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HISTORY OF ART HOMEPAGE  
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## TO THE ALUMNI OF THE HISTORY OF ART:

**D**ear Friends of the History of Art Department: I hope your autumn was as lovely as ours in Philadelphia. With characteristic enthusiasm, we launched the fall semester, offering courses that included our usual repertory of studies in the art and architecture of ancient Near East to that of today, three freshman seminars, and additional offerings in Minoan and Mycenaean Art, German art, the iconography of the Latin Middle Ages, and a course in CGS in twentieth-century design. Christine Poggi returned to the classroom after a year's fellowship leave in which she worked on her book on Italian Futurism, and Renata Holod began a year's leave to carry out the documentation and interpretive work on her field work at Jerba. We breathed a sigh of relief when we succeeded in retaining Holly Pittman after a "raid" from Columbia. Our faculty continues to provide major leadership to the Penn community: Continuing his service as Director of College Houses and Academic Services is David Brownlee, who has done wonders with this program. Our newest faculty member, Stephen Campbell, a specialist in the Italian Renaissance, is spending this year at I Tatti on a fellowship. Here at home, we welcomed to our staff Tammy Betterson, Administrative Assistant, who came to us from Political Science. Our students have done quite well, graduate students giving papers at major professional meetings, and undergraduates as well as graduates benefiting from the resources of the travel funds to which you have so thoughtfully contributed. As we look to the spring, two outstanding events are on our calendar: The first is the annual Arlene and Leon Fuhrman lecture, endowed by Glenn Fuhrman in honor of his parents, which this year will be given on March 3, Friday, by the outstanding film scholar Angela dalle Vacche, from Emory University. Her topic is "The Imaginary, the Surreal, the Metaphysical, and the Trompe l'Oeil." A reception will follow the lecture, and you are cordially invited. The second event will be our Friends Weekend, scheduled for March 31 and April 1. Highlights of this weekend include visits with faculty and students, a tour of the exhibition on 18th-century Rome at the Philadelphia Museum of Art, and, in preparation for it, a lecture by the eminent scholar Claire Farago from University of Colorado, on "The Pleasure of Images." Look for a schedule and more specific details in the mail soon. We hope to see you for this weekend!

The falling leaves call our attention to life's beauty and its transience. The succession of the seasons is especially on my mind because Paul Watson is retiring as of June 30, 2000. He will still be among us, fortunately, helping in the advising of students and working on a research project in the library. I myself will be finishing my term as

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## ART HISTORY UNDERGRADUATE ADVISORY BOARD:

After a couple of false starts, the Art History Undergraduate Advisory Board established itself this year as a permanent fixture in the Art History Department. Composed of a small group of dedicated undergraduates, the mission of the UAB is to improve the quality of the undergraduate experience for students of art history. The group plans events that are open to all majors and minors and are then posted on the art history undergraduate list-serve. Events include student-faculty teas, field trips, and career-related activities. Jessica Voris (UAB Chair Fall '98) made the first step towards establishing the UAB in September, and since then the group has had regular meetings once a week at various locales, like Xando or the Bookstore Café. Meetings are a casual way for undergrads to discuss class-related issues, plan trips to visit museums or consultations with professors, and just to exchange ideas about art and research. This past year the UAB has traveled to Wilmington for the 'Nicholas and Alexandra' show, to Baltimore for 'Degas and the Little Dancer', and Merion to see the Barnes Collection. Jeanne Nugent, a graduate student, and Dr. Lothar Haselberger also held tours of exhibits in the Arthur Ross Gallery. Viewing various exhibits provides a great way for art history students to explore not only collections, but also to examine how they are created and presented.

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## *Student/Faculty Tea* ART HISTORY DEPT.



**Tuesday  
February 16  
4:00-6:00  
Jaffe Building Lobby**

## *Faculty News*

**Ann Kuttner** is currently the acting chair of the Graduate Group in Ancient History and Professor for ARTH 101. Last spring she had the pleasure of visiting with two other esteemed graduate programs in ancient Mediterranean studies, to speak on the temple of Apollo Sosianus for Brian Rose's Roman studies graduate students at the University of Cincinnati, and to give the closing address on "Ritual and Artifact" for a three-day interdisciplinary conference organized by the graduate students at UT-Austin, DO UT DES: Ritual and Economy in the Ancient World. Austin's hospitable front porches were a re-experienced delight, Cincinnati's modern architecture a new one. And she looks forward to several visits to Ithaca this spring, while teaching a collaborative seminar on Roman landscape architecture with her former Penn colleague Kathryn Gleason, of Cornell's program in Landscape Architecture.

As editor and author, Professor Kuttner will remember 1999 as a year for the physical epiphany of collaborative book projects - those most worthy but often most arduous of scholarly enterprises. She and her co-editor Alina Payne, and their associate Rebekah Smick, are now much cheered after the summer's usual closing proof, index, and plate tribulations by seeing Cambridge University Press list on Amazon their 22-author volume in Renaissance and classical studies, *Antiquity and Its Interpreters*. Ann and Alina cheer in turn for another editor pair, Christine Kondoleon and Bettina Bergmann, whose *The Art of Ancient Spectacle, Studies in the History of Art vol. 56* (National Gallery of Art, Center for Advanced Study in the History of Art, Symposium Papers 34) is this fall now in its editors' and authors' hands, including her own ("Hellenistic Images of Spectacle, from Alexander to Augustus"). "Looking outside inside: ancient Roman garden rooms", is now out in our colleague John Dixon Hunt's special issue of *Studies in the history of gardens & designed landscapes* 19 (1999); and this year will see also to print one of her summer's projects, "Culture and History at Pompey's Museum" [for April 1999: for H. Foley ed., *Classics and Material Culture: The APA Honors the AIA's 100th Birthday Presidential Panel for the Transactions of the American Philological Association vol. 129* (1999)]. Seeing results is encouraging! She is currently preparing her part in other collaborative ventures: the first essay draft for (on water-sculptures at Sperlonga and Tivoli, the villas of Augustus and Hadrian) for a 2001 symposium at Dumbarton Oaks' Center for Landscape Studies on Motion in Landscape, and her CAA paper on Roman ornamental sculpture for Beth Holman's panel at the upcoming College Art Association meetings in New York.

**Professor Michael Meister** organized an exhibition, "Jains as Temple Worshipers: Architecture and Planning, drawings from Jain temples at Osian, Rajasthan," for the Architectural Archives, University of Pennsylvania, June 26-September 1, 1999. His volume,



*Goddess Temple and Sun Temple in Osian, Rajasthan, India*

"Ethnography and Personhood: Notes From the Field," based on Getty-sponsored research has recently been sent to press. He lectured this fall at the Peabody-Essex Museum in Salem,

MA on "India's Temples and Architectural Practice." He stayed with Howard and Sharon Rich.

**Christine Poggi** spent 1998-99 on sabbatical, supported by a fellowship from the American Association of University Women. She spent most of her time working on a book about the early 20th century avant-garde in Italy, *Modernity as Trauma: The Cultural Politics of Italian Futurism*. A related project was co-editing, with Lawrence Rainey and Laura Wittman, a volume of images and newly translated manifestos and literary works by the Futurists. This volume, *Futurism: A Reader and Visual Repertory*, will be published by Yale University Press in 2000. Professor Poggi also contributed an essay, "The Paradox of the Futurist Woman," to the catalogue of an exhibition on the work of Benedetta Cappa Marinetti, and moderated the symposium held in September, both for the Moore College of Art and Design. In November, she gave a lecture on Benedetta's work for the opening of this show at the Walker Art Center in Minneapolis.

A number of projects have developed out of the past year's research. A paper on Futurist representations of the "crowd" in the light of contemporary concern about the rise of the masses as a political force was presented in January at the Princeton Art History Colloquium (Folla/Follia: Futurism and the Crowd). A paper delivered at the College Art Association Annual Meeting in New York explored the strange conjunction of Futurist machine aesthetics with the revival of interest in tradition and "spirituality" during the Fascist regime (The Return of the Repressed: Tradition as Myth in Futurist Fascism). Next September Professor Poggi will present a paper on the representation of light in the work of Giacomo Balla at the 30th International Congress of the History of Art in London. Another project includes

*Continued from page 2*

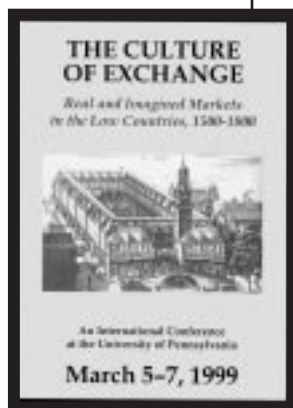
To assuage the fear of the majority of seniors, the UAB has begun to address the dreaded question all majors eventually face: What careers are available in the field of art history? To answer this quandary, last spring the UAB visited Sotheby's in New York City to speak with a representative there about employment opportunities in auction houses. Furthermore, a Career Panel was held in October of 1999, with panelists representing the many directions in which an art history degree can lead students. The idea behind the panel was to illustrate the variety of opportunities available, especially those that are not well known.

Besides addressing the needs and desires of the students, the UAB has also proved useful in providing a link between students and the faculty, so that both groups are aware of the concerns of the other. To this extent, a faculty tea is planned every semester, giving students a chance to mingle with the great minds of Penn's faculty. The UAB also provides a forum for students to discuss with the department their concerns with the major. Recently, the UAB encouraged undergraduates to participate in the recent search for a new professor by urging students to attend the guest lectures and providing a questionnaire for undergraduates to fill out to give their feedback on the particular candidates.

Basically, the idea of the Undergraduate Advisory Board is to let students have a hand in their education, and encourage them to take their pursuit of art beyond the classroom. Anastasia Schulze, this year's UAB chair, expressed her enjoyment in working with the dedicated and talented members of the UAB. In addition, the UAB has received a tremendous amount of support from the faculty and staff of the department, for which they are very thankful.

## INTERNATIONAL CONFERENCE ON "THE CULTURE OF EXCHANGE"

Sponsored in part by History of Art as well as the Penn/Leuven exchange program, as well as a host of donor groups and a grant from the Provost's office, Penn presented from March 5-7, 1999 an international conference on "The Culture of Exchange: Real and Imagined Markets in the Low Countries, 1500-1800." Among the various fields that contributed to this impressive array of topical papers, art historians contributed considerably. Reindert Falkenburg from The Hague spoke on "inertia and innovation" in the early art market. Larry Silver used the marketing of horror films in this century to comment on a century of Bosch imitations and sequels. Kees Zandvliet of Amsterdam discussed 17th-century commercial mapmakers in relation to Dutch trading companies. Carl van de Velde of Brussels focused on some late 16th-century art patrons in Antwerp, while Michael Montias of Yale spoke about art auctions in Amsterdam for religious groups in the early 17th century. Pamela Smith of Pomona addressed the interests of a physician collector in mid 17th-century Leyden, and Jan de Vries of Berkeley spoke more generally about the culture of luxury consumption during the Dutch Golden Age. Elizabeth Honig of Berkeley analyzed pictures of women and maid-servants in the open market as metaphors for "the market" in general, while Hans van Miegroet used documents to investigate the documents left by actual art dealers in their manipulations of the Parisian market. The keynote address by Lisa Jardine of the University of London focused on images of horses in relation to the complexities of horse breeding and trading in the early modern period. Numerous other historians of science, of the book, of music, of literature, and of economics contributed to a rich "culture of exchange" within the conference, forging new networks of intellectual connection for Penn and for art historians—a most successful gathering.



translating and publishing a previously unknown major text by Gino Severini, under the auspices of the Getty Museum.

In the area of contemporary art, Professor Poggi's essay, "Following Acconci/Targetting Vision," appeared in a volume edited by Amelia Jones and Andrew Stephenson, titled *Performing the Body/Performing the Text* (Routledge, 1999).

**Susan Sidlauskas** gave a variety of talks last year: at the College Art Association meeting in Los Angeles (about Madame Cézanne); at Bryn Mawr and Columbia (about Sargent's Daughters of Edward Darley Boit); at the Philadelphia Museum of Art (about Delacroix); and at Penn, at the French Cultural Studies Seminar (about Vuillard). Her book, "Body, Place, and Self in Nineteenth-Century Painting" is to be published by Cambridge University Press in 2000, with color photographs made possible by a grant from the Millard Meiss Foundation. This coming summer, she hopes to start work on a new book called "The End of Beauty" (on images by Sargent, Cézanne, Manet, Cassatt and others).

**Cecil L. Striker** visited Istanbul twice in the spring. In March he spent a week as consultant for the newly founded Sabancı University, advising them on history of art curriculum design and faculty recruitment. He was also appointed to the adjunct senior faculty of the university. Coincidentally, this also allowed him to join Renata Holod's Orientalism seminar in visits to several Byzantine monuments in the city.

In April he participated in an international workshop on *Byzantine Constantinople: Monuments, Topography, and Everyday Life*, delivering a paper on "The Findings at Kalenderhane and Problems of Method in Byzantine Architectural History." The proceedings of the workshop will be published next year.

In July and August he spent a fortnight in Thessaloniki making initial preparations for publication of his research on the architectural dendrochronology of the Heptapyrgion Castle. The taking of wood samples, which he began in 1991, is now complete; and the dating results obtained from these must now be coordinated with the other parts of the publication, likewise in the initial stages of preparation.

Throughout this period preparation also continued on the second, archaeological volume of the Kalenderhane Project, assisted by Laura M. Hogan, a graduate student in the History of Art.

## Traveling Students

Last year under the aegis of a Penfield Fellowship, **Elisha Dumser** twice traveled to Rome (in the autumn and in the late spring) to continue work on her dissertation "Building Power: the Architectural Patronage of Maxentius (AD 306-312)." There she

was able to study first-hand the extant Maxentian buildings and enjoy the wonderful research opportunities offered by the libraries at the American Academy in Rome and the German Institute. Over the summer, she participated in the American Numismatic Society's Graduate Seminar in New York, where she studied Roman numismatic depictions of architecture and Maxentian coinage.

In May of 1999, **Ömür Harmansah** was elected as a fellow by the Louis J. Kolb Society at the University of Pennsylvania Museum, and awarded with the Kolb Foundation Fellowship, which will support up to four years of his doctoral studies.



(Left) Ömür with village boys in front of the Urartian king Menua's rock-cut inscription on top of the fortress at Palu, eastern Turkey.

(Right) Urartian fortress site of Çavustepe near Lake Van in Eastern Turkey.

Ömür spent his entire summer in Turkey and Greece, and took part in two separate archaeological expeditions. He also traveled mostly in eastern Turkey, where he visited many archaeological sites of interest for his dissertation research. Much of this fieldwork experience was made possible under the generous auspices of the Graduate Group in the History of Art.

In June, he participated in the Ohio State Excavations at Isthmia, Greece and continued his work with Professor Fikret Yegül (University of California at Santa Barbara) and Professor Timothy E. Gregory (Ohio State University) on

## A TREE GROWS NEAR FURNESS

The photograph shows you a familiar Pennscape, graced by a new addition. You see stretches of brick pavement, a swath of grass, a bench and the dark red bulk of the western side of the Furness building. Off to the right, in your mind's eye, you may take the steps up to the porch prefacing the library. What is new here is the sapling near the bench, moored to the lawn by stakes and cords.

The tree appeared in the spring of 1999. It was planted in memory of Emily Roberts, a major in this Department who died in June of 1998. The planting of Emily's tree was also the occasion of a memorial service held on the ninth of April. The



University Chaplain presided over a large gathering, attended by many of Emily's friends, her sorority sisters, her mother, Mrs. Robin Roberts, and two of our faculty mem-

bers. Rain that afternoon obliged us to meet in the lobby of the Fisher Fine Arts Library. That change of venue was altogether fitting and proper, for the library became one of Emily's favorite places in her brief time with us. It is appropriate, too, that her tree greets us along the way.

Constance Mood, who took the photograph, suggests that the tree is a species of Chinese elm, perhaps a *Zelkova serrata*. It will be lovely to see how Emily's tree grows as the years pass by.

- JANUARY 15**     **CARRIE LAPORTE**  
GRADUATE STUDENT,  
HISTORY OF ART  
*Displaying Empire: The  
Architecture and Development of  
Museums in South Asia, 1814-  
1905*
- JANUARY 29**     **PAMELA SCHEINGORN**  
*Refashioning Foy: The Later  
Medieval Reshapings of a Saint  
and her Miracle Book*
- FEBRUARY 5**     **PROFESSOR JOHN DIXON  
HUNT**  
*The Role of Garden History*
- February 19**     **KRISTIN FEDDERS**  
GRADUATE STUDENT,  
HISTORY OF ART  
*Pop Art at the 1964/65 New  
York World's Fair*
- MARCH 19**     **BETSY KENNEDY**  
GRADUATE STUDENT,  
HISTORY OF ART  
*An Agent of Authenticity: Artists'  
Studios as an Exhibition Strategy  
in Museums of Western Art*

the architectural documentation of the Roman Bath in the Sanctuary of Poseidon. He has been involved with this project since 1994 and a variety of his drawings will be published in the upcoming *Isthmia* volume on *the Roman Bath*. On the way back to Turkey through the Aegean islands, Ömür had the chance to visit the archaeological sites in the islands of Delos and Samos.

July was spent at the Kerkenes Dag Project, located near Yozgat, Turkey, where an extensive survey has been under taken on a mountaintop Iron Age city since 1993. In this particular season, Ömür worked primarily on the stone-to-stone recording of the main city gate, the so-called "Cappadocia Gate", as well as the city wall which were cleared under the direction of Professor David Stronach (University of California at Berkeley) and Geoffrey D. Summers (Middle East Technical University, Ankara).

The remainder of the summer was spent for traveling in eastern and southern Turkey, and visiting Iron Age sites in the region, mostly Urartian forts like Ayanıs, Çavustepe, Van-Tushpa, and Anzaf Kalesi, or sanctuaries like the one at Altintepe (Erzincan). The Cappadocian site of Göllüdag, a well-planned but unfinished imperial Iron Age settlement encircling a volcanic crater lake was of special interest to him.

After his return to Philadelphia, Ömür gave a paper at the Graduate Symposium at Bryn Mawr College, Department of Classical and Near Eastern Archaeology in mid-October, entitled "Limestone Hills of North Syria: Problems of Rural Decline".

**Sarah Jarmer**

spent her second summer working as Collections Coordinator for the Mochlos Excavation on East Crete. This site was originally excavated by Richard Seager at the turn



*Sarah posing on the north coast of Mochlos with the island settlement in the background.*

of the century, and has currently been under the Direction of University of Pennsylvania Graduate Dr. Jeff Soles. Located on the northeast coast of Crete, the tiny island of Mochlos was inhabited throughout the Bronze Age, as evidenced by numerous graves, village and farmstead architecture, and industrial installations for metallurgy and ceramic production. The materials recovered from the excavations have been studied and prepared for publication during the past few summers at the INSTAP Study Center for East Crete. The Center is a wonderful

archaeological facility with state of the art conservation labs, computer facilities, and extensive library. It is a mecca for all Bronze Age fanatics both as an academic facility and social gathering place; all in all a great place to spend the summer. Sarah's job as a member of the Mochlos team had been to organize and catalogue the extensive range of objects located in the Study Center's facilities. One of the most challenging tasks she faced was the creation of a system of organization for the active collection—a problem commonly faced in the field archaeological study. The first step was to inventory the collection; this project was begun during the summer of 1998, and completed this past summer.



*Sarah getting into her work in the Study Center courtyard in Crete – A plethora of pitnoi.*

After accounting for the 5000 odd objects, Sarah worked with the conservators and the other specialists on the team to expand and reorganize the Access database that had originally been cre-

ated for the collection. In order to minimize paper waste and task duplication, Sarah updated the database so that cataloguing and inventory could be executed directly through the database without having to first create hardcopy records. By the end of the summer the database was up and working, and should be in use for upcoming seasons. By computerizing the collection, the objects will be accessible for the entire team; searching for individual pieces and organizing groups of finds by object type, findspot, excavation date, and Study Center storage location will be possible with only a few keystrokes. Ah, the wonders of the computer revolution.

In addition to working on Mochlos material Sarah found time to do preliminary research on her dissertation topic. The library at the Center was essential, as she did some exploratory work in current research, methodology, and analysis of Aegean and Near Eastern Glyptic Art. During summers on the beautiful island of Crete there are also plenty on non-work related activities in which to take part. The Mochlos team resides in the little fishing village in the town of Mochlos—overlooking the coast with a view of the ancient island site out their windows. Every day after work the ocean beckoned. There was nothing better than to end the day with a swim out to the ancient site. Sarah also made many a pilgrimage to other area beaches, and even made it out to one of the popular culture centers of the island—Aqua Splash—a European renowned water park. She also

## Lectures During 1999

## HISTORY OF ART COLLOQUIA

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- MARCH 26**      **ANNA SLOAN**  
GRADUATE STUDENT,  
HISTORY OF ART  
*Building Jaunpur: Architectural  
Production and Urban  
Experience in Medieval North  
India*
- APRIL 2**        **CHANDREYI BASU**  
GRADUATE STUDENT,  
HISTORY OF ART  
*Redefining the Nature of Cultural  
Regions in Early India: Mathura  
and the Meaning of "Kushan Art"*
- APRIL 16**      **PERRY CHAPMAN**  
*Vermeer's Beds*
- APRIL 23**      **PROFESSOR JUDSON EMERICK**  
POMONA COLLEGE  
*The Corinthian Order in Pagan  
and Christian Guise: The  
Tempietto del Clitunno*
- SEPTEMBER 17** **PROFESSOR LARRY SILVER**  
*The Importance of Being Bruegel*
- SEPTEMBER 24** **PROFESSOR ELIZABETH  
JOHNS**  
*What to Make of an Artist's  
Diary? The Diaries of John Sloan,  
1906-1913*
- OCTOBER 1**    **PROFESSOR CHRISTINE  
POGGI**  
*Folla/Follia: Futurism and the  
Crowd*

**HISTORY OF  
ART COLLOQUIA**

*Continued from page 7*

**OCTOBER 8**     **PROFESSOR ANN BROWNLEE**  
*"A Feather in the Cap of Philadelphia": The Formation of the Etruscan Collection at the University of Pennsylvania Museum*

**OCTOBER 22**     **PROFESSOR PAUL WATSON**  
*Titian's "Entombment" in Paris, Psalm 118, and Other Matters*

**OCTOBER 29**     **PROFESSOR JOHN MCCOUBREY**  
*Cézanne, Zola, and Medan, "A Reprise"*

**NOVEMBER 5**     **DR. CYNTHIA ROBINSON**  
*Calling it Courty: The Case of the Two Caskets*

**NOVEMBER 12**     **PROFESSOR HOLLY PITTMAN**  
*Formal and Iconographic Evidence for Cultural Interaction: The Iranian Plateau, Central Asia, and the Indus Valley in the Late 2nd Millenium B.C.*

**DECEMBER 3**     **JUDITH DOLKART**  
GRADUATE STUDENT,  
HISTORY OF ART  
*Dressing the Part: Artists, Allegiance and Costume in the French Revolution and Empire*

**DECEMBER 10**     **PROFESSOR CECIL L. STRIKER**  
*Byzantine and Ottoman Monuments of Thessaloniki in Light of Dendrochronology*

made some additional trips to archaeological sites including Mallia, Zakro, Phaestos, and Ayia Triadha. One of the most exciting trips was a visit to the old medieval city of Rethymno to see the Venetian architecture and the city's wonderful museum of Bronze Age artifacts.

Sarah hopes to return to work at the Study Center with the Mochlos team in the summer of 2001 after taking a break this coming summer to study for and take her oral exams, and to get married!

The month of July **Peri Johnson** participated for her third year in the expedition of Kerkenes Dag, provisionally identified as the sixth century BC Median settlement of Pteria mentioned in Herodotus. The project is affiliated with the British Institute of Archaeology and Middle East Technical University in Ankara, Turkey. The field season continued the mapping of the city with non-intrusive subsurface geophysical and topographic Global Positioning System surveys. Peri supervised the fieldwork and daily computer processing of the geophysical survey. A clearance project begun this year removed rubble from a façade of a monumental structure within the city and a portion of the exterior façade of the city wall and a gate. Peri also assisted in the torturous planning of the unevenly sloped surface of the glacis that were uncovered.



*Peri Johnson at a fieldwork site in Turkey*

Following the Kerkenes field season Peri toured Urartian sites around Erzincan and Lake Van in eastern Turkey. As the tour coincided with the field seasons of the sites under excavation, Peri met many of the archaeologists working in the region and learned of recent research. The tour culminated in a view of the total solar eclipse on August eleventh from an Urartian fort above the Euphrates near Elazig. On her return to western Turkey Peri also had a chance to visit other sites of interest to her. One such site was Meydancikkale, an Achaemenid fort high in the mountains above the Cilician plains, where there are relief panels similar in style to reliefs from Persepolis. Both fieldwork and tour were accomplished with the generous support of an AAMW Summer Travel Grant.

**Kostis Kourelis** spent the academic year 1998-99 as the Alison Frantz Fellow at the American School of Classical Studies at Athens commencing research on his dissertation "Medieval Settlements in the Northwestern Peloponnese." In addition to his research at the



Gennadius Library, he was involved in a variety of archaeological projects: a collaboration with the 6th Byzantine Ephoria in the excavation of churches in Eleia; a collaboration with Dr. Haris Kalligas and the 2nd Byzantine Ephoria on the restoration of Agios Georgios Katholikos and a general survey of Paliachora, Aegina; a collaboration with the Wiener Laboratory on an analysis of medieval mortar; and finally the Corinth Excavations. Kostis will hold a Penfield Fellowship for 1999-2000 with which he will continue his dissertation field-work in Greece.

**Min Lee** spent most of her fall semester as a junior researching Antoni Gaudi's work and writing about the architecture that marked Barcelona at the end of the nineteenth century focused specifically on Park Guell. She poured over maps and plans, photographs and drawings, having memorized the entire site without ever having seen the park. So, when she heard of the Thune Travel Fellowship offered to rising seniors, she jumped at the opportunity to see the sites that she had spent time studying.

The culminating point of her recent trip to Europe was Park Guell in Barcelona. She planned her trip around the theme of urban parks and arranged to travel to various cities in Western Europe. Although she traveled to London, Paris and all points between, Barcelona was her favorite. When she first arrived in Barcelona, she spent the first few days touring the city and visiting many of the amazing museums before visiting the park.

Park Guell is situated right on the foothills of a small group of mountains. As Min walked up many steep hills to the main entrance, she realized that although she had studied and analyzed the site, she could have never prepared for the experience of feeling as though she "walked through Antoni Gaudi's imagination and explored every nook and crevice of his playful ideas." Visually, she understood the architectural program for the site from her studies; yet, the physical confrontation lent itself to a clearer understanding of Gaudi's intentions, an awareness that she could have never written about without having visited the park.

Min's summer travels linked her studies to personal experiences. Art history students learn an incredible amount of information about the artists, their works and the social, political, and economic context surrounding it, but all of the interpretations and the analyses are bound by the quality of the reproductions. No slide or photograph can ever capture the tactility of Manet's *Bar at the Folie-Bergere* or the organic manipulation of space in Gaudi's *Casa Mila*. In London, she met up with a recent art history graduate and they scrambled around to the various galleries and exhibits, trying to soak in as much as they could. Min specifically remembers walking into the Parthenon room of the British Museum and standing before the monolithic classical remnants. Her ancient requirement no longer seemed an obstacle. Seeing these

## Lectures During 1999

### OTHER LECTURES

**FEBRUARY 6**      **PROFESSOR MICHAEL MEISTER,**  
**PROFESSOR AJAY SINHA,**  
MT. HOLYOKE COLLEGE  
**DR. DARIELLE MASON**  
PHILADELPHIA MUSEUM OF ART  
*Recent Developments in South  
Asian Art History*

**MARCH 2**      **JULIET BELLOW**  
GRADUATE STUDENT,  
HISTORY OF ART  
*You Can't Go Home Again: Hans  
Bellmer's Uncanny Dolls and the  
Maternal Body in Weimar  
Germany*

**March 19**      **PROFESSOR PHILIP  
BETANCOURT,**  
**DAWN LANDUA,**  
GRADUATE STUDENT, ASIAN AND  
MIDDLE EASTERN STUDIES  
**BENJAMIN PORTER**  
GRADUATE STUDENT,  
ANTHROPOLOGY  
*Approaches to Ceramics*

**APRIL 1**      **PROFESSOR DAVID  
ROXBURGH**  
HARVARD UNIVERSITY  
*Visual and Textual Anthropologizing  
in 15th Century Iran*

**OTHER LECTURES**

*Continued from page 9*

**APRIL 6**      **PROFESSOR GREGORY D. WOOLF**  
UNIVERSITY OF ST. ANDREWS  
*For Roman, Read Roman: Intellectual Life and the Control of Identity*

**APRIL 17**      **PROFESSOR MICHAEL MEISTER,**  
**PROFESSOR JOHN E. CORT,**  
DENISON UNIVERSITY  
**PROFESSOR LAWRENCE A. BABB**  
AMHERST COLLEGE  
*A Workshop on Continuities of Community Patronage Pilgrimage Temples of Western India*

**APRIL 23**      **PROFESSOR SUSAN SIDLAUSKAS**  
*Mapping the "Surface of Existence:" Edouard Vuillard's Mother and Sister of the Artist*

**APRIL 28**      **PROFESSOR R. BRUCE HITCHNER**  
UNIVERSITY OF DAYTON  
*Growth in the Roman World*

**SEPTEMBER 27**      **DR. HANS RUPPRECHT GOETTE**  
GERMAN ARCHAEOLOGICAL INSTITUTE, ATHENS  
*Choregic Monuments and the Athenian Elite Under the Democracy*

artifacts in person deeply affected her; she began to understand the craft, beauty, and strength in these works, something that had never come across a projector and wall. Visiting and experiencing the art in these various cities has made her studies very personal and real.

Min Lee thanks Professor Paul Watson and Elyse Saladoff for helping her organize her trip, and especially Mr. Thune for providing a wonderful opportunity for undergraduates to travel and get a deeper understanding of their studies.

**Jeanne Nugent** spent eight weeks in Germany this summer, tracking down paintings by Gerhard Richter in collections throughout the country. Fortunately the task proved relatively easy as Richter's blurred photo-paintings turned up in collections in nearly every city she visited. Based for the first six weeks in Köln, Jeanne pursued the study of German at a nearby language school while living with a commercial photographer who taught her vocabulary related to cameras and film processing. Although the terms did not come up in polite conversation immediately, they would prove useful at other points later in the trip. With Köln as a home base, Jeanne traveled to Aachen, Bonn, Düsseldorf, Frankfurt and Koblenz to visit archives, libraries and collections in the Rhine region. She managed an excursion to Weimar a few weeks prior to Goethe's 250th birthday celebration and to enjoy that city's facelift of museums and monuments. There she saw the impressive exhibition "Art of the GDR" installed in Hitler's former Gau Forum and curated by Achim Preiss.



*Jeanne Nugent at the Dresden Kunstakademie.*

Jeanne began preliminary dissertation research on the photography-based paintings of Gerhard Richter. Thanks to the generosity of one Köln gallery director in particular, she was able to make initial contacts with a few important collectors of Richter's work in Germany. Additionally, this same director put her in touch with a number of German art historians working in the States, with whom she hopes to establish communication now that she's back home. When not tracking down leads provided by the generosity of strangers, Jeanne pursued her



*Gerhard Richter's Black, Red, Gold (1999) installed in the foyer of the Reichstag for its grand reopening in September.*

study of a newly discovered, though thankfully limited secondary material on the artist in libraries and bookshops in the area. Intent on meeting the artist, Jeanne found out that his studio was a short walk from her summer home in the third week into the trip. Storming the studio to no avail, she was alas unable to meet the man directly; speaking with two of Richter's assistants on separate occasions, and making arrangements for a future visit.

During the last two weeks of the trip, Jeanne made a quick swing through the Netherlands stopping in Bruges, Brussels and Amsterdam before spending a final week in Berlin with old friends. In Berlin she received a tour of the newly installed artworks in the Reichstag a week before its grand reopening in September. Fittingly, Richter's newly installed, 22-meter high triptych greeted her at the door. Climbing to the dome, she contemplated her move to the capital, before trekking off to nearby Dresden and its Fine Arts Academy for the final weekend.

The Thune Travel Grant for Undergraduate Research enabled **Naomi R. Pitamber** to visit a number of sites in Italy and Sicily, including Venice, Rome, Ravenna, Torcello, Pompeii, Palermo, Monreale and Cefalu. At these sites she visited monuments of the Early Christian/Late Antique and Byzantine periods. She spent a total of two and a half weeks visiting the monuments this summer. Her aim was to gain a familiarity with the interior and exterior decoration of the monuments, which were



*Sir Norman Foater's glass dome atop Reichstag.*

## Lectures During 1999

### OTHER LECTURES

*Continued from page 10*

- SEPTEMBER 28** **DR. HANS RUPPRECHT GOETTE**  
GERMAN ARCHAEOLOGICAL INSTITUTE, ATHENS  
*Excavations at the Sanctuary of Zeus Hellanios, Aigina*
- OCTOBER 20** **PROFESSOR JOHN CAMP**  
RANDOLPH-MACON COLLEGE  
*Recent Excavations in the Athenian Agora*
- NOVEMBER 8** **DR. ERIC H. CLINE**  
*The Real Battles of Armageddon: Megiddo and the Jezreel Valley from the Bronze Age to the Nuclear Age*
- NOVEMBER 12** **MICHAEL YTTERBERG**  
GRADUATE STUDENT, ARCHITECTURE  
*The Perambulations of Hadrian: A Walk through Hadrian's Villa*
- NOVEMBER 17** **DR. GARRETT FAGAN**  
*The Stabian Baths at Pompeii: From Greek to Roman?*
- NOVEMBER 19** **PROFESSOR RICHARD M. ROTHHAUS**  
ST. CLOUD STATE UNIVERSITY  
*How Come We Always End Up Standing in the Swamp? Archaeological and Historical Reflections on Humans and Wetlands on Two Continents*

OTHER LECTURES

Continued from page 12

DECEMBER 3 **JULIA SHEAR**  
GRADUATE STUDENT,  
AAMW  
*Royal Citizens: Hellenistic Kings  
and the City of Athens*

DECEMBER 9 **PROFESSOR JANET STAIGER**  
UNIVERSITY OF TEXAS AT AUSTIN  
*Writing the History of American  
Film Reception*

DECEMBER 16 **PROFESSOR TIMOTHY  
CORRIGAN**  
TEMPLE UNIVERSITY  
*Visual Thinking: The Essay Film  
from Alexandre Astruc to Derek  
Jarman*



*Shrine of Sidi Allal 'Haji.*  
The woman on the left hopes to be cured of an  
illness caused by a bad Djinn (spirit).

palaces, cathedrals, and smaller churches. To this end, she spent her days protected by the cool, marble-faced walls and floors of these amazing structures.

The tight control over visitation procedures at the different sites in Sicily seemed at first to be an obstacle, but after a few words with the Monsignors of the churches she received permission to stroll about before and after regular visiting hours and in areas that were generally cordoned off. This enabled her to photograph and note a number of features like corners, edges, close ups and inscriptions that have not been recorded otherwise.

Naomi also explored a number of military structures in and around Palermo, Monreale and Cefalu. This kind of adventure usually involved climbing up a huge rock, wandering around an acropolis, communing with the great Mediterranean sun, and wishing that a real Norman warship would come into view on the horizon.



*Michelle interviewing the mugaddima in the  
Shrine of Sidi Boubakr.*

**Michelle Rein** spent the academic year 1998-99 conducting research for her dissertation on saints' shrines in Morocco with assistance from both Fulbright

and the American Institute of Maghrebi Studies (AIMS). While setting up residence in the medieval city of Fez, Michelle studied the Middle Atlas dialect of Berber, known as *Tamazight*. Most of the (very cold) winter was spent studying this language while trying to maintain a working use of Darija (Moroccan Colloquial Arabic) as well as French. Periodical excursions into the field, in addition to interviews with academics at the local university aided Michelle in narrowing her topic down to several interesting sites in diverse areas around Morocco. She plans to look at shrines in the coastal town of Essouria, the Middle Atlas village of Sidi Hamza, the Saharan oasis palmerie of Figuig, and the Rif mountain village of Moulay Abd es-Salaam Ibn Mashish. In addition, Michelle will compare these more rural sites with the urban centers of Fez and Sidi Kacem. The death of King Hassan II in July presented problems particular to Michelle's dissertation. As part of the mandatory forty-day mourning period observed by the

nation, there was a complete cancellation of all pilgrimages scheduled for the time. Additionally, the muqaddam (caretaker of a shrine) of Sidi Kacem died weeks before the planned pilgrimage to the shrine of city's eponymous saint. As a result the pilgrimage was cancelled for this year. This cancellation allows the new muqaddam time to learn how to perform the appropriate rituals for next year's pilgrimage. Fortunately several important pilgrimage celebrations took place before and after this period of national sorrow.

While pursuing her academic interests, Michelle has continued to build a strong social tie with many of the people living in Fez and other areas of Morocco. She lived with one family in Fez during the summer of 1994 and has continued to foster her relationship with them to the point where she is an accepted member of the household, with all the positive (and negative) attributes that such a close bond implies. Fridays, or *yaum al-suk soo* (day of cous-cous) are invariably spent in the old city sitting participating in the four-hour ritual of eating (not to mention the four-hour ritual of cooking) cous-cous. The family was shocked to learn that cous-cous is available in a five-minute version in the United States. Family members occasionally accompany Michelle on her excursions, and although the native speakers assist in any way they can, their presence can sometimes be a hindrance. In addition to the relationship Michelle has maintained with her Fezi family, she has also developed relationships with the *Sharifi* families (related to the prophet Muhammad, and therefore blessed with prestige and certain privilege) in both the Atlas and Rif mountains. When on research excursions to these places she stays with these honored people in their homes, and enjoys a certain level of access only available to locals or those in close relations with such socially prominent members of the religious community. Such ties were a great help during the bombing of Iraq at the beginning of Ramadan (the Muslim holy month of fasting). While demonstrations took place on university campuses and in city squares across the country, the Fulbright commission advised all U.S. citizens to remain inside their homes and stay away from the old cities in particular. Michelle's family insisted she stay with them in their old city home, and was made to feel safe and welcome in the family's neighborhood throughout the period of military action. While people called "death to Americans" in the streets outside, Michelle's home was peaceful and many Moroccans dropped by the house to make sure that she was safe and to assure her that she was considered a local.

Michelle continues research on her project in Morocco with a grant from the Social Sciences Research Council (SSRC) for the academic year 1999-2000. She plans to move to Rabat in the spring where she can access archival materials more easily.



*Shrine of Sidi Hamza in the Middle Atlas mountains.*



*Mugaddam at the Shrine of Sidi Alou Salim I'aiachi.*



*Nick Sawicki on a day of photographing around the Charles Bridge, begun in 1357 by Peter Parler. The view faces Old Town.*



*Pavel Janák. Fara House, 1913, Pelhrimov, Czech Republic. Detail of parapet. A modern reconstruction of a Baroque Townhouse in the Cubist style.*



*A Temple at the Mattamayura Center of Kadwaha.*

Third-year doctoral student **Nick Sawicki** spent the month of August traveling through central and eastern Europe, where he undertook preliminary research for the preparation of his dissertation proposal. Assisted by a departmental travel fellowship, Nick spent the majority of his time in Prague and Cracow, where he gathered material relating to the topic of his dissertation: early-twentieth-century international art exhibitions and pavilions. In Prague, he spent many days in the inspiring vaulted reading room of the Museum of Decorative Arts, in the Klementinum Library, and among the rich twentieth-century collections of the National Gallery of Prague. Long walks soaking in the Prague cityscape, its soaring cathedrals, and scenic vistas provided a needed respite from reading, and an opportunity to photograph and sketch major architectural monuments.

His recent visit to Prague gave Nick the opportunity to reacquaint himself with some of the archives, libraries, and scholars he first encountered during an undergraduate semester abroad at Charles University, where he took courses in Art History and Czech language. Meetings with university faculty members proved to have positive results; the Charles University Institute of Art History has offered to serve as an institutional liaison for Nick during his upcoming research year abroad. Having recently written on the topic of Czech architecture for a paper delivered at the 1999 University of North Carolina annual art history symposium, Nick hopes that the theme of his dissertation will allow him to bridge several areas of interest: that of early-twentieth-century architecture, and the reception of modern painting and sculpture in central and eastern Europe.

Earlier in the summer, Nick worked as a research assistant at the Architectural Archives of the University of Pennsylvania, where he cataloged and collected data for the upcoming exhibition of the work of Venturi, Scott Brown and Associates at the Philadelphia Museum of Art. Three weeks of working on his grandmother's c.1910 Long Island house gave him a healthy dose of sun and sweat, and provided a much-needed opportunity to spend time with his family and friends.

**Tamara Sears** traveled to India on a summer fellowship from the department to begin preliminary investigations for her dissertation on the monasteries of the Mattamayuras, a Shaiva monastic sect that flourished in North-Central India between the ninth and the twelfth centuries. The Mattamayuras remain key to our understanding of monastic life in this period since they are the only monastic group to have left standing a distinct corpus of architectural buildings. Situated across a wide range of territory within Madhya Pradesh and southern Rajasthan, the Mattamayura monasteries and their accompanying temples remain interconnected through inscription, genealogy, and architectural form. The building themselves offer a rich body of evidence for the development of new architectural forms, such as the introduction of a circular-plan temple, and iconographic features in



The Mattamayura Monastery at the village of Ranod under a monsoon sky.

this period of active artistic innovation. Prospering under the royal patronage of at least four major regional dynasties over time, the Mattamayuras became a prominent sect throughout the region. Inscriptions further reveal the constant political negotiations between dynasties seeking legitimation through association with this powerful religious sect, and the monks themselves who actively encouraged the continued support of the royal patrons through whom they derived temporal authority. Together, the architectural and textual evidence of the Mattamayuras offer insight into a larger moment of rapid political, religious and social change in this period, as regional dynasties entered into a period of constant realignment and movements in Hindu religious devotionism encouraged the growth of new regional cults.

Over the course of her investigations this summer, Tamara visited monastic sites in Ranod, Surwaya, Kadwaha (Northwest Madhya Pradesh) and Menal (Rajasthan) and archaeological museums at Jabalpur and Gwalior (Madhya Pradesh). She will begin more intensive research for her dissertation on the Mattamayura monasteries next year under the auspices of a fellowship from the American Institute of Indian Studies.

Courtesy of the Kolb Foundation, **Julia Shear** spent most of the summer at the American School of Classical Studies in Athens, Greece working on her dissertation on the history and development of the Panathenaic Festival. While she spent a fair amount of time in the excellent library of the American School, she also studied a number of inscriptions in various museums in the city. Among the highlights was examining a large block which preserves parts of the lists of victors from the games of 170/69, 166/5, and 162/1 B.C. and she is very grateful to Mrs. Choremi and the Greek Archaeological Service for making her study possible. The block is now built into the late Roman fortification wall of the city in the area of the Plaka north of the Akropolis. It is about 2 1/2 to 3 meters off the ground and reachable only by ladder. Needless to say, there were many passing pedestrians who gave her funny looks and wondered why she was sitting on top of an old wall!

Julia also studied a number of other monuments and inscriptions both on the Akropolis and in the Agora Excavations. One document in particular yielded new readings, which have important implications both for the history of the Panathenaia and of Athens in the 280's and 270's B.C. It was, in short, a very busy and productive visit which also allowed her to miss the heat and humidity in Philadelphia.

Over the course of her investigations this summer, Tamara visited monastic sites in Ranod, Surwaya, Kadwaha (Northwest Madhya Pradesh) and Menal (Rajasthan) and archaeological museums at Jabalpur and Gwalior (Madhya Pradesh). She will begin more intensive research for her dissertation on the Mattamayura monasteries next year under the auspices of a fellowship from the American Institute of Indian Studies.

Continued from page 1

*chair; and I, too, will bring to a close my work in the Penn classroom. In June I will move to Cambridge, MA and take up work at the Center for Religious Development of the Weston Jesuit Theological Seminary. Renata Holod will be the next chair of the department, resuming her excellent leadership of the late 1980s and early 90s.*

*We look to see you in the spring! In the meantime, we invite your comments, questions, and news. Keep us posted on your doings! As always, we welcome and need your ongoing support.*

ELIZABETH JOHNS

Silfen Term Professor and Chair



Temple detail.



View of the village countryside from the porch of a temple at the Mattamayura site of Kadwaha

## Graduates 1999

May

PH.D. DEGREES:

**Leigh Culver**

*Performing Identities in the Art of John Singer Sargent*

**Nancy Ann Miller**

*Eero Saarinen on the Frontier of the Future: Building Corporate Image in the American Suburban Landscape, 1939-1961*

August

**Pika Ghosh**

*Gems in the Crown of Bengal: The Creation of Ratna Temples and Gaudiya Vaishnava Identity*

**Janine E. Mileaf**

*From Fountain to Fetish: Duchamp, Man Ray, Breton and Objects: 1917-1936*

December

**Emily Tyson Cooperman**

*William Russell Birch (1755-1834) and the Beginnings of the American Picturesque*

**Susan L. Petrakis**

*Ayioritika: A Neolithic Settlement in Eastern Arcadia, Greece*

**Andrew Walker**

*Critic, Curator, Collector: Christian Brinton and the Exhibition of National Modernism in America, 1910-1945*

## Fellowship News:

We are delighted to report these successes in fellowship competitions:

### Academic Year 1999-2000

AIA Olivia James Fellowship:

Bolin Internship:

Briton Martin:

Dumbarton Oaks:

French Institute for Culture and Technology:

Fulbright:

Kress Travel:

Mellon Bank:

National Gallery:

Penfield:

SAS Fellowship:

Social Sciences Research Council:

Zigrosser:

**Heather Grossman**

**Rachael Arauz**

**Chandreyi Basu**

**Betsey Robinson**

**Heather Grossman**

**Maria Feliciano**

**Thomas Morton**

**Matthew Witkovsky**

**Betsey Robinson**

**Kimberly Brown**

**Mark Levitch**

**Kostis Kourelis**

**Judith Dolkart**

**Christopher Pastore**

**Jon Seydl**

**Michelle Rein**

**Isabel Taube**

In addition, the following students received Summer Travel Grants:

**Kimberly Brown**

AAMW

**Maura Cleffi**

AAMW

**Susanna Gold**

Luce Travel Fellow, History of Art

**Christiane Gruber**

History of Art

**Jennifer Hallam**

Campbell Travel Fellow

**Omur Harmansah**

History of Art

**Sarah Jarmer**

History of Art

**Peri Johnson**

AAMW

**Min K. Lee**

Thune Travel Fellow

**Kelly Moody**

AAMW

**Jeanne Nugent**

McCoubrey Travel Fellow

**Todd Parment**

AAMW

**Naomi Pitamber**

Thune Travel Fellow

**Nicholas Sawicki**

History of Art

**Tamara Sears**

Latner Travel Fellow, History of Art

**Isabel Taube**

Luce Travel Fellow, History of Art



## Awards

Dean's Scholars: **Anastasia Schulze** (History of Art)  
**Julia Shear** (AAMW)  
**Isabel Taube** (History of Art)

David M. Robb Prize: **Peter S. Maitland**

## Graduates 1999

May

M.A. DEGREES:

**Saiko Ito**

*Environment for Art-Life: Piet Mondrian's Studio*

**Micaela M. J. Woodbridge**  
*Scenes of Ritual Copulation from the Seal Impression Strata at Ur*

**Ka-Kee Yan**

*Imperial Dream and Eternal Salvation: Ludovico Sforza's Mausoleum at The Santa Maria Delle Grazie in Milan*

August

**Suzanne Wilczynski**

*Ports and Maritime Interaction in the EB 2 Aegean*

December

**Heather E. Grossman**

*The Pointed Arch and the Brick Dome: Architecture as Evidence of Cultural Exchange between Franks and Byzantines in Medieval Greece*

**Mark Levitch**

*Competing Truths: Photography, Art, and Propaganda in Great War France*

**Todd W. Parment**

*An Alternative Reconstruction of the Church of St. Polyuktos in Istanbul*

**Nicholas Sawicki**

*Czech Art Exhibitions and the Search for a Modern Identity in Central Europe, 1900-1914*

**Matthew S. Witkovsky**

*Centering the avant-garde: art, nationhood and modernity in Czech culture, 1918-1931*



May 16, 1999 College Graduation, History of Art Department.

***UNDERGRADUATES:***

Joree Adilman  
Joseph Beiting  
Cyndi Chiao  
Erika Cohn  
Rory Lopez Donohue  
Annette Dostkow  
Emily Eisenstein  
Guinevere Givot  
Joshua Glazer  
Lauren Jaeger  
Nicole Kaplan  
Kate Lee  
Aileen Level  
Kaity Lin  
Christopher Linehan  
Peter S. Maitland  
Matthew Mandell  
Jennifer Marzullo  
Terry B. Pearl  
Sara Probasco  
Rachel Rosenbaum  
Stacy Sweet

**CONGRATULATIONS TO ALL!**

**ALUMNI NEWS:**

LISTED BY MOST RECENT PENN HISTORY OF ART DEGREE

**Elizabeth Thomas Woodin (BA, 1968)** is a former art history instructor and teaching fellow in Spanish. Over the past twenty years, she has spent much of her time in the field of conservation of wildlife and wildlife habitat. She notes that she is grateful for her undergraduate education at Penn studying with Professors Robb, Brilliant, McCoubrey, Hartt and Campbell.

**Evelyn Silber (MA, 1973)** is Director of Leeds Museums and Galleries. She now spends time fundraising and politicking for seven museums. She published *Gaudier-Brzeska, Life and Art* (Thames and Hudson, 1996).

**Roberta S. Favis (PhD, 1974)** is Associate Professor of Art History at Stetson University.

**Cathleen A. Fleck (BA, 1990)** is Assistant Professor in the Art Department of Georgia College and State University. She published an article "Linking Rome and Jerusalem in the Fourteenth Century: Images of Jerusalem and the Temple in the Italian Bible of Antipope Clement VII" in *Jewish Art* 1997/98.

**Stacy H. Tenenbaum (BA, 1991)** is Director of Marketing at Biotherm, a division of L'oreal. Since graduate school Stacy has been working in the cosmetics industry, but she is very actively involved in the art world. She has given gallery talks at the Metropolitan Museum of Art for eight years, is on the steering committee of the Junior Associates at the Museum of Modern Art, and has been busy revising her MA thesis on MOMA and Cold War "Cultural Diplomacy" for publication.

**Al Acres (PhD, 1992)** has been named Assistant Professor of Northern Renaissance art at Princeton University.

**Rachel Podol Beckwith (BA, 1992)** received her MA from Bryn Mawr College in 1998 and is now enrolled in the M.L.S. program at Drexel University working toward a degree in library and information science. She is currently employed as an assistant librarian in the Decorative Arts Photographic Collection of the Winterthur Museum and Library.

**Leslie Blacksberg (PhD, 1993)** is Curator of Paintings and Public Programs at the Taft Museum in Cincinnati, Ohio.

**Katherine Hacker (PhD, 1993)** is Associate Professor at the University of British Columbia, Vancouver.

**Yian Kith (BA, 1994)** is currently a graphic design student at Art Center College of Design and will graduate with a BFA in December 2000. His concentration is in print and motion graphics.

**Elizabeth Feld (BA, 1996)** was living in London, working towards a master's degree in Fine and Decorative Arts at Sotheby's Institute. In January 2000 she returned to New York to work at Hirschl and Adler Galleries, Inc.

**Pika Ghosh (PhD, 1999)** has been named Assistant Professor of Asian art at University of North Carolina Chapel Hill.

**Nancy Miller (PhD, 1999)** is the Cass Gilbert Visiting Professor at the University of Minnesota during academic year 1999-2000.

**RECENT GIFTS FROM ALUMNI OF THE  
HISTORY OF ART DEPARTMENT:**

**Bobbye Burke**

**Joan Campbell**

**Cosmair, Inc.**

**Roberta S. Favis**

**Diane Karp**

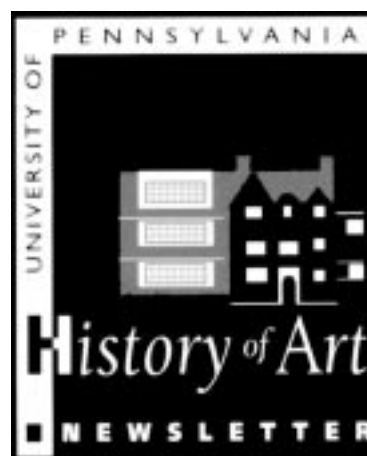
**Susan Solomon**

**Robert G. Stewart**

**Stacy H. Tenenbaum**

**Elizabeth Thomas Woodin**

**Many thanks for their support!**



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OTHER DEGREES (AND SCHOOLS AND DATES) \_\_\_\_\_

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**Please add a few sentences for the inclusion in the department newsletter:**

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