Still Moving: Between Cinema and Photography* (forthcoming Duke UP), an interdisciplinary anthology that explores the spaces between cinema and photography, film studies and art history. She is also working on a book that uses cinematic depictions of car crashes to explore U.S. fantasies of uninhibited mobility.

MICHAEL COLE

After making a short research trip to Rome, Michael Cole spent much of the summer organizing an exhibition (co-curated by Madeleine Viljoen) on *The Early Modern Painter-Etcher*, which will open at Penn's Arthur Ross Gallery in 2006 and travel thereafter. With Larry Silver, Cole will be team teaching Penn's second Halpern-Rogath Curatorial Seminar, focusing on painter-etchers, in spring 2005. While orchestrating the catalogue for the show, Cole continues work on a number of other long-term research projects, and a book co-edited by Mary Pardo, *Inventions of the Studio, Renaissance to Romanticism* (Chapel Hill, 2004) has just appeared. During the 2003-2004 academic year, Cole gave invited lectures at the Warburg-Haus in Hamburg, the University of Bonn, the Herzog August Bibliothek in Wolfenbüttel, Wesleyan University, Brown University, Harvard University, the Institute of Fine Arts in New York, and a special session of the

Italian Art Society at the College Art Association annual meeting in Seattle. Cole has also organized a two-day international symposium on Michelangelo, Leonardo, and the Sala del Gran Consiglio in Florence that will take place at Penn in April 2005.

JULIE NELSON DAVIS

Julie Nelson Davis spent the calendar year of 2003 as a Robert and Lisa Sainsbury Fellow at the Sainsbury Institute for the Study of Japanese Arts and Cultures, affiliated with the University of East Anglia, Norwich, and the School of Oriental and African Studies (SOAS), University of London. While on leave, Davis completed the draft of her book on Japanese artist Kitagawa Utamaro (1753?-

Malcolm Campbell poses with well-wishers at the conference From Raphael to the Grand Tour.
(Photo V. Coates)



1806) and continued research into related topics on ukiyo-e. She also presented her recent research at several venues, including the Japan Research Center at SOAS, the College Art Association conference, the Association for Teachers of Japanese annual meeting, the Mid-Atlantic Regional Association for Asian Studies conference, and our own department colloquium. A research grant from the Center for East Asian Studies supported her trip to Japan in the early summer to begin research for a new project on issues of collaboration in ukiyo-e at the end of the eighteenth century as well as to continue developing her studies into post-war Japanese cinema. Her most recent publications include an article on

Utamaro in the anthology *The Artist as Professional in Japan* and a study of a painting by Teisai Hokuba in *The Allen Memorial Museum of Art Bulletin*. She also reports that the remodeling of her house in University City continues apace.

LOTHAR HASELBERGER

Lothar Haselberger won the Ira Abrams Award, the highest teaching honor in the School of Arts and Sciences, in spring 2004, and he enjoyed the fall term as the Siemens Fellow of the American Academy in Berlin, in the center of a vibrant and much-changed Germany. There he finished his book

Karen Beckman and her class outside the Williams College Museum. The students will be curating their own show at the ICA in the spring. (Photo A. Sackler)



Urbem adornare: Rome's Urban Metamorphosis under Augustus and resumed work on *Designing Graeco-Roman Architecture: From Didyma to the Pantheon*, a volume that will present 25 years of research on ancient construction drawings and the "secrets" of classical design strategies. He has become intrigued by the strange character of the still-standing, unfinished column at Didyma, where, counter to all established rules, the shaft presents a *concave* outline, a negative entasis as it were. Always visible, this anomaly has now been measured by a high-precision, digital survey made possible by Charles K. Williams II. Dinner guests at the American Academy, when confronted with this irrefutable evidence, took some comfort from the fact that the desserts prepared by the Academy's gourmet chef were graced (each one!) by the hallmark columns of Didyma, modeled in biscuit and marzipan ...

Spring, with the continuation of Haselberger's sabbatical, may bring an explanation of this unexpected feature at one of antiquity's most sophisticated building sites.

Earlier this year, professor Haselberger organized, in collaboration with Dr. John Humphrey and assisted by John Henry Rice, a four-day international Symposium in Rome on *Imaging Ancient Rome: Documentation-Visualization-Imagination*. Some 40 speakers, including professor Ann Kuttner and Elisha Ann Dumser, participated in this Third Williams Symposium held at the American Academy in Rome, the British School at Rome, and the German Archaeological Institute in Rome. Generous support came, again, from Charles Williams; the preparation of the symposium volume is underway. The eventful year was rounded off by talks and lecture tours, of which the most exciting were arranged by Renata Holod (with the prospect of further collaboration): in February to the Politecnico di Bari, Italy, and in November to the Institute of Archaeology in Kiev, Ukraine, just days before that notoriously rigged election. Most students were barred from attending the talk!

RENATA HOLOD

Renata Holod has been busy with several projects this year. The first is the completion of *Studies on Jerba* whose website should be going up in the late spring, with the final report going to press at the same time. Since most students connected with the Jerba Project (Max Brown, Michael Frachetti, Tom Morton, Luly Feliciano, Kostis Kourelis, Heather Grossman) have completed their Ph.D. dissertations, this seems the opportune time to finish as well. The second project is co-editing a large volume entitled *City in the Islamic World*. The book's 53 authors include Dede Ruggles, David Roxburgh, Lucienne Thys-Senoçak and Alison Mackenzie. The Program for Archaeology in Ukraine is moving ahead, necessitating another field trip with Holly Pittman and Alexander Leskov last June. They traveled to sites and archaeological collections in southern Ukrainian cities, and initiated a program of exchange with the Institute of Archaeology, Kyiv. Holly Pittman gave the first lecture in this exchange. This fall the department is hosting Oleksandr Simonenko, a Fulbright scholar and a specialist on Sarmatians. The program has also sent three lecturers to the Institute from Penn: Lothar Haselberger, Michael Frachetti and Renata Holod, who spoke about their ongoing research projects. Renata Holod's lecture happened at the very exciting time of the Orange Revolution in Kyiv, so she had

the chance not only to speak to colleagues at the Institute but also to experience this transformative event in person. She has lectured at the Savannah College of Art, at the Philadelphia Community College, at the Polytechnic in Bari, Italy, at the China Academy of Art, Hangchow, China. She gave the keynote speech at the *Meeting on the Mediterranean Medina in Pescara*. The Islamic Environmental Research Centre honored her with an award for outstanding work in Islamic Architectural Studies.

ANN KUTTNER

The Salvatori Fund supported Ann Kuttner's work in Rome last summer on the Pyramid of Cestius and Ara Pacis. "Roman Art during the Republic" in *The Cambridge Companion to the Roman Republic*, Harriet Flower ed., came out in spring. Two essays went to press in fall 2004: "Pergamon's Asian Self-Image" in *Cultural Borrowings and Ethnic Appropriations in Antiquity*, Erich Gruen ed., (*Oriens et Occidens* vol. 8); "Cabinet Fit for a Queen: The Lithika [Gems Book] as Posidippus' Cup and Jewellery Museum," in *The New Posidippus: A Hellenistic Poetry Book*, K. Gutzwiller ed. (Oxford University Press). Of her recent talks, two occasions especially moved the speaker. "An Archaeology of Experience: The Project of Revisioning Ancient Roman Sightlines" was presented at the Williams Conference hosted in May by the American, German and British Academies in Rome. Themed *Imaging Ancient Rome: Documentation, Visualization, Imagination*, the conference was organized by Lothar Haselberger with John Humphrey. In tribute to a greatly mourned colleague, she offered "Bringing Splendor to the Table: the Archaeology of Servitude on Display" in the conference *The Edge of Roman Dining: A Symposium in Honor of John D'Arms*. (Both conferences will be published.) Professor Kuttner is now interim chair of the Graduate Group in Art and Archaeology of the Mediterranean World — an exciting time to guide AAMW, as Penn's new president Amy Gutmann brings new focus (and resources) to graduate education.

ROBERT MAXWELL

Robert Maxwell enjoyed a productive year while Faculty Fellow in the collegial ambience of the Penn Humanities Forum in 2004-2005. The Forum's thematic topic, "Belief," offered the opportunity to explore the role of belief in the construction of historical perception in the high Middle Ages. This subject bridges his earlier work on urbanism as a

locus of identity construction and his new project on the production of history and historical perception in illuminated manuscripts. An award from the NEH extended this research into the summer months, allowing him to examine several manuscripts scattered across England and France.



Holly Pittman with her team of workmen in Jiroft, Iran. (Photo H. Pittman)

Professor Maxwell also tied up loose ends on a few projects. Articles finished last year and appearing this year include essays on a rediscovered sculpture from Parthenay (*Bulletin monumental*), a monographic study of St-Pierre of Parthenay-le-Vieux (*Congrès archéologique de France*), and the dispersed sculptures of Notre-Dame-de-la-Couldre (*Journal of Medieval Archaeology*). Lectures touched on historiography (for our own colloquium series), Romanesque urbanism (Institute for Advanced Studies, Princeton), and the construction of family memory in urban monuments (Penn Humanities Forum). He also joined the Centre d'Etudes Supérieures de Civilisation médiévale (Poitiers) for their *session d'été*, lecturing on the urbanization of Romanesque Parthenay and on the church of Parthenay-le-Vieux. Upcoming engagements will have him presenting papers to the Art History Department of Johns Hopkins University and at conferences of the Association of Art Historians (Bristol), the Medieval Institute (Kalamazoo), and Villanova University.

MICHAEL W. MEISTER

Michael W. Meister completed his term as Chair of the South Asia Studies Department in June but continues to serve as Director of the South Asia

Center. He organized an international workshop last spring on *The Salt Range Culture Zone, Pakistan* at Penn and the University of Wisconsin, and took Penn graduate students to study temples in the hill state of Himachal Pradesh, India, this past summer



Rochelle Behrens discusses a drawing in the exhibit *Master Drawings from the Ashmolean Museum: 1800-1914*. (Photo S. Brady)

(as a joint project with the University of Vienna). He is working on a study of one of these temple complexes, the eighth-century "temple-mountain" at Masrur. While on sabbatical this year, Prof. Meister hopes to conclude the report of his archaeological investigations of early temples in the Salt Range in Pakistan.

HOLLY PITTMAN

After twenty-five years, Holly Pittman has realized her dream of returning to the field in Iran. In collaboration with an Iranian colleague, Pittman and her graduate students from AAMW participated in the second season of excavations at the Bronze Age mounds of Konar Sandal A and Konar Sandal B in the region of Jiroft, south of Kerman. Discovered as a result of extensive looting in 2001, these mounded sites hold the remains of a hitherto unexplored civilization that flourished during the Bronze Age, ca. 3000-2000 B.C. Working with a huge team of more than 18 archaeologists, five specialists, and almost 300 workmen, she has begun to reveal the nature of the urban settlement.

The excavations have received a great deal of

media attention, being the subject of articles in Iranian, French and American magazines. An Iranian film crew has produced an award-winning documentary, and a French team is preparing to film during the next season. Pittman and four graduate students from History of Art, AAMW, and Anthropology left for the third season on December 22, 2004. She is certain that the results of this year's campaign will be as remarkable as last year's.

CHRISTINE POGGI

This year Christine Poggi is working to complete her book, *Modernity as Trauma: The Cultural Politics of Italian Futurism*, supported by a Jane and Morgan Whitney Fellowship at the Metropolitan Museum of Art. Her essay, "The Return of the Repressed: Tradition as Myth in Futurist Fascism," was published in the anthology *Donatello Among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy*, edited by Claudia Lazzaro and Roger Crum (Cornell, 2004). She presented one of her chapters, "Picturing Madness in 1905: Giacomo Balla's

The Madwoman and the Cycle The Living" at Boston University in December. This chapter will also be published in *RES: Anthropology and Aesthetics* (spring 2005). A related essay that considers the representation of madness in Italian Futurism will appear as "Figure della Follia nell'arte futurista" in the proceedings of the conference held in Florence last year: *Sapere & narrare: Figure della follia* (Centro Fiorentino di Storia e Filosofia della Scienza, 2005). Her essay, "Mass, Pack, and Mob: Art in the Age of the Crowd," will be published next fall in a volume titled *Crowds*, edited by Jeffrey T. Schnapp and Matthew Tiews (Stanford, 2005).

This spring Professor Poggi is helping to organize a two-day symposium on Barry LeVa, in conjunction with the major exhibition of his work at the ICA. For the symposium she will moderate the panel, "The Trouble with Resistance," which will address how curators deal with the difficulties of presenting ephemeral, performative, or otherwise challenging art.

SUSAN SIDLAUSKAS

In fall 2003 Susan Sidlauskas took a class of graduate and undergraduate students to Oxford and

London. The class was organizing an exhibition of master drawings from the holdings of the Ashmolean Museum at Oxford. For days, under the generous stewardship of the Curator, John Whiteley, students (wearing white gloves) were able to hold and observe closely their chosen drawings by such artists as Degas, Ingres, Morisot, and Corot. Students wrote essays on their drawings, which were collected for an exhibition catalogue published by the Arthur Ross Gallery at Penn. The exhibition opening in April was attended by Arthur Ross himself and Kitty Carlyle Hart. While in London students were also able to visit a superb private collection, thanks to the invitation of Elizabeth Easton, Curator of European Paintings and Sculpture at the Brooklyn Museum of Art. In addition to the administrative duties as last year's graduate chair and chair of the Americanist search committee, Susan Sidlauskas, with Larry Silver, taught the new "gateway" course for the Department, *The Rise of Modern Visual Media*, which examined murals, prints, maps, photographs, film, and video, as well as more conventional painting, drawing, and sculpture. Outside Penn, Susan Sidlauskas was a respondent for a two-part panel at the CAA on "Artistic Self-Fashioning;" spoke at a symposium on portraiture at the University of Delaware, chaired by Margaret Werth; and also spoke in June 2004 at the Getty Museum on a new acquisition, Edgar Degas' *La Malade*. Her book on Cezanne's portraits of Hortense Fiquet Cezanne is nearing completion, and she has been commissioned to write a book for the Getty Museum Studies series on Cezanne's painting *Eternal Feminine*.

LARRY SILVER

Larry Silver has been busy with a host of "in progress" projects, many of them with Penn connections. For an anthology of essays on images of the Turk in European art, organized by James Harper (U. Oregon), he has written a piece, "East is East," on Germanic imagery of the early modern period from the Housebook Master and Dürer to the court of Rudolf II. For another anthology about *Idolatry in the Era of Art*, edited by Michael Cole and Rebecca Zorach, he prepared an essay, "Full of Grace: Mariolatry in Post Reformation Germany," which was also presented in the departmental colloquium in conjunction with the recent fall festivities honoring Malcolm Campbell.

In similar fashion, a host of *Festschrift* articles (most of them also in process) for various retiring colleagues has marked his own age in unsettling fashion: James Marrow (on *Death and the Maiden* in

German Art), Sandra Hindman (on Pieter Bruegel's *Triumph of Death*), Suzanne Urbach (on Jörg Breu's stained glass images of hunts and battles for Emperor Maximilian), and Carl van de Velde (on Lucas van Leyden's multi-sheet cavalcade prints). The last grows out of an ongoing prints exhibition project, scheduled for a stop at the PMA but organized by Wellesley College's Davis Center, entitled *Size Matters: Multi-Sheet Prints in Sixteenth-Century Europe*. Another prints exhibition, to be combined with a Halpern-Rogath seminar in spring 2005, is being organized with Michael Cole and Madeleine Viljoen (of the La Salle University Art Gallery). Scheduled to open at Penn in spring 2006, this exhibition will investigate the validity and limits of the concept of "amateur" contributions by "painter-etchers" during the period from sixteenth through eighteenth centuries.

One large project is actually nearing completion. A book on the rise of pictorial genres in the sixteenth-century Antwerp art market is in production with the University of Pennsylvania Press, being copy-edited as of this writing, and is scheduled to appear in fall 2005. Another book, a monograph on Bosch, is in progress, commissioned by a French publisher.

After a dull past summer of nothing but processing words, Silver looks forward to a short-term teaching assignment next July and August at the University of Melbourne. Before that time he will serve as Acting Chair of the Department during the well-earned sabbatical of David Brownlee.

CECIL L. STRIKER

Cecil L. Striker continues to enjoy his retired status, as it is ideal for uninterrupted research. His main activity over the past year remained completion of the second and concluding volume of the Kalenderhane Archaeological Project final report. He is helped by a number of research assistants, including Christopher Pastore (Gr 04), Matthew Johnson (Anthropology), Susanna McFadden (History of Art), Kimberly Brown (Gr 04), and Erin Gleason (SAS 00).

While in Europe for several months this past summer, he took part in the *Workshop on Christian Archaeology and Byzantine Art* in Mainz. He was also in Istanbul for a month visiting various research projects and exploring the possibility of a new undertaking.

Graduate Travel and Research

JESSICA BOEHMAN

With the help of a Latner Fellowship, Jessica Boehman spent part of the summer in Rome cataloguing the sculpture in Baroque churches and local museums in preparation for her dissertation prospectus on Ercole Ferrata's sculptural workshop. By studying the visual surroundings of altarpieces, descending into crypts, and climbing onto roofs to peer through skylights, Jessica gained an unusual perspective on Roman Baroque sculpture. In April, Jessica had the honor of becoming this year's

recipient of the Northeastern Association of Graduate Schools' Master's Scholar Award for the best Master's thesis in the Arts and Humanities.

BETH CITRON

Following Professor Michael Meister's spring 2004 seminar on art and architecture from Kashmir and Northwest India, Beth Citron (2nd year) traveled to India in June with Professor

Meister, Professor Deborah Klimburg-Salter of the University of Vienna, and fellow graduate students Mandavi Mehta (see below) and Pushkar Sohoni. The group toured Himachal Pradesh, visiting Buddhist monasteries and Hindu temples there. Following this research tour, Beth traveled to central India to see examples of Buddhist art and architecture, supported by a Farquhar summer grant. Beth will develop a dissertation topic on modern South

Asian art.

JENNIFER T. CRISS

A nine-month Chateaubriand Fellowship from the French government has brought Jennifer T. Criss (5th year) back to Paris for a second opportunity to conduct research for her dissertation, "Gender and Japonisme: Art of the Women Impressionists, 1865-1895." The National Museum of Women in the Arts in Washington, D.C. is also receiving Jennifer's assistance, as she will both help curate the upcoming exhibition, *Berthe Morisot: An Impressionist and Her Circle* and speak on the topic during a brief visit home. Her lecture on January 13 will help launch the exhibition, which will run from January 14 through May 8, 2005.

CHRISTIANE GRUBER

Christiane Gruber (6th year) has spent the past two years working in American, European, Egyptian, Iranian and Turkish museums and libraries, gathering information for her dissertation, "The Prophet Muhammed's Ascension (Mi'raj) in Islamic Art and Literature, 14th to 17th Centuries." Currently supported by a fellowship at the American Research Institute in Turkey, she is based in Istanbul where she is writing both her dissertation and the catalogue of Arabic-script calligraphies in the Library of Congress' collections. She is aiming to receive an August 2005 degree. This year, Christiane published two articles related to her dissertation topic, one in the *Bulletin of the American Research Center in Egypt* and another in *Lugman*.

MEREDITH MALONE

After spending last spring in Paris, Meredith Malone returned to Philadelphia to continue research and begin writing her dissertation, "Nouveau Realisme: Performative Exhibition Strategies and the Everyday in Post World War II France." Over the summer she traveled to the Getty Research Center to examine the Allan Kaprow papers and then to San Diego to visit the Niki de Saint-Phalle Archives. This travel was funded by a Getty Research Grant. She co-organized the successful international graduate student symposium *Re-Covering Post-War Europe, Art and Architecture 1945-1970*, which was held at the ICA in October. In November Meredith presented her dissertation colloquium to the department and is currently writing in Philadelphia.

Jennifer T. Criss in the Place des Vosges, Paris. (Photo L. Milkova)



SUSANNA MCFADDEN

With the aid of an SAS dissertation grant, Susanna McFadden (5th year) is spending most of the year away from Philadelphia, participating in several projects related to her dissertation on late antique wall paintings. June was spent with a Princeton team excavating at Balis, an Umayyad Qasr, in northern Syria. Many wonderful 8th-century paintings have been uncovered there. November was spent in Egypt, where she acted as project manager for an Italian conservation team restoring a series of Coptic wall paintings in the monastery of Deir al-Ahmar (the Red Monastery), probably also dating to the 7th or 8th century. In February 2005 Susanna will return to Egypt for yet another excavation, joining a Columbia University team at a late antique site called Amheida. The paintings being unearthed there are earlier than the material mentioned above, dating to the late 3rd or early 4th century. Finally, Susanna hopes to round out this year of travel and research with a few months in Rome, examining an early 4th-century architectural complex containing Constantinian wall paintings. These sites together, along with a few others, form a corpus of evidence that is the core of Susanna's dissertation. A thorough comparison of these monuments and better-known late antique sites will reveal much about the visual culture of the late antique Mediterranean.

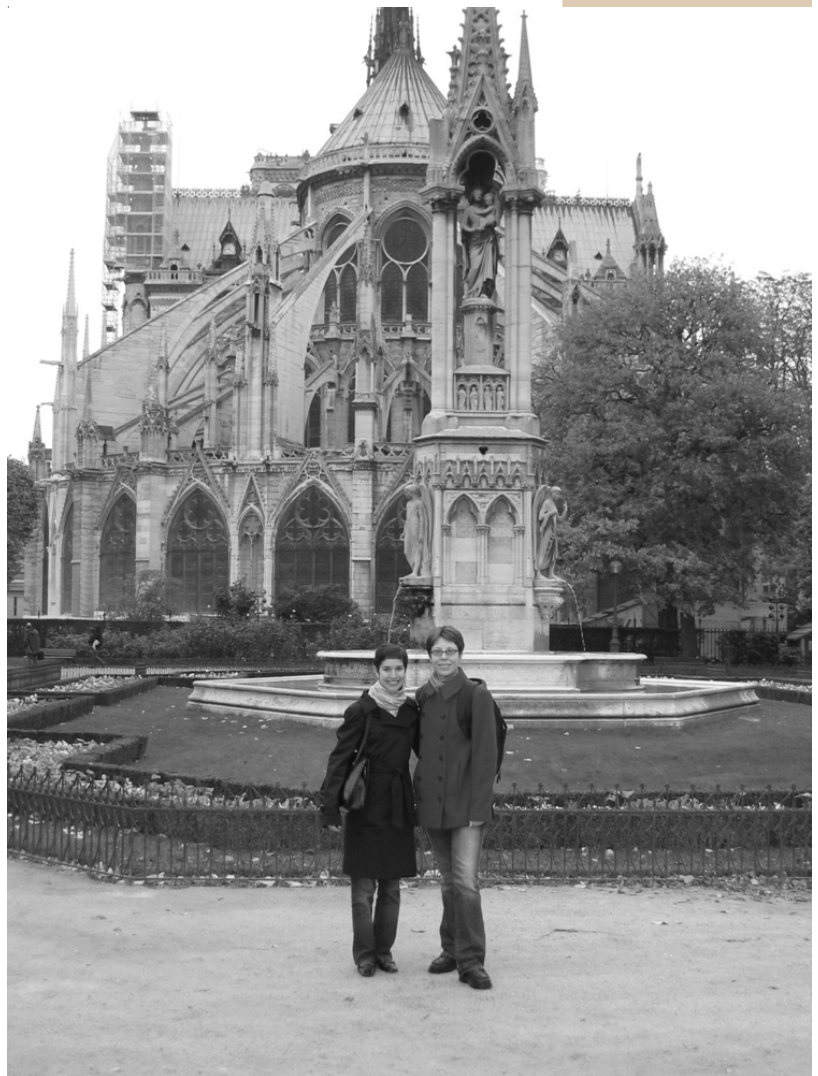
MANDAVI MEHTA

Like Beth Citron, a Farquhar summer travel fellowship allowed Mandavi Mehta (2nd year) to visit the Himalayan state of Himachal Pradesh, India, over the summer. As part of a joint field program with University of Vienna, she made her way with Citron; another graduate student, Pushkar Sohoni; and Professor Michael Meister to Hindu temples and Buddhist monastic sites dating from the 9th to the 14th centuries. Following this, she spent four weeks visiting Iranian and Turkish Islamic sites in support of her work on Islamic art and architecture in South and Central Asia.

LESLEE KATRINA MICHELSEN

With the help of a Willams Fellowship, Leslee Katrina Michelsen spent a month conducting dissertation proposal research in London, Istanbul and Tashkent before joining the Russian-French team with whom she excavated at Samarkand. She was also able to work on fresco conservation, and has decided to concentrate her dissertation on figural imagery in pre-Mongol Central Asia and Iran,

particularly on ceramics, metalwork and wall paintings. Currently, she is one of three History of Art graduate students giving Spotlight Lectures at the Philadelphia Museum of Art.



Jennifer T. Criss and Liliana Milkova showing off the often-neglected rear view of Notre Dame in Paris. (Photo L. Milkova)

LILIANA MILKOVA

Liliana Milkova (5th year), recipient of a Penfield Travel Grant for the 2004-2005 academic year, has traveled to Moscow and St. Petersburg, where she is conducting dissertation research on underground artistic practices in the Soviet Union during the 1970s and 1980s. In St. Petersburg, she attended a conference at the Hermitage organized in conjunction with the opening of Ilya Kabakov's first large art exhibition in Russia after he left the country in 1988. She traveled to Budapest's Open Society Archives whose collections chronicle the

cultural and political history of Eastern Europe, and specifically the Soviet Union's dissident intellectual and artistic practices. In Paris, she conducted research at the Kandinsky Library in the Centre Pompidou and met with the Paris-based Russian artist Erik Bulatov, who in 1988 became the first Russian artist given an individual exhibition by the Centre Pompidou and whose 1970s works form a significant part of Liliana's dissertation.

MICHELLE REIN

Michelle Rein presented material from the first chapter of her dissertation, "Mark My Words: Pejorative, Proselytizing, and Political Graffiti in

pertaining to saint-related practice in Haitian, Bostonian, Welsh, and Icelandic societies. Quite a diverse group! Michelle's paper will be included (after her thesis is completed) in the publication of the conference proceedings. Michelle intends to receive her Ph.D. at the end of this academic year thanks to assistance from the Department of the History of Art and the University.

JOHN-HENRY RICE

John Henry Rice (5th year) is spending the year in India on a Fulbright-Hays DDRA, where he is conducting research for his dissertation, "Kanara Temples: Architectural Transaction on the Periphery of Empire." He is documenting and analyzing religious monuments built on the southwestern coast during the 14th-17th centuries, coincident with the period of the Vijayanagara Empire. John Henry will take a break from India during the spring while he does archival research in London.

NATASHA RUIZ-GÓMEZ

Natasha Ruiz-Gómez spent the 2003-2004 academic year in Paris, France on a Penfield Fellowship in Diplomacy, International Affairs, and Belles Lettres from the School of Arts and Sciences. Working primarily at the Bibliothèque Nationale de France-François Mitterand and in the archives of the Musée Rodin and the Musée National d'Art Moderne-Centre Georges Pompidou, Natasha researched her dissertation on Rodin's

sculpture and its relationship to scientific theories of the time. This year she is a Critical Writing Teaching Fellow at Penn's Center for Programs in Contemporary Writing and is teaching a freshman writing seminar on sculpture and modernism.

Arabic graffiti inside a marabout, or saint's shrine, warning against the dangers of saint veneration. Erfoud, Morocco. (Photo M. Rein)



Moroccan Sacred Spaces," at this year's CAA conference in Seattle. Michelle was able to attend the meeting with the aid of a grant from the College Art Association and the generous support of the Historians of Islamic Art. In addition to the conference in Seattle, Michelle participated in the College of Charleston's Carolina Lowcountry and Atlantic World Series conference. This year's theme, *Saints and Pilgrimage around the Atlantic*, offered all the participants the novel experience of taking part in a regional-studies group that considered problems

Undergraduate Thune Fellows

NOEL FAHDEN

Noel Fahden spent two weeks exploring Dutch art in its urban context. She began her trip in Amsterdam at the Rijksmuseum. While this incomparable collection allowed her to appreciate the subtle details of Rembrandt's greatest works, she enjoyed also seeing the breadth of Dutch decorative arts, especially Delft tiles. Noel went on to visit other museums, and among her favorite were the Frans Hals Museum in Haarlem and the Mauritshuis in The Hague. In addition to visiting museums and historical points of interest, Noel's experience was supplemented by viewing the Dutch urban landscape firsthand. By visiting the preserved parts of the cities she was able to observe their spatial and architectural elements. Walking around the cities gave Noel a vivid sense of their scale and layout. From that she was able to conceptualize the historical backdrop and context of the artists and works of art that she is studying.

DANA KATZ

With the support of a Thune Summer Travel Fellowship and several other grants from the College, Dana Katz traveled this past summer to Sicily and southern Italy. With Palermo as the starting point of her trip, she visited the Cappella Palatina in the



Cathedral of Monreale, Sicily. (Photo D. Katz)

JESSICA FAIN

Jessica Fain traveled to Havana this past summer for two and a half weeks to begin researching her senior honors thesis on Cuban art at the time of the Soviet Union's fall. Having studied in Havana during her junior year, Jessica felt compelled to return to the island to revisit its vibrant art scene. Her research included gallery and museum visits and interviews with prominent Cuban curators and artists. She discovered that many artists were showing their work in international exhibitions and had become affiliated with universities overseas. The Cuban government's support for the arts afforded artists international travel opportunities and an elevated status in Cuban society. Despite this, what impressed Jessica most was the accessibility of the artists. Upon calling prominent contemporary artists on the phone, they would invite her to their houses to talk for hours. Such a thing would be impossible in New York.

Palazzo dei Normanni as well as a host of Norman churches and palaces in Palermo and its immediate surroundings, including the Cathedral of Monreale and Cefalù. She then proceeded to visit many other Norman sites in Sicily ranging from a twelfth-century fortress at Erice to churches in Messina. This research will allow Dana to complete her senior thesis focusing on the iconography of the Capella Palatina mosaics in light of Roger II's attempts to legitimize his rule following his coronation in 1130. Dana's visit to Sicily enabled her to see firsthand the unique blend of artistic traditions manifested in the mosaics produced under the Norman rulers and their multicultural court.

2004 Colloquia and Lectures

JANUARY 16 Professor Renata Holod, History of Art: "Reconstructing the Historical Landscape: Medieval and Early Modern Jerba"

23-24 *Graduate Student Dissertation Colloquia*

Mark Levitch: "Art from the Front: The Aestheticization of War Material in Great War France"

Emily Hage: "Dada Art Journals, 1916-1926: International Venues of Exchange"

Laura M. Hogan: "Problems in Provençal Painting and Illumination, 1440-1525"

Janice Mercurio: "Imitation and Creation: A Dialogue between Music and the Visual Arts in Eighteenth-Century France"

Alison Bechtal: "Art, Decoration, and the Politics of Taste in America, 1860-1910"

30 Peter Barberie, Horace W. Goldsmith Curatorial Fellow in Photography, Philadelphia Museum of Art: "Some of Photography's Particular Aspects: The Case of Charles Marville"

FEBRUARY 6 Professor Charlotte Schoell-Glass, Hamburg University: "Art, Art History, and Art Historians in Fiction"

13 Dr. Joseph Rishel, Philadelphia Museum of Art: "The State of Play: An Exhibition of Latin American Colonial Art"

27 Dr. Andreas Andreapoulous, Mellon Postdoctoral Fellow, Penn Humanities Center: "Metamorphosis of an Icon: The Transfiguration in Byzantine Iconography"

MARCH 19 Professor Terry Adkins, Graduate School of Design, Penn: "Towering Steep"

APRIL 2 Professor Cynthia Hahn, Florida State University, Tallahassee and Institute for Advanced Studies, Princeton: "Sacred Treasure: Early Medieval Reliquaries"

9 Dr. Jon Whiteley, Ashmolean Museum, Oxford: "A Golden Age of Draftsmanship, 1880-1900"

16 Professor Alfred Acres, Princeton University: "Things Unseen in the Age of Van Eyck"

23 Professor Thérèse Dolan, Temple University and Tyler School of Art: "Strums the Word in Manet's *Spanish Guitarist*"

SEPTEMBER 17 Professor Julie N. Davis, History of Art: "The Trouble with Hideyoshi: Ukiyo-e and the Ehon Taikôki Incident of 1804"

24 Professor David Brownlee, Chair, History of Art: "Abstract Abstraction?: I.M. Pei's East Building and Modernism at the End of the Twentieth Century"

OCTOBER 1 Professor Larry Silver, History of Art: "Full of Grace: Mariolatry in Post-Reformation Germany"

8 *Graduate Student Dissertation Colloquia*

Ashley West: "Hans Burgkmair the Elder: Portraying the Past"

Freyda Spira: "Originality as Repetition/Repetition as Originality: Daniel Hopfer and the Reinvention of the Medium of Etching"

15 Professor Ann Kuttner, History of Art: "Why did the Trojan Braid his Hair? Or, Always Becoming Roman, on the Ara Pacis Augustae"

29 Professor Detlef Mertins, Chair, Dept. of Architecture: "Correspondences: Mies van der Rohe and Modern Art"

NOVEMBER 12 *Graduate Student Dissertation Colloquia*

Beck Feibelman: "Real Life after 'The Death of the Author': Celebrity and Identity in the Media"

Meredith Malone: "Nouveau Réalisme: Exhibition Strategies and the Everyday in Post-World War II France"

19 Professor Holly Pittman, History of Art and University Museum: "New Light on Bronze Age Iran. Report from the Field, Excavations in the Halil Rud Basin"

DECEMBER 3 Professor Melissa McCormick, History of Art Department, Columbia University: "The Female Monochrome Imaginary in Medieval Japan"

10 Professor Christine Poggi, History of Art: "Mass, Pack, and Mob: Crowds in Contemporary Art"

Graduate Degrees Awarded

May 2004 History of Art

Darwish, Orit Hanna, M.A.	"Eunuchs in King Sennacherib's Palatial Bas-Reliefs: Assyrian Innovation or Tradition?"
Gold, Susanna Williams, Ph.D.	"Imaging Memory: Re-Presentations of the Civil War at the 1876 Centennial Exhibition"
Hallam, Jennifer Lynne, Ph.D.	"Re-Presenting Women in Early Stuart England: Gender Ideology, Personal Politics and the Portrait Arts"
Milkova, Liliana Vladimirova, M.A.	"The Thracian Tombs at Sveshtari and Kazanluk: Representations of the Sacred Marriage Ceremony"
Taube, Isabel Louise, Ph.D.	"Rooms of Memory: The Artful Interior in American Painting, 1880 to 1920"

August 2004 Art and Archaeology of the Mediterranean World

Brown, Kimberly, Ph.D.	"Fluxgate Gradiometry and the Investigation of Archaic Period Rural Settlement in Central Italy (600-450 B.C.)"
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August 2004 History of Art

Sears, Tamara, Ph.D.	"Housing Asceticism: Tracing the Development of Mettemayura Saiva Monastic Architecture in Early Medieval Central India"
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December 2004 History of Art

O'Rourke, Kathryn, M.A.	"Following the Donkey through South America: Toward a New Architecture"
Feliciano, Maria J., Ph.D.	"Mudejarismo in Its Colonial Context: Iberian Cultural Display, Viceregal Luxury Consumption, and the Negotiation of Identities in Sixteenth-Century New Spain"
Grossman, Heather E., Ph.D.	"Building Identity: Architecture As Evidence of Cultural Interaction between Latins and Byzantines in Medieval Greece"

Undergraduate Degrees Awarded

Behrens, Rochelle A.
Bullock, Ethan H. T.
Correll, Stephen D.
Dubin, Emily A.
Freeland, Carolyn J.
Gallun, Lucy B.
Gamer, Meredith J.
Gerfen, Kathryn W.
Green, Nicole A.
Marzec, Lucas N.

Oster, Nancy M.
Pratto, Lauren A.
Riley, Martha Q.
Sandberg, Dana J.
Spector, Erica J.
Stein, Erica B.
Stewart, Pamela A. V.
Swartley, Suzanne R.
Zilinski, Sarah M.

Honors and Awards

American Research Institute in Turkey

Christiane Gruber

Chateaubriand Fellowship

Jannifer T. Criss

College Art Association

Michelle Rein

Critical Writing Teaching Fellowship

Natasha Ruiz-Gómez

Fulbright-Hays DDRA

John-Henry Rice

Farquhar Travel Grants

Beth Citron

Mandavi Mehta

Getty Research Grant

Meredith Malone

Historians of Islamic Art

Michelle Rein

Latner Travel Grant

Jessica Boehman

Liebman Fellowship

Meredith Malone

Penfield Travel Grants

Liliana Milkova

Natasha Ruiz-Gómez

SAS Dissertation Fellowship

Susanna McFadden

Thune Fellowships

Alexis Noel Fahden

Jessica Fain

Jordana Grodnitzky

Dana Katz

Amanda Weingarten

Willams Fellowship

Leslee Katrina Michelsen

Alumni News

A Getty Postdoctoral Fellowship supports **Christopher Pastore's** project, entitled "Expanding Antiquity: Learned Farming and Villeggiatura in Sixteenth-Century Italy." His goal is to expand the his dissertation into a study of the relationship between villeggiatura, Counter-Reformation diocesan administration and governmental intervention in Cinquecento Italian agricultural development.

Kevin Salatino reports that he now serves as Curator and Head of the Departments of Prints and Drawings at the Los Angeles County Museum of Art, a position he has held since 2000.

Please join us when

Leo Steinberg
Benjamin Franklin Professor
and University Professor Emeritus

lectures on

Picasso

April 26, 2005

See www.arthistory.upenn.edu for details
as the event nears

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Penn Degrees (and Their Dates)

Other Degrees (and Their Dates)

Current Position and Employer

Recent Activities (for the 2005 Newsletter)

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