



University of Pennsylvania

HISTORY OF ART

Newsletter

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Elliot & Roslyn Jaffe
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3405 Woodland Walk
Philadelphia, PA 19104-6208
215 573-9702

www.arthistory.upenn.edu

Editor: Holly Pittman
Designer: Brooke Sietinsons

Dear Friends,

In taking over the reins from David Brownlee, I am stepping into very big shoes. David transformed the History of Art department during the six years of his chairmanship. We all thank him for leading us in a period of unprecedented growth of our faculty from eleven to sixteen and for helping us shape programs that use our increased strength and breadth. We are now a department that oversees two graduate programs, three undergraduate programs and a center. Through core disciplinary pursuits and multidisciplinary programs, we focus on training undergraduates and graduates to learn and create knowledge about history, society, and psychology through works of art, architecture, film and other forms of visual expression.

I am grateful for the administrative continuity provided by Lothar Haselberger as undergraduate Chair and Michael Cole as Graduate Chair. Both will be stepping down this year at the end of their terms. I am pleased to welcome Julie Davis as incoming Undergraduate Chair and Robert Ousterhout as incoming Graduate Chair. This year we have happily welcomed André Dombrowski to our midst. Coming from Smith College, his expertise in Cézanne and 19th-century European Art is central to our field. While on a Getty grant this year, he has been present in Jaffe becoming familiar with his new colleagues and students.

We are all now comfortable with the magic of powerpoint, but nothing is more effective than teaching in front of original works of art. This is made possible through our close connections with the Philadelphia Museum of Art, the Arthur Ross Gallery, the Institute of Contemporary Art, and the Penn Museum where field trips, curatorial studies, and object research are carried out throughout the year. In particular, a year long Halpern-Rogath curatorial seminar made possible a very successful exhibition at the Ross Gallery using original drawings and Louis Kahn and a Site Seminar in Rome allowed students to study monuments and artifacts for a week in that wonderful city.

We can only undertake these ambitious projects with the help of our generous friends and supporters. The department is grateful for the continuing support of many benefactors. Our thanks this year go especially to Richard Thune; Leslee Halpern-Rogath and David Rogath; Adam Gorden Silfen and Charles K. Williams II.

The faculty continues to pursue their scholarship through lecturing, writing articles, editing journals and publishing books. This year we saw *Still Moving: Between Cinema and Photography* co-edited by Karen Beckman as well as the release of a DVD of Beckman's interview with Werner Herzog, *On the Ecstasy of Ski-Flying*. David Brownlee is the new editor of *Journal of the Society of Architectural Historians*. Renata Holod is joint editor on the two-volume work *The City in the Islamic World*. Michael Meister co-authored the study *Desert Temples: Sacred Centers of Rajasthan in Historical, Art-Historical, and Social Contexts*. The Penn Museum press republished two books by Robert Ousterhout. Christine Poggi's book, *Inventing Futurism: The Art and Politics of Artificial Optimism* appeared as did Julie Davis's *Utamaro and the Spectacle of Beauty*, Robert Maxwell's *The Art of Medieval Urbanism: Parthenay in Romanesque Aquitaine*, Larry Silver's *Marketing Maximilian: The Visual Ideology of a Holy Roman Emperor* and the jointly authored *The Patron's Payoff*.

Next year will be just as busy. I look forward to hearing from you about your activities and interests. Please be in touch with us, sending us news and ideas.

Holly Pittman

College for Women, Class of 1963 Endowed Term Professor in the Humanities and Chair

DEPARTMENT NEWS

GRAND SCALE: MONUMENTAL PRINTS IN THE AGE OF DURER AND TITIAN

Philadelphia Museum of Art
January 31, 2009 - April 26, 2009

Co-curated by Shelley Langdale, Associate Curator of Prints and Drawings, Philadelphia Museum of Art and Larry Silver, Farquhar Professor of the History of Art, University of Pennsylvania

This exhibition was organized by The Davis Museum and Cultural Center, Wellesley College. It was shown at the Davis Museum, Wellesley, the Yale Art Gallery and the Philadelphia Museum of Art.

When printmaking began in Europe in the fifteenth century, prints were limited by the size and shape of a sheet of paper and a standard press. By the sixteenth century, printmakers challenged these restrictions as a way to rival paintings and to adorn wall surfaces. Artists expanded printed images horizontally into frieze-like sequences, or both horizontally and vertically to emulate the scale and monumentality of murals and tapestries. They used multiple woodblocks or engraving plates and joined sheets of paper aligned to produce a single image. The most impressive mural-scale woodcuts were produced by the workshop of the Venetian painter Titian. *The Submersion of Pharaoh's Army in the Red Sea*, about 1514, measures four by seven feet. Popular subject matter for oversize prints included maps, panoramas of battlefields and skylines of cities, as well as processional and narrative scenes. Extremely large prints were also commissioned as decorative schemes for festivals, events, and for commemorative purposes. The "Grand Scale" exhibition brings together more than forty oversize and multi-part woodcuts and engravings from United States collections



The Story of Susanna, Jörg Breu II, 1540, from the "Grand Scale" exhibition

HALPERN-ROGATH CURATORIAL SEMINARS

PENN IN THE WORLD: TWELVE DECADES AT THE UNIVERSITY OF PENNSYLVANIA

May 8-Sept. 8, 2008

"Penn in The World" told the story of the museum's majestic building and the groundbreaking international work carried out by its archaeologists, anthropologists, and other scholars and educators. The student curators selected historic photographs, original documents, architectural drawings, and about 30 artifacts to fill the gallery. Also viewable was footage from the museum's famous TV program from the 1950s, "What in the World." The show was organized by nine undergraduate and graduate students from a Halpern-Rogath Curatorial Seminar that was co-taught during Spring 2008 by Professor Brownlee and Dr. Ann Blair Brownlee, the interim curator of the Mediterranean section at the museum.

IYARE! SPLENDOR AND TENSION IN BENIN'S PALACE THEATRE

November 8, 2008 through March 1, 2009
William B. Dietrich Gallery, Penn Museum

"Iyare!"—"May you go and return safely!"—is the phrase onlookers shout when Edo nobles head for Benin's palace. For centuries, Nigeria's Benin Kingdom was one of West Africa's most-renowned and powerful political states, with artists and artisans unsurpassed on both African and European continents. Despite British colonization in 1897 and Nigeria's independence in 1960, Benin's Edo people continue to profess loyalty to their monarch the Oba, even as they fully participate in modernity. Inside the Benin palace, the principal royal venue and a site of splendid artistic display, Edo noblemen and women meet, as they have for centuries, to play out rivalries, reenact historic conflicts, impress, inspire, and gossip with one another. Nearly 100 objects from Penn Museum's extraordinary Benin collection of cast bronzes, carved ivories and wooden artifacts, dating from the 16th to the 21st centuries, forms the core of this new exhibition, an outgrowth of a University of Pennsylvania Halpern-Rogath History of Art curatorial seminar, and a curatorial collaboration between its students and African art historian and professor Dr. Kathy Curnow. Benin artifacts are used to illuminate the activities—cultural, religious, political, and intensely social—that make up the theatrical experience of palace life for "actors" and "audiences" alike: the Oba, chiefs, courtiers, commoners, and visitors. By focusing on the "theater" that is indeed at the heart of the palace experience, "Iyare!" tells the story of cultural continuity, change and influence—of an African people who bring all the arts to bear as they engage in the social activities of life.

THE MAKING OF A ROOM

February 7–March 29, 2009, Arthur Ross Gallery

Louis I. Kahn: *The Making of a Room*,” at the University of Pennsylvania’s Arthur Ross Gallery, is an exhibit of 40 original drawings, exploring Kahn’s concept that the room is a building block of architecture. The drawings illustrate this concept with plans, elevations and perspectives of interiors and furnishings. Kahn had a unique vision for how spaces should be built, furnished, and inhabited. The exhibition celebrates the treasures in the Louis I. Kahn Collection in the University’s Architectural Archives, the principal lender to this exhibition.

Special events include gallery talks each Sunday at 1:30 p.m. through March 29 and Lou Kahn: Live, a special presentation organized by William Whitaker, the curator of the University of Pennsylvania Architectural Archives, and Dr. Robert Twombly, professor of architectural history at City University of New York on March 3 at 6 p.m. at the Architectural Archives. Mr. Whitaker and Dr. Twombly will recreate a lecture by Louis Kahn, combining an original audiotape with slides from the architect’s collection.

Lynn Marsden-Atlass, Director, Arthur Ross Gallery
George Marcus, Adjunct Assistant Professor of History of Art

MULTIPLE MODERNITIES: INDIA 1905-2005

Philadelphia Museum of Art, William P. Wood Gallery
June–December 2008

Students in the Halpern-Rogath Curatorial Seminar, “Art in Contemporary India,” taught by Professor Meister in Fall 2007 co-produced the exhibition, “Multiple Modernities: India 1905-2005.” This exhibition provided an important complement to a significant international travelling exhibition in the PMA’s Special Exhibition Galleries, “Rhythms of India: The Art of Nandalal Bose (1882-1966),” June–Sept. 2008.

COLLABORATION WITH DIGITAL MEDIA DESIGN, SCHOOL OF ENGINEERING

Renata Holod has initiated a collaboration with the Digital Media Design Program in the Engineering School. Working with a student from that program they have developed a virtual fly-through of the Mosque of Cordoba. This project presented a variety of problems, most notable among them reproducing the interior lighting. Now a group from the program headed by Norman Badler continues with Renata Holod and Geoffrey Shamos, a graduate student in Art History, to investigate luminescence and flicker. The Art History dept and DMD are planning future collaborations, including co-taught courses.



Lynn Marsden-Atlass and George Marcus at the opening of “The Making of a Room”

SPIEGEL PROGRAM IN CONTEMPORARY ART

FALL 2008:

JONATHAN BINSTOCK explored the latest trends in contemporary art through a series of case examinations of “retrospective” exhibitions reviewing the life work of artists. The students read and discussed important retrospective exhibitions and visited shows that were currently on view in galleries and museums in Philadelphia and nearby cities. Binstock is a practicing curator of contemporary art. The students were encouraged to consider the exhibitions from the point of view of a curator.

SPRING 2009:

MONICA AMOR, curator and critic, is teaching “Art, Architecture and Public Space: 1964-2000” in the Spring of 2009. The class is exploring new kinds of modern art and architecture that have emerged out of discontent about the modernist ideal of functionalism. Dr. Amor is a faculty member of the Maryland College Institute of Art and a well-regarded expert on postwar geometric abstraction and the interaction between art and architecture. She has curated exhibitions in Spain, Italy and the United States.

FUTURISM: RUPTURE AND TRADITION THE 2008 COCCIA CONFERENCE

November 21-22, 2008, Slought Foundation

The Center for Italian Studies hosted a two-day international conference to explore Futurism in its historical, international and cross-cultural dimension. The conference was organized by Christine Poggi and Fabio Finotti, and the History of Art department was a co-sponsor. The conference addressed a range of media, and included papers about the context in which Futurism emerged, its complex trajectory and alliances during the Fascist period, and its legacy among contemporary artists. This event marked the 100-year anniversary of Marinetti's avant-garde movement by bringing together some of the foremost scholars of Futurism as well as artists/performers associated with the movement.



Luca Buvoli, *Instant Before Incident (Marinetti's Drive 1908)*, 2008, Installation at the Mattress Factory, Pittsburgh

SITE SEMINAR

THE AGE OF AUGUSTUS IN ROME

Fall 2008, Ann Kuttner

In the fall of 2008, Ann Kuttner took eight undergraduates on a week-long tour of Rome as part of her seminar on The Age of Augustus. The course was an interdisciplinary 'senior seminar' designed to give undergraduates exposure to cross-disciplinary, multi-media, cultural and socio-political study. The students drew from Wharton, Anthropology, History, as well as Art History students. In Rome there are traces everywhere of the deep past. The students still talk passionately about that last golden afternoon in Scipio Borghese's Bernini-crowded, richly painted, wonderfully gardened palace. There the students imagined what daily life was once like in that ennobling space. They pictured a society in which wealth and power worked to give citizens water systems still functional after two millennia, public and market spaces marked everywhere by elegance, and hospitable villas and palaces. Augustan Rome was a society that honored its engineers, patrons, lawmakers, creators, and viewers alike.



David Brownlee toasted at a party in his honor

PARTY FOR DAVID BROWNLEE

On December 15, 2008 the department hosted a party at the home of Renata Holod and Oleh Tretiak to celebrate and thank David Brownlee for his six years of service as departmental Chair. Under his leadership, our department grew by a third, adding positions in Contemporary, Cinema, and Byzantine, and rehired in Renaissance, 19th-century, and American Art. He worked tirelessly to bring resources such as the Halpern-Rogath Curatorial Seminar program and the Site Seminar program. David has served the department and the university from the very minute he arrived at Penn more than twenty-five years ago. Service, of course, brings few rewards outside of the gratification of successfully building institutional program. We gave David a memento of our appreciation, one that does not take up much space, and that he can rub affectionately when he wants to conjure us up in his mind. David, thank you for your years of leadership and service.



Ann Kuttner and her class in Rome



Graduate student Yael Rice at the HIAA symposium

FIRST BIENNIAL INTERNATIONAL SYMPOSIUM OF THE HISTORIANS OF ISLAMIC ART ASSOCIATION

Under the leadership of Renata Holod as president, the Historians of Islamic Art Association (HIAA) held its first international symposium at Penn. The symposium was the inauguration of biennial cycle of meetings within the field that will reflect the growth of the field of Islamic Art. This international symposium highlighted the expanding methodological, regional, and temporal scope of the field, and gives HIAA a greater visibility internationally as the leading organization for historians of Islamic art, architecture and archaeology. This first symposium was a three-day event with each day having its own focus. The first day, "Out of Late Antiquity," took up the field's formative emphasis on early Islamic art, a field remade in recent years through continued archaeological investigations and critically informed readings of the historical sources. The second day, "'Unity and Variety' Once More: Time, Place, Material," examined a shift since the late 1970s to regional, dynastic, and media based inquiries. The third day, "Confronting Modernity," addressed the extension of the field into the modern and contemporary periods, and emerging debates about their study. The program for each day consisted of three separate elements: a keynote address, three sessions of papers, and a specialized workshop each led by an expert that served to familiarize colleagues with new directions or findings in specific sub-fields that may not familiar or easily accessible.

FACULTY REPORTS

KAREN BECKMAN continues to direct the Program in Cinema Studies, which enjoyed a lively series of events during 07-08 including visits from filmmakers Werner Herzog, Robert Beavers, Sanjay Kak, Jan Cvitkovic, Kumar Shahani, and Daniel Bohm. The newly-launched colloquium in Cinema Studies brought top film and media scholars from around the country to present work-in-progress, while a grant from the Provost's International Distinguished Scholar made it possible for Beckman to host a leading feminist film scholar (responsible for mobilizing the much-discussed concept of "the male gaze" in 1975) and experimental filmmaker Laura Mulvey for two weeks of intensive exchange with students, faculty and the West Philadelphia community. Cinema Studies also continued to expand its curriculum through the generosity of the endowed Wolf Visiting Professorship in Television Studies, which brought Professor William Boddy to campus for the year, and launched the Carl Visiting Professorship in Animation Studies, which begins in 09-10 with the visit of Jayne Pilling from Great Britain. In Spring 2008, Beckman taught a Benjamin Franklin seminar on Cinema and Photography, taking her students on field trips to see: the Muybridge papers and artifacts at the University Archives; the Museum of Modern Art's photography gallery and its Magic Lantern exhibition; and the International Center for Photography's "Archive Fever" show. This course complemented the work Beckman had been doing for her co-edited volume, *Still Moving: Between Cinema and Photography* (Duke UP, 2008), which appeared in September 2008. Last year also saw the release of a DVD of Beckman's interview with Werner Herzog, *On the Ecstasy of Ski-Flying*, now available on Netflix! Over the course of the year, she gave papers at various places, including Germany, Chicago, and Dallas (where she fainted and broke her nose!). She also continues her work as one of the senior editors of the MIT journal *Grey Room*, and became the Chair of the Professional Development Committee of the Society of Cinema and Media Studies. Beckman spent the summer completing her book manuscript on car crashes and cinema (forthcoming from Duke University Press) while working on a new article that explores performance artist Coco Fusco's recent work on the use of torture by women in the U.S. military. The article is called "Gender, Power, and Pedagogy in Coco Fusco's Bare Life Study #1 (Brazil, 2005), A Room of One's Own (NYC, 2005), and Operation Atropos (2006)," and is forthcoming in *Framework 50*, a special anniversary issue on the topic of *Documentary Re-enactment*. She is now exploring a new research project on the intersection of documentary and animation film, and, just to keep life interesting, she's going to have a baby in April.

In 2007-08, the final year of his second three-year term as department chair, **DAVID BROWNLEE** took up new responsibilities as editor of the *Journal of the Society of Architectural Historians*, the world's foremost scholarly journal in that field. He has been delighted by the high quality and dismayed by the large quantity of the manuscripts that now fill his mailbox in the Jaffe Building. The first issue under his editorship appears in March 2009, and with the March 2010 issue, the *Journal* will shift to simultaneous online publication. The electronic version will be enhanced by GIS map integration, zoomable images, audio, video, Adobe Flash VR, and 3-D models. Launching this new venture has added more than one new dimension to the editorial work.

The impending end of his chairmanship also emboldened Professor Brownlee to join the board of the Philadelphia Society for the Preservation of Landmarks, which is striving to develop a new model for the stewardship of historic houses in the twenty-first century. In addition, he agreed to serve as one of the vice chairs of the Design Advocacy Group of Philadelphia, an organization of public-minded design professionals and interested citizens that lobbies for excellence in architecture and urban design.

Between May 8 and September 28, 2008, the Penn Museum displayed the exhibition "Penn in the World: Twelve Decades at the University of Pennsylvania Museum." The show was organized by nine undergraduate and graduate students from a Halpern-Rogath Curatorial Seminar that was co-taught by Professor Brownlee and Dr. Ann Blair Brownlee, his wife and the interim curator of the Mediterranean section at the museum. "Penn in The World" told the story of the museum's majestic building and the groundbreaking international work carried out by its archaeologists, anthropologists, and other scholars and educators. The student curators selected historic photographs, original documents, architectural drawings, and about 30 artifacts to fill the gallery. Also viewable was footage from the museum's famous TV program from the 1950s, "What in the World."

The lasting importance of Brownlee's scholarship on the architect Louis I. Kahn was signaled by an invitation to speak about Kahn at the Royal Academy in London in November 2007, on the occasion of an exhibition of paintings and works on paper from the Yale Center for British Art. The Center's majestic home in New Haven was one of Kahn's last designs. Brownlee was also glad to accept an invitation from Yale's History of Art department and School of Architecture to give the Brendan Gill Lecture in January 2008. His talk was the keynote address for a conference devoted to the future of campus planning and architecture. Brownlee exhorted his audience, arguing that colleges and universities "have the world's most important work to do, the creation of *knowledge* and sharing of *wisdom*, and we bring to this work exemplary values: we aim to be rational and free of prejudice, but creative and experimental. We need architecture *in which* to do this work and *with which* to express these ideals."

On leave this year, Professor Brownlee is devoting much time to the editing of the *JSAH* and is trying to complete a book on nineteenth-century architecture.



David Brownlee displaying the department's gift

In his first semester back after a year of research leave in Italy, **MICHAEL COLE** began to present material from his newest projects. At University College London, he gave the 2007 Tomás Harris Lectures, speaking on urbanism in late sixteenth- and early seventeenth-century Rome and Florence. He also gave papers at the Courtauld Institute (on Leonardo da Vinci), at the Freie Universität in Berlin (on allegory), at the Radcliffe Institute for Advanced Study (on photography and sculpture), and at Yale University (on the Renaissance idol); and he organized one panel (on Savonarola) and chaired two others at the annual Renaissance Society of America meeting in Chicago. His recent publications include an essay on discernment and painting in the volume *Image and Imagination of the Religious Self in Medieval and Early Modern Europe*, edited by Walter S. Melion and Reindert Falkenburg; an essay on Gianfrancesco Susini in the Joachim Poeschke Festschrift; and an essay on angels and demons in the volume *Das Double*, edited by Victor Stoichita. The 2006 exhibition catalog he co-edited with Larry Silver, *The Early Modern Painter-Etcher* – which included short essays by Penn students – won a 2007 *Choice* Outstanding Academic Title Award from the American Library Association.

The best news **JULIE NELSON DAVIS** had over the past year was that she received promotion to associate professor with tenure. She'd like to express her sincere gratitude to students, colleagues, and staff for their support and good counsel throughout.

Davis saw several projects come to press and submitted a few more over the past year. Her book, *Utamaro and the Spectacle of Beauty* (Reaktion and Hawai'i), was released in January 2008 and celebrated at a book launch at the Daiwa-Anglo House in London in early February.

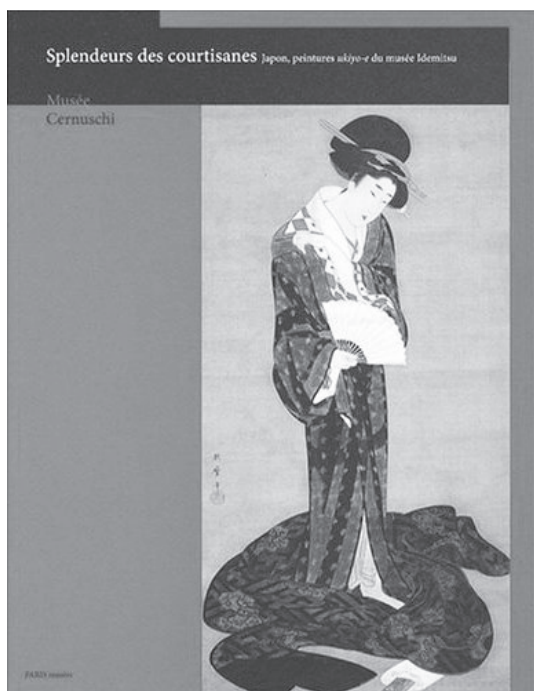
Another major project, an article on the important ukiyo-e publisher Tsutaya Jûzaburô, was published in the exhibition catalogue *Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680 – 1860*, edited by Julia Meech and Jane Oliver (New York: Asia Society and Japanese Art Society of America; Seattle: University of Washington Press). The exhibition of the same title at the Asia Society celebrated the 35th anniversary of the Japanese Art Society of America and featured important works from private and public collections. Davis was also the keynote speaker and a respondent for the symposium held in conjunction with the exhibition.

Davis produced several essays on ukiyo-e topics for an anthology and two exhibition catalogues. "Peindre les couleurs du Monde flottant: Réflexions sur le peintre de l'*ukiyo-e* et son art," an essay on the painter's practice and the history of ukiyo-e painting, appeared in *Splendeurs des Courtisanes – Japon, Peintures Ukiyo-e du Musée Idemitsu*, for the Musée Cernuschi exhibition held last autumn in Paris. Two additional articles are forthcoming: "‘Doing everything for effect’: Performing beauty in late eighteenth- and early nineteenth-century Ukiyo-e," for an exhibition in the spring at the Art Gallery of South Australia, and "Reflecting the Beauty of the 'Blue Towers': Ukiyo-e Publishing and Yoshiwara Networks in the *Seirô bijin awase sugata kagami*," will be included in an important new anthology on the history of the book in Edo-period Japan for the National Institute of Japanese Literature.

In spring Davis also chaired a panel at the Association for Asian Studies annual conference and gave talks at Colorado College, Harvard, the Los Angeles County Museum of Art, and the Japan-America Society of Greater Philadelphia. She spent the summer and her autumn semester sabbatical working on her second book about collaboration in ukiyo-e. She returns to teaching this spring semester and looks forward to a busy season with talks for the Friends of the Princeton University Library, the Shôfûsô Japanese House in Philadelphia, and the Walters Art Gallery, among others. Davis will chair one panel and will be a respondent at another at the College Art Association meetings, as well as giving papers on "Representing Things: Visuality and Materiality in East Asia" at Yale University and at Penn's Center for East Asian Studies conference on Tokugawa women. She continues to serve on the board and as Field Editor for Japanese art for *caa.reviews*, the online book review journal of the College Art Association.

ANDRÉ DOMBROWSKI joined the Department of the History of Art in the summer of 2008. This academic year 2008-09, he is on leave from teaching thanks to a non-residential Getty Post-Doctoral Fellowship and enjoying his secluded existence on campus and in West Philadelphia. Delighted by the particularly warm welcome the Department has given him, he's enjoyed the collegiality in Jaffe and the Friday colloquium series. Throughout the fall, he has continued work on murder, instinct, sexual violence and anxious domesticity for his book manuscript on the early work of Paul Cézanne. He completed the final edits for an essay on Cézanne and Manet's portraits of Émile Zola scheduled for publication later in 2009, as well as for an essay on Wilhelm Leibl in Paris in 1870. He is also finishing an essay on Edgar Degas's *Place de la Concorde*, the Franco-Prussian War and the contractions of early Third Republican democracy.

In November, Prof. Dombrowski presented in the Department's colloquium series new material related to Édouard Manet and the cultural politics of the late Second Empire, entitled "Modern Remains: On Manet's Ragpickers." Last spring he spoke on Cézanne at CAA in Dallas, at the 19th-Century Studies Association Conference in Miami, and gave a talk on Manet at the *World-Making and World Art* Conference at UC Berkeley in May. He is busily preparing to chair a double CAA session in Los Angeles on art, revolution and memory, as well as a large state-of-the-field conference on French modernist painting of the 1860s and 1870s at the Clark Art Institute this coming October, jointly organized with Hollis Clayson.



LOTHAR HASELBERGER is delighted to have received new support from the 1984 Foundation, Philadelphia, for the collaborative publication project *Mapping Augustan Alexandria*, which involves 11 graduate students and 4 faculty from several academic institutions. This funding has made it possible to remunerate the summer work of graduate students (Stephan Zink, AAMW; Seth Bernard, AncH), invite a leading expert in geoarchaeology to Penn (Dr. Jean-Daniel Stanley, Smithsonian Institution, in collaboration with Penn's Earth and Environmental Studies Department), and defray the cost of the map production (Computer Lab of Dr. David Romano, Penn Museum). Furthermore, since the result of a similar project, the team-authored publication *Mapping Augustan Rome*, was out of print soon after its appearance in 2002, a revised new edition was launched, and it arrived just in time for the AIA 2009 Annual Meeting in Philadelphia. There, two of Dr. Haselberger's students were awarded prizes: S. Zink for the best student paper delivered at the AIA meeting in 2008 ("Augustus' Temple of Apollo on the Palatine: A New Reconstruction") and Amanda Reiterman (AAMW) for a poster presentation of her research on the Pantheon in Rome, which resulted from her seminar work with Haselberger in the spring of 2008 and which she is currently preparing for publication. The future of studies in Roman architecture looks promising.



Renata Holod at the Chingul Kurgan Workshop II in Kyiv, Ukraine, March 2009

RENATA HOLOD has had a very busy twelve months. First, a Getty Collaborative Grant has supported the study of the finds from an early 13th-century burial of a Turkic chieftain in southern Ukraine. (See www.chingul.org.ua) She has returned to Kyiv every quarter to work with her colleagues at the Institutes of Archaeology and of History, along with Warren Woodfin. The spectacular grave goods come from many places, including northwestern Europe, Byzantium, Syria and Central Asia. She has lectured on the complex problems surrounding these materials, and the conditions of their deposition at Brown, Harvard, Temple, Kyiv, and UTexas Austin.

The two-volume work *The City in the Islamic World* whose organizing and editing took much of her energy in the past four years has finally appeared with Brill. Likewise, *Island through Time*, the final report on the Jerba Survey project is nearing completion. The first volume is at the printers, and the second is moving forward as well. She has lectured on this work at the Brown, Paris IV, and UT Austin.

A new project on the horizon started out in the classroom as a collaboration with a student from the Digital Media Design Program in the Engineering School. The construction of a virtual fly-through of the Mosque of Cordoba presented a variety of problems, among them interior lighting. Now a group from the program headed by Norman Badler will continue with Renata Holod and Geoffrey Shamos to investigate luminescence and flicker.

Renata Holod was the keynote speaker at the international Forum for Islamic Architecture and Design at the University of Sharjah. She also was an invited guest at the opening of the Museum of Islamic Art in Qatar.

Finally, as president of HIAA (Historians of Islamic Art Association) she organized its first international symposium here at Penn in October 2008.

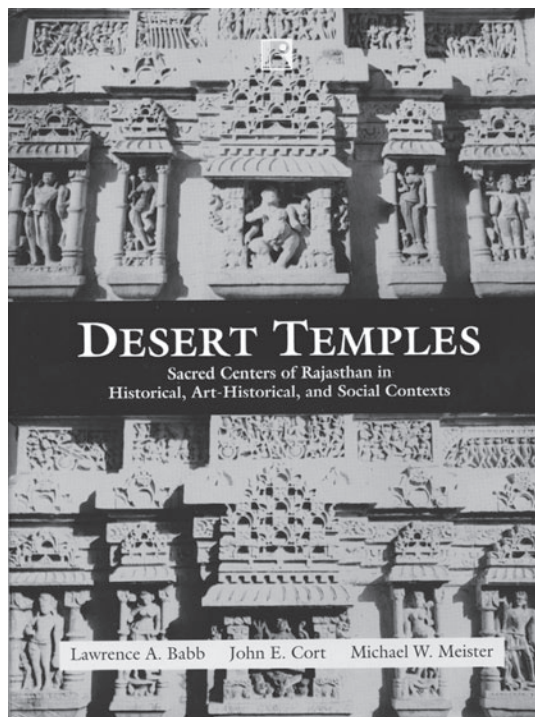
ANN KUTTNER continues her work with the excavations of the 2nd-c. CE villa of the Roman emperors Antoninus Pius and Marcus Aurelius at Villamagna, as reported in 2006. As Finds Manager, she catalogues the artifacts as they are excavated on the site's ARK database - about 20,000 words a summer. In the fall of 2008, Kuttner took eight undergraduates on a week-long tour of Rome as part of her seminar on The Age of Augustus. Venturing into Penn students' research web construction, Kuttner is now advising Robert Kraft (RelSt) about Penn's illustrated ancient papyri, as his seminar adds items in Penn's rare book collection to the international papyrus database APIS. Talks in 2008 took Ann Kuttner to the Getty and to Cividale del Friuli (Fondazione Canussio in its castle). In the spring she will be the keynote speaker for a graduate student symposium at University of Michigan, and she will represent the ancient world at Dumbarton Oak's annual symposium of the Center for Landscape Studies. She reports essays out and forthcoming ranging from Late Roman sculpture-ornamented hairpins to Hellenistic North Africa, Gigantomachy art and the Dionysiac sacred landscape of Republican Rome - and, the Villa Magna database.

During 2007-08 **MICHAEL LEJA** collaborated with ten other editors on a massive project: a thousand-page volume forthcoming in fall 2009 from Harvard University Press and titled "A New Literary History of America." Leja was responsible for commissioning and editing most of the entries on visual arts topics for this revisionist cultural history, and he wrote one himself on Charles Willson Peale's Philadelphia Museum. He also continued working on a book on the early history of industrialized picture production in the United States. Parts of this study were presented in lectures at the Corcoran Gallery in Washington, the Art Institute of Chicago, and Southern Methodist University. He spoke on other topics at the American Studies Association annual conference in Philadelphia and at the Clark Art Institute in Williamstown, MA, and he was one of the speakers in the CAA Distinguished Scholar Session honoring Robert Herbert at the annual conference in Dallas. At Penn, he participated in colloquia organized by the departments of English and Comparative Literature and the History and Sociology of Science, and he was invited to join the Graduate Group in the History and Sociology of Science.

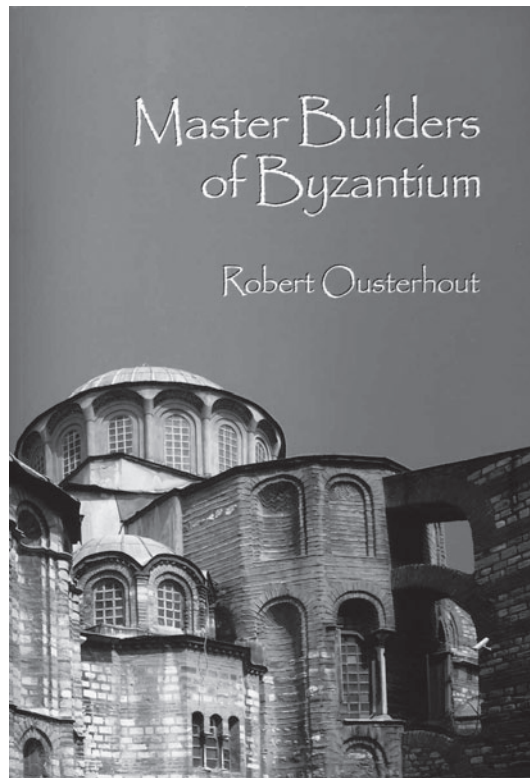
Students in the Halpern-Rogath Curatorial Seminar, "Art in Contemporary India," taught by Professor **MICHAEL MEISTER** in fall 2007 co-produced the exhibition, "Multiple Modernities: India 1905-2005," displayed in the William P. Wood Gallery, Philadelphia Museum of Art, June-Dec. 2008. This provided an important complement to a significant international travelling exhibition in the PMA's Special Exhibition Galleries, "Rhythms of India: The Art of Nandalal Bose (1882-1966)." Professor Meister's study of *Desert Temples: Sacred Centers of Rajasthan in Historical, Art-Historical, and Social Contexts*, co-authored with his collaborators Lawrence A. Babb and John E. Cort, was published in April 2008. In May Professor Meister was invited to teach a course on "Social, Formal, and Symbolic Origins of the Indian Temple" as Guest Professor at the University of Vienna, Austria. He now serves as Interim Chair and Graduate Group Chair of the Department of South Asia Studies at Penn.

While serving as Graduate Chair of the Program in the Art & Archaeology of the Mediterranean World, **ROBERT A. MAXWELL**'s research and teaching of Medieval art continues. Essays currently in press concern the problematic nature of sculptural programs and the difficulties of illuminating charters in the Romanesque period. Two edited volumes are also in press. One, edited with Kirk Ambrose of the University of Colorado, explores current research on Romanesque sculpture; the second, titled *Representing History: Art, Music, History (1000-1300)*, will appear in 2010. Recent honors include the 2008 Founder's Award of the Society of Architectural Historians for an article appearing the year before, and his book *The Art of Medieval Urbanism* is garnering reviews, even appearing as the subject of a full-page story in France's *Nouvelle République* newspaper.

Over the past year he has presented papers in Paris (Institut de l'Histoire de l'Art & Université de Nantes), Kalamazoo (at the Medieval Institute's annual meeting), New York (Institute of Fine Arts, Silberman Lecture series), Lille (Université de Lille-III), and Philadelphia (University Museum). Upcoming lectures will take him to Columbia University and the Université de Paris X-Nanterre.



During the summer 2008 **ROBERT OUSTERHOUT** continued his research in Cappadocia (Turkey), thanks to a generous award from Penn's University Research Foundation. He has presented the results of his research in invited lectures at the International Spring School in Schwerte, Germany, and at a symposium on "The Archaeologies of Byzantium" in Edinburgh, Scotland, as well as at Johns Hopkins, Princeton, Illinois, and at Penn. 2008 also saw the re-publication of two books: a new paperback edition of his *Master Builders of Byzantium* and the centennial reissue of Sir William Ramsay and Gertrude Bell's *The Thousand and One Churches*. For the latter he co-wrote an historiographic introduction and arranged for new, high-quality prints of the original photographs from the Gertrude Bell Archive at the University of Newcastle. On the Penn campus, Ousterhout continues as Director of the Center for Ancient Studies and has been named Consulting Scholar at the Penn Museum. He has happily moved upstairs in the Jaffe Building, where he tends the departmental flag.

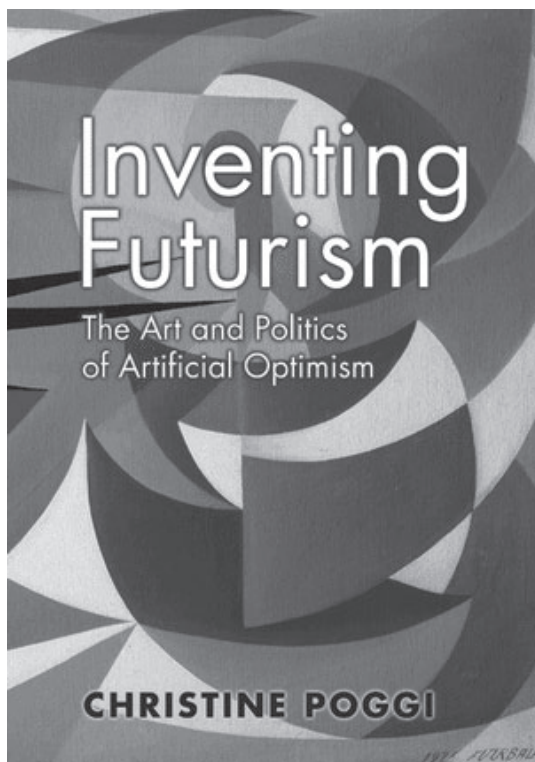


Holly Pittman being interviewed for Turkmenistan television in Ashgabat

During 2007-8, **HOLLY PITTMAN** served the third and final year as Deputy Director for Academic Programs in the Penn Museum. During those three years, she organized an International Research Conference program which saw eight high level workshops drawing scholars from around the world. During 2007-8, Pittman oversaw four of those conferences ranging from Mapping Mongolia, Evolution of Mind Brain and Culture, Kingship and Cosmos in Ancient Egypt and Mesopotamia, and Forces of Nature, Human Resilience to environmental change. At the same time, Pittman continued to be active in the field, spending one month in Iran at the excavations at Konar Sandal South in the Kerman province of Iran. She presented papers at three separate academic meetings in Iran, as well as in Turkmenistan, Durham, England and Cambridge, England. She continues to work on publication of various excavations. Last year saw the appearance of a 300-page contribution to the study of the seal and seal impressions from Arslantepe in eastern Turkey, published in a monumental volume edited by Marcella Frangipane entitled the *Cretulae from Arslantepe*. This volume has been in preparation for almost twenty years, and has been the collective effort of more than fifteen scholars. It represents the state of the art for the study of ancient glyptic art. During 2008-9, Pittman has taken over as Departmental Chair and is learning a new set of administrative demands and rhythms. She appreciates the support of the department and staff as she learns the ropes.

Professor **CHRISTINE POGGI**'s book, *Inventing Futurism: The Art and Politics of Artificial Optimism* (Princeton) was published this year, coinciding with the centenary of the founding of the movement in 1909. To mark this centenary, she and Fabio Finotti, Director of the Center for Italian Studies, organized a two-day interdisciplinary conference on Futurism, held in November 2008 at the Slought Foundation. She also presented a paper at this conference, "The Futurist Noise Machine." Her interview with Luca Buvo, artist and conference participant, appeared in *Modern Painters* (February 2009).

Professor Poggi is currently beginning work on several new projects, including a study of newspaper as a temporal marker in contemporary art, and an essay on the meta-futurist work of Luca Buvo. She and Meredith Malone plan to publish the papers presented in last year's conference on Vito Acconci in a volume titled *Vito Acconci: Public Nuisance*.



LARRY SILVER had a productive year, with books, exhibitions and catalogues, as well as articles. Several of these projects had been a long time in preparation.

The first of them appeared (Princeton University Press) as *Marketing Maximilian: The Visual Ideology of a Holy Roman Emperor*. It analyzed the prints patronage of a ruler, "the great communicator of the sixteenth century," as he attempted to produce a lasting political image and legacy across his vast realm.

At the same time a prints exhibition, *Grand Scale: Monumental Prints in the Age of Dürer and Titian*, opened at the Davis Museum, Wellesley, before beginning its run at the Yale Art Gallery (last fall) and the Philadelphia Museum of Art (winter 2009). This show brings together multi-sheet prints from the sixteenth century in

all media and from Germany, Italy, and the Netherlands. While many of these works were known singly or familiar to specialists, no comprehensive display of this oversized phenomenon had ever before been mounted. A third project also finally appeared in 2008. For a new study of the relationship between historical patronage and economic theory, *The Patron's Payoff*, jointly authored by Jonathan Nelson and Richard Zeckhauser, a concluding essay by Silver tested those theories for later periods and additional case studies, including female patronage and artist's self-portraits.

Sandwiched in between these various projects were articles and reviews, including a number of works dedicated to colleagues who were retiring and receiving tribute volumes (*Festschriften*). Sadly, these tributes mark one's own advancing age as well as seniority in a field. But there are many years left for teaching at Penn and living in Philadelphia.

Spring 2008 was the fifth consecutive year of teaching the survey class, the third in a row with Michael Leja, so in fall a new undergraduate methods seminar became a different service course for the department.

On a more personal level, he took advantage of a summer school opportunity to travel with his daughter who recently graduated. This resulted from a teaching appointment on Semester at Sea, sponsored by the University of Virginia, as it went around Europe from Norway and Russia to Greece and Egypt.

Over the last year **GWENDOLYN DUBOIS SHAW** has been kept busy running the Program in Visual Studies, an undergraduate major that is administered out of the History of Art Department, and serving as Faculty Master of Gregory College House, one of nine undergraduate residences on campus. She has also shuttled about the country presenting recent work on issues of race and representation in American visual culture. Last year she spoke on illustrations of *Uncle Tom's Cabin* at the department's weekly colloquium and at Penn's History of Material Texts seminar. She also presented related material at an inter-disciplinary conference at the University of Virginia, "The Landscape of Slavery," and she was the keynote speaker at the annual symposium organized by the art history graduate students at Duke University. Other work by Professor Shaw on art in the wake of Hurricane Katrina was presented at the University of Washington and at Pomona College.

GRADUATE STUDENT TRAVEL AND RESEARCH

LACEY BARADEL was fortunate to have been able to travel throughout the American West for three weeks this past summer thanks to departmental summer funding. Her journey began in New Mexico and ended in Wyoming and included stops at various museums, national parks, and archaeological sites along the way. She also presented a paper, "Defending the Cabin: The White Family and American Identity in The Battle at Elderbush Gulch" at the Southwest Art History Conference XX in October 2008. The annual conference was held at the Mable Dodge Luhan House in Taos, New Mexico. This conference paper developed out of Lacey's seminar paper written for a course on American silent film taught by Professor Beckman and Professor Shaw in the Fall 2007 semester. Travel for the conference was partially funded by a GAPSA travel grant.

CAROLYN TRENCH, a first year in the graduate program, had the opportunity to spend three weeks in Dakar, Senegal for the 2008 Dak'Art Biennale in May 2008. The Biennale includes two official and numerous unofficial or "off" exhibitions of African and Diasporan contemporary art. Carolyn stayed with Professor Susan Kart of Sarah Lawrence College, formerly of Smith College, on Gorée Island in the port of Dakar. Carolyn spent most of her time in Senegal touring the many exhibitions and cultural sites. Highlights included the new installation by Viyé Diba, a visit with artist Ndary Lo at his studio, and the requisite visit to the Maison des Esclaves, site of the "Door of No Return." Carolyn also enjoyed the warm and generous hospitality of the Keita family, who live on Goree. The trip was possible thanks to Smith College's Phyllis Williams Lehman Prize for graduating art history majors.



Carolyn Trench: Gorée Island from the ferry

For the 2008-2009 academic year, **ELLERY FOUTCH** is in residence in Washington, DC as a Wyeth Predoctoral Fellow at the Smithsonian American Art Museum, where she is working on her dissertation about the 19th-century interest in perfection and its preservation. Ellery reports that she was delighted to be in DC for this year's historic Presidential Inauguration.

In the spring and early summer of 2008, she explored European cabinets of curiosities thanks to a CASVA travel fellowship (pictures from these collections are online via photo albums on her 'Facebook' page). Ellery has recently presented her research on bodybuilder Eugen Sandow at the Southeastern College Art Conference in New Orleans, as well as a paper on Harvard's 'Glass Flowers' for the annual Artefacts conference in Washington DC.



Ellery Fouch

ERIN KELLEY is currently conducting dissertation research abroad in Tokyo, Japan as a research affiliate at Gakushūin University under the guidance of Professor Tadashi Kobayashi. She is there with the support of the Japan Foundation Doctoral Dissertation Research Fellowship (2008-2009) working at a variety of Japanese museums, libraries, and archives. Through her affiliation with Gakushūin University she has also been participating in the graduate students seminars led by Prof. Kobayashi and has had an opportunity to share the progress of her research with both the faculty and students in Gakushūin's Art History Department. She also had the opportunity to travel to Kyoto and Nara, Japan as well for research and she looks forward to doing some more traveling in the coming months before returning to Philadelphia.

Miya Tokumitsu and Erin Kelley both presented papers at the Women and Silent Screen Conference V, in Stockholm Sweden last June 11-13th, 2008. The conference papers they presented in Stockholm were the product of the graduate seminar "Race, Sex, and Gender in Early Cinema" taught by Profs. Karen Beckman and Gwendolyn Shaw.

GREGORY TENTLER spent September to December of 2007 on a second trip to Milan for ongoing research on his dissertation about the postwar Italian artist Piero Manzoni. Conducted primarily at the Manzoni family archive, public libraries, and various private archives and collections, the material he gathered will help him better understand one of the most important and least appreciated figures of the postwar international avant-garde. Since September of 2008, Tentler has been in residence at the American Academy in Rome on a pre-doctoral fellowship where he will remain until August 2009.

In Fall 2007, while working on the completion of her dissertation on Soviet unofficial art, **LILIANA MILKOVA** chaired the panel "Parallel Societies and Networks of Resistance in the Soviet Union" at the Annual Convention of the American Association for the Advancement of Slavic Studies. In April 2008, her article "Materializing the Past: On Post-Socialist Art in Bulgaria" appeared in the journal *Balkanistica*. Upon her dissertation defense in the same month, Liliana accepted a post-doctoral position with the Department of Photographs at the National Gallery in Washington, DC. Together with Masha Kowell, she is currently working on an exhibition of Soviet propaganda posters from Khrushchev's Thaw scheduled to open at the Arthur Ross Gallery in April 2010.

MALCOLM CLENDENIN was enormously pleased to submit his dissertation and graduate in December 2008. In 2007 and 2008 he spent a total of 14 months in France and Belgium, supported in part by the department's Shapiro-Weitzenhoffer research funds. The bulk of his time was in Paris, but he spent a few weeks in the valley of the Vézère, where he explored some of the earliest cave paintings, as well as Romanesque churches and Gothic fortresses, when not writing. The caves provided a distant counterpoint to Malcolm's doctoral topic, which demonstrated French Art Nouveau's previously little-understood involvement with the socioeconomic changes and political struggles roiling industrial capitals at the close of the nineteenth century. Some of those forces exploded in the Great War, with rippling effects not unlike those of very recent international events. Plus ça change, plus c'est la même chose! Malcolm's next projects will further explore public structures' expression of the societies that undertook them.

MIYA TOKUMITSU is currently living in Heidelberg, Germany, conducting research for her dissertation on the seventeenth-century sculptor Leonhard Kern. She is conducting library research at the University of Heidelberg's Institut für Europäische Kunstgeschichte, where she is also participating in a dissertation colloquium taught by Professor Dagmar Eichberger. She presented her research to the departmental colloquium on January 28, 2009. She is also travelling around Europe to study works of art and meet with museum curators in Stuttgart, Berlin, and Vienna, among other cities. Miya's research and travel this current academic year (2008-2009) is funded by a Fulbright Research Fellowship. Earlier, in June 2008, Miya travelled to Stockholm, Sweden where she presented a paper on the performance of Louise Brooks in G. W. Pabst's silent films at the Women and the Silent Screen V conference.

Over the past year and an a half, **NACHIKET CHANCHANI** has jointly translated two essays on Indian art from Sanskrit and Gujarati into English for publication in a scholarly journal and helped curate an exhibition of works on paper by modern Indian painters at the Philadelphia Museum of Art. Besides this, he has been organizing and safely housing the research notes, book manuscripts, photographs and correspondence of the eminent historian of Indian art Stella Kramrisch (1896-1993). In the past year, he visited India three times and Italy once, touring places of historical and cultural significance. Most recently, over the Christmas holidays Nachiket hiked to a cluster of medieval temple complexes in the Western Himalayas, which may be the focus of his doctoral dissertation. During the spring 2009 semester he will be presenting papers at the annual meeting of the American Oriental Society at Albuquerque NM and at an international symposium on art writing and translation in Edinburgh, UK.



Nachiket Chanchani

Supported by the Goldman Fellowship for Summer Research and Travel, **NATHANIEL PROTTAS** spent 7 weeks this summer at Middlebury's German School. In the fall, he delivered his first conference paper, "Earthly Geography, Apocalyptic Time: The Map of the World in Beatus' Commentaries on the Apocalypse" at the Patristic, Medieval and Renaissance Conference. He is currently one of the Spotlight Lecturers at the Philadelphia Museum of Art, where he is focusing his lectures on late Medieval and Early Netherlandish paintings. This semester, Nathaniel continues to develop a paper on taxidermy and photography for his Master's thesis. Together with Ruth Erikson, he is also organizing an interdisciplinary conference for the Fall of 2009 entitled "Dialogues on Animality." Nathaniel continues to lecture monthly at the Cloisters Museum in New York, giving both tours and lectures to high school and college groups.



Peter Clericuzio

In September 2007, **PETER CLERICUZIO** presented a paper on Le Corbusier and the post-World War II reconstruction in France at the conference "Urban Transformations/Shifting Identities" at Brown University. The paper was based on thesis research that he conducted in Paris in the summer of 2004 while an undergraduate at Emory University. In October 2008, Peter gave a paper at a graduate student symposium at Florida State University in Tallahassee entitled "George Morgan, the Philadelphia Art Community, and the Redesign of the Silver Dollar," which grew out of a paper for Michael Leja's seminar from Fall 2006 on nineteenth-century art in Philadelphia. His travel to both of these conferences was partially funded by grants from the School of Arts and Sciences. In June and July 2008 Peter spent three weeks in Strasbourg, Nancy, and Paris conducting dissertation research supported by a Latner Research Travel Grant. In April 2009, Peter will present a paper, "Shifting Natures of Representation With the Great Mosques of Djenné," at the annual meeting of the Society of Architectural Historians in Pasadena, CA. His dissertation will address the Art Nouveau architecture of eastern France from 1900-14 as it intersects with issues of regionalism, modernity and national identity.

PUSHKAR SOHONI continued as the Zigrosser Fellow at the Philadelphia Museum of Art in the spring of 2008. After completing his dissertation colloquium in the same semester, he left for India, where he will stay for a year. Pushkar has received a Junior Research Fellowship from the American Institute of Indian Studies for the year 2008-09.

SHANNON MARTINO, along with Miriam Clinton, presented a poster entitled "Rapid Cooling Effects in Copper Smelting Slag from Chrysokamino" at the Archaeological Institute of America's Annual Meeting in January of 2008. They won the People's Choice Best Poster award as well as the People's Choice Best Graduate Student Poster award. The paper upon which the poster was based will be published in an upcoming issue of *Aegean Archaeology*.

In the summer of 2008 Shannon spent ten weeks excavating at the site of Umm el-Marra in Syria, primarily a Bronze Age site with a rich Early Bronze Age acropolis. This was her second season there, so she continued to excavate the trench she began in 2006 (excavation occurs every two years), uncovering more of the Early Bronze Age remains on the acropolis. Then, near the end of the season she excavated at the Northwest and Northeast gates. Participation in the excavation was made possible by the Williams fund of the Department of the History of Art.

TED VAN LOAN spent the summer of 2008 on a FLAS (Foreign Language and Area Studies) grant from the Penn Middle East Center in Fez, Morocco taking Arabic language classes in preparation for his first year at Penn studying Islamic Art with Prof. Renata Holod. In the fall semester of 2008 he has been translating various classical Arabic texts ranging from histories, autobiographies, grammars, poetry, and the Qur'an, mapping the historiography of the Dome of the Rock, exploring questions of self-hood and aesthetics in the autobiography of the Ottoman Court architect Sinan bin 'Abdul Mennan written in collaboration with the poet Sa'i Celebi, and questioning the relationship between image and text in the Utrecht Psalter. In the spring semester of 2009 he will continue with the study of the Arabic language, begin reading various classical texts related to visual and material culture, and develop several projects for classes in Late Islamic Architecture, Medieval Architecture, and Art Historical Methods.



Ted Van Loan

UNDERGRADUATE THUNE FELLOWS

With the funding of the Thune Fellowship, **ROLAND BETANCOURT** went to a symposium on the storage and conservation of archaeological materials hosted by UCLA and The Getty. While in Los Angeles, he also visited the city's main museums and their conservation labs in order to look at their exhibition, display and conservation practices. Roland's primary research concerns are in the area of museums and art historiography in order to better understand how art has been used and "re-used" through the ages. Los Angeles provided a unique frame of reference for these issues as the city has exceptional museum institutions, yet works within a different social dynamic and context than the major east coast museums that he is most familiar with.

While studying fresco restoration in Florence this summer, **LIZZIE FRASCO** used the Thune Undergraduate Travel Fellowship to travel to Amsterdam and interview three individuals as part of her research for the undergraduate visual studies thesis, which focuses on the ethics surrounding the conservation of contemporary art.

- Alberto de Tagle, Head of Science at the Netherlands Institute for Cultural Heritage
- Tatja Scholte, Researcher (Art Historian) at the Netherlands Institute for Cultural Heritage
- Sanneke Stigter, Conservator of Modern and Contemporary Art, University of Amsterdam; also affiliated with the ICN as a part time researcher

Because Lizzie's topic not only necessitated very current research but is also lacking in the breadth of published research that most theses require, she depends heavily on interviews with professionals in the field. She chose to interview a conservation scientist, an art historian and a practicing conservator of contemporary art in order to get varying opinions from different perspectives of the field. All three interviewees had different ideas on the purpose, concept and practice of conservation, but were agreed on one basic thing: contemporary art challenges the foundations of the discipline of conservation as it stands. She reports that these interviews have opened her mind to aspects of the debate on the approach to preserving contemporary art that she had never conceived of before. They have also provided her with ideas on how to pursue the research for her project.

On her Thune fellowship, **GILLIAN STURTEVANT** examined the relationship between architecture and national identity in modern day Israel. Inspired by a Modern Architecture class last spring and by conducting personal research on the work of Erich Mendelsohn, she sought to discover how the extensive use of the International Style influenced and defined that relationship and how that relationship ultimately informed a modern, collective Israeli identity. Building on library research, her work in Israel allowed her to understand more clearly how Israelis view their architectural heritage and how this view influences their own understanding of the Israeli nation.

Michael Levin, one of Israel's foremost scholars on the Israeli Bauhaus, met with her. He teaches architecture at the Technion in Haifa and is currently running a program for young urban architects in Tel Aviv. They discussed how awareness of the Bauhaus style has grown in Israel over the last few decades leading to the founding of the Bauhaus Center of Tel Aviv in 2000. The center works closely with UNESCO and with the municipality of Tel Aviv-Yafo to raise awareness, promote the city and preserve the buildings. Tours are given in Hebrew, English and Russian and the center attracts foreigners as well as locals. She took a tour through the Dizengoff area, where the center is located which showed how the buildings retain their original intention and integrity while adapting to life in a modern metropolis. Many of the spaces originally intended for gardens are now used as parking spaces (Tel Aviv has major traffic problems) and many of the "ribbon windows" that characterize the facades of the buildings have been closed off in order to keep air conditioned rooms from the humid outside air. Residents of these buildings recognize the historic significance of their homes and try their best to keep the spirit of the Bauhaus alive while keeping their homes functional in the 21st century. This research trip contributed substantially to the honors thesis in Art History that Ms. Sturtevant wrote during the academic year.

CURF VAGELOS GRANT

Last semester, **PABLO BARRERA** and **SOL JUNG** began collaborative research on "hanok," a typical form of domestic residence from the Joseon Dynasty (1392-1910) in Korea. With support from the CURF Vagelos Grant and in collaboration with Directors from the National Trust of Korea, they are exploring how national, educational, and civil organizations are framing "hanok" within broader discussions of Korean cultural heritage. Sol Jung and Pablo Barrera's research is focused on the Hanok Preservation Zone of Gahoi-dong, Bukchon in South Korea's capital, Seoul. The "hanok" is being included in the South Korean Government's National Branding campaign, and recently, many issues surrounding the "hanok" and its place in a national past have been the subject of scholarly interest outside the field of Architecture. Over the winter break, Sol and Pablo consulted with Mr. David Kilburn, Mr. Sangkoo Yun (Chairman of the Cultural Heritage Committee, National Trust), Mr. Peter Bartholomew (Honorary Director, National Trust), and Dr. Edward J. Baker (Harvard-Yenching Institute) to begin consolidating previous research on "hanok" as well as related aspects of traditional arts in Korea. Advised for the Vagelos Grant by Prof. Julie Nelson Davis, they hope to complete a library and museum survey about this little known facet of Korean art history.

Together, Sol and Pablo also established a new gallery, the Kilburn Art Space, in Seoul, South Korea, in November 2008; Pablo serves as the Director and Head Curator and Sol is the Deputy Director and Curator. (www.kilburnartspace.org) A non-commercial, not-for-profit organization, the Kilburn Art Space provides an opportunity to exhibit contemporary art in the historical setting of the "hanok." Based upon principles of diversity and collaboration, the gallery seeks to raise awareness of cultural heritage and its re-appropriation.

2008 DEGREES AWARDED

HISTORY OF ART GRADUATES

SUMMER 2008

MELISSA KERIN - Ph.D.
LILIANA MILKOVA - Ph.D.

CATRINA HILL - MA
DANIEL LARACH - MA

FALL 2008

MALCOLM CLENDENIN - Ph.D.
KATHRYN O'ROURKE - Ph.D.
JULIA WALKER - Ph.D.

AAMW GRADUATES

SUMMER 2008

GUNDER VARINLIOGLU - Ph.D.

HISTORY OF ART UNDERGRADUATES 2008:

ANNE BRUDER
JOHANNA DUNN
ELIZABETH FARLEY
LAURA FOX
RACHEL GOODMAN
HEATHER GORN
JANE GREENBERG
DARYL LEON
STEPHANIE LICHTINGER
CARA MARCANTONIO
ALIX McKENNA
CAROLINE NEW
CHLOE NIELSON
SUZANNE SCHWARTZ
LOUISE SHELDON
BARI SHMERLER
EMILY SPIEGEL

ARTH THESIS WRITERS 2008:

CHLOE NIELSON
LOUISE SHELDON
ANNE BRUDER
RACHEL GOODMAN

DAVID M. ROBB THESIS PRIZE:

CHLOE NIELSON

VISUAL STUDIES UNDERGRADUATES 2008:

KRISTEN BENEDUCE
CHAVE COGAN
EMMA FROH
GISELA GARRETT
AMANDA GITTELMAN
APRIL HAIL
SAVANNAH HAYES
AVERY LAWRENCE
CATHERINE LIM
CAITLIN OWENS
LAUREN RUBINFELD
AH RIM SHIN
ALI WIEZBOWSKI
ELIZABETH YOHLIN

HONORS AND AWARDS

FACULTY AWARDS

Edited by MICHAEL COLE and LARRY SILVER, *The Early Modern Painter-Etcher*, including short essays by Penn students, won a **2007 CHOICE OUTSTANDING ACADEMIC TITLE AWARD** from the American Library Association.

ROBERT MAXWELL won a **2008 FOUNDER'S AWARD OF THE SOCIETY OF ARCHITECTURAL HISTORIANS** for "Romanesque Construction and the Urban Context: Parthenay-le-Vieux in Aquitaine," in *Journal of the Society of Architectural Historians*, 66, 2007.

MICHAEL LEJA won a **CLARK INSTITUTE FELLOWSHIP**, and a **GUGGENHEIM FELLOWSHIP** for the calendar year 2010.

HOLLY PITTMAN won **SPECIAL AWARD FROM THE KERMAN PROVINCE, IRAN** acknowledging a contributions to the archaeology and cultural Heritage of Iran in May 2008.

DEPARTMENT TRAVEL GRANTS

LATNER FELLOWSHIP
PETER CLERICUZIO

WILLIAMS FELLOWSHIP
SHANNON MARTINO

CAMPBELL/McCOUBREY FELLOWSHIP
JULIA PERRATONE

GOLDMAN FELLOWSHIP
NATHANIEL MANDITCH-PROTTAS

LATNER FELLOWSHIP
GREGORY TENTLER

THUNE FELLOWSHIP
ROLAND BETANCOURT
GILIAN STURTEVANT
LIZZIE FRASCO

FELLOWSHIPS

ZIGROSSER FELLOWSHIP
JESSICA BOEHMAN

SAS DISSERTATION COMPLETION FELLOWSHIP (alternate)
BETH CITRON

CRITICAL WRITING FELLOWSHIP (declined)
ALIX DAVIS

DEAN'S AWARD FOR DISTINGUISHED TEACHING; DEAN'S SCHOLAR
ELLERY FOUTCH

WYETH FELLOWSHIP (SMITHSONIAN)
ELLERY FOUTCH

JAPAN FOUNDATION FELLOWSHIP
ERIN KELLEY

MELLON POSTDOCTORAL FELLOWSHIP
MELISSA KERIN

KOLB FELLOWSHIP (continuing)
LESLEE MICHELSON

KRESS TRAVEL FELLOWSHIP
JULIA PERRATONE

KOLB FELLOWSHIP
JULIA PERRATONE

AMERICAN INSTITUTE OF INDIAN STUDIES DISSERTATION RESEARCH FELLOWSHIP
PUSHKAR SOHONI

ROME PRIZE
GREGORY TENTLER

FULBRIGHT FELLOWSHIP TO GERMANY
MIYA TOKUMITSU

DAAD FELLOWSHIP
MIYA TOKUMITSU

SAS DISSERTATION RESEARCH FELLOWSHIP
ISABEL SUCHANEK

CURF VAGELOS GRANT
PABLO BARRERA
SOL JUNG

2008 COLLOQUIA AND LECTURES

JANUARY

- 18 ANTHONY RAYNSFORD, Mellon Postdoctoral Fellow, Penn Humanities Forum
"Modernism and the Archaic City: Framing an Idea of Authentic Urban Experience, 1930-1960"
- 25 E. ANN MATTER, William R. Kenan Professor of Religious Studies
"The Iconography of the Song of Songs in the Biblia Pauperum"

FEBRUARY

- 1 GREGORY TENTLER, Dissertation Colloquium
"Without Expensive Transport and the Bothers of Customs: Piero Manzoni and the Birth of Italian Conceptual Art"
- 8 PUSHKAR SOHONI, Dissertation Colloquium
"Local Idioms and Global Designs: Architecture of the Nizam Shahs"
- 15 BRIAN ROSE, Pritchard Professor of Classical Studies and History of Art
"Reconsidering the Origins of Roman Veristic Portraiture"
- 22 No colloquium (CAA)
- 29 No colloquium (Vito Acconci at the Slought Gallery)

MARCH

- 7 No colloquium (Spring Break)
- 14 No colloquium (Spring Break)
- 21 MICHAEL COLE, Associate Professor of Southern Renaissance and Baroque Art, Lila Wallace Endowment Fund Colloquium
"Sculpture and Urbanism in the Florence of Ferdinando I"
- 28 GWENDOLYN DuBOIS SHAW, Associate Professor of African American and American Art
"Landscape/Escape: Space, Race, and Revision"

APRIL

- 4 No colloquium (PMA Graduate Symposium)
- 11 JEEHYUN LEE, Dissertation Colloquium
"The Gaze of the Other: Reconsidering the International Dialogue between France and Japan, 1880-1910"
- 18 Yael RICE, Dissertation Colloquium
"Between the Brush and the Pen: Describing and Inscribing Paintings at the Mughal Court, 1555-1625"
- 25 MANDAVI MEHTA, Dissertation Colloquium
"The Mouse who would be King: Innovating Tradition in the State of Chamba - 15th to 17th c. AD"

SEPTEMBER

- 6 Departmental Party
- 12 LARRY SILVER, Farquhar Professor of Northern Renaissance Art
“Size Matters: Big Prints Come to Philadelphia”
- 19 ROBERT OUSTERHOUT, Professort of Byzantine Art and Architecture
“The Memory of Jerusalem”
- 26 LISA BOURLA, Dissertation Colloquium
“Cigoli’s Écorché and the Florentine Contribution to the Emergence of Baroque Art”

OCTOBER

- 3 ANDRÉ DOMBROWSKI, Assistant Professort of 19th-Century Art
“Modern Remains: On Manet’s Ragpickers”
- 10 Fall Break/Philadelphia American Art Seminar
- 17 HIAA Symposium
“Places and Visions” (Islamic Art Historians)
- 31 DONALD MCCOLL, Washington College (MD)
“Signs of the Times: The Cleveland Marbles”

NOVEMBER

- 7 KOEN BROSENS, University of Leuven (Belgium)
“Weaving Networks: Brussels Tapestry Producers and Production around 1650”
- 14 JONATHAN KATZ, Independent Scholar
“Art, Eros, and the Sixties”
- 21 RICHARD HODGES, Director of the University of Pennsylvania Museum of Archaeology and Anthropology
“‘An Ice Age settled on the Roman Empire’: Unearthing Byzantine Butrint and its Methodological Implications”
- 28 Thanksgiving

DECEMBER

- 5 ANN KUTTNER, Associate Professor of Greek, Roman and Etruscan Art
“Gigantomachia: The Battle of Gods against Giants in Ancient Mediterranean Debates on Power and Freedom”

ALUMNI NEWS

KALI BACKER (B.A., Class of 2007) is currently attending law school at Vanderbilt University. This summer, she will be working in the litigation department for Google in Mountain View, CA.

ELIZABETH YOHLIN (B.A., Class of 2008, Visual Studies - Major, Art History - Minor) is working at The Metropolitan Museum of Art as the year-long editorial and design intern in Educational Media. She works on educational print publications for the general public and is designing downloadable art projects for children to be featured on the museum's website. She is hoping to begin graduate school in the fall in pursuit of a masters degree in Art Education.

RACHEL GOODMAN (B.A., Class of 2008) is currently working in New York City at Gurr Johns Inc., the largest independent appraisal firm in the United States and United Kingdom, as Assistant to the President and Senior Vice President. She has been applying all that she learned from her Art History courses at Penn to real-life works of art in corporate, public, and private collections, and has learned how works of art are valued for sale, insurance, and taxation purposes. Furthermore, Rachel has been working extensively on art consultancy projects, helping clients manage and add to their collections. Most recently, she contributed a chapter, co-authored with Elizabeth von Habsburg, President of Gurr Johns U.S. offices, to an upcoming book edited by Dr. Claire McAndrew on appraisals and art asset management that will be published in June by Bloomberg Press.

LAUREN NEMROFF (B.A., Class of 1989) is a Senior Books Editor at Amazon.com in Seattle, Washington.

MELISSA SHIVE (B.A., Class of 2006) is currently a medical student at the University of California, San Francisco. After graduating from the University of Pennsylvania in 2006, Melissa traveled to Malaysia to teach English at an all-girls Islamic school under a Fulbright Fellowship. In her time outside of the classroom, she visited areas throughout the country, including traveling with the twelve other teachers in her program to a flooded region of southern Malaysia to aid in relief efforts. After completing her fellowship, she lived in Beijing for several months, studying Chinese and volunteering with the Zigen Fund to tutor migrant workers in English. Melissa later moved to Washington, DC to work in health policy at the Foundation for AIDS Research with a former Assistant Surgeon General and on Capitol Hill in a Congressional Office. Since graduating, she has co-authored several articles in *Newsweek*, the *San Francisco Chronicle*, the *Washington Times*, and the *Huffington Post*, as well as a book chapter entitled "Hong Kong and the United States: Shared Health Opportunities and Challenges." She has also written a paper on Angel Pietàs based on her undergraduate Art History thesis research advised by Professor Michael Cole, which will be published in the *Rutgers Art Review* in the fall of 2009. Yet above all, she still misses the warmth of the Jaffe building.

NAOMI PITAMBER (B.A., Class of 2000) finished her MA at the University of Texas in San Antonio, writing on the Melisende Psalter of the mid-11th century. Naomi taught courses in Western Medieval and Byzantine art history at UTSA department until 2008. At the present time she has finished her coursework in the Art History department at UCLA with Sharon Gerstel and is reading for her written/oral exams and writing her dissertation prospectus; she is going to be working on 13th-century Byzantine texts, art, architecture, and material culture, dealing specifically with the Laskarids in north-western Turkey after the 4th Crusade. Naomi is going to Ravenna and Budapest with Professor Patrick Geary to study the history of Ravenna in April of this year. This July she will be at the American School of Classical Studies in Athens attending their Medieval Greek summer program at the Gennadion.

SASHA SILCOX (B.A., Class of 2008) is getting her master's in Art Business at Sotheby's Institute of Art with two other Penn students in New York. She is also interning at the Whitney Museum of American Art as a Development Assistant in major gifts. She is happy to talk to any juniors or seniors who think they might be interested in the program.

CHLOE NIELSEN (B.A., Class of 2008) lives in New York with two Wharton alums and work as a legal analyst at a law firm that specializes in complex securities and derivatives litigation as well as institutional plaintiff litigation. She is currently assisting several attorneys in writing a book about Debtor-Creditor Fraud. She just finished her MCATs and plans on applying to medical school for admission in 2010. She volunteers in the Hospice Unit of Beth Israel Medical Center.

ANNE BRUDER (B.A., Class of 2008) will be completing her Certificate of Business from Columbia University this May. She has been working for American Empirical Pictures, Wes Anderson's Production Company, where she managed the New York Office part-time. She decided that she really misses Art History and she plans on working another year before applying to Master's Programs in Art History.

GREGORY BRYDA (B.A., Class of 2006) has been working since 2006 at Citigroup's Private Bank, first as a Financial Analyst then as an Associate Vice President for Business Strategy. In a matter of weeks, he will be leaving the firm to return to the university environment. This fall, he will be attending Yale's Department of History of Art to pursue his PhD.

AUSTIN LAVIN (B.A., Class of 2006) recently joined The New Orleans Young Urban Rebuilding Professionals Initiative as the Managing Director of WorkNOLA.com. The website WorkNOLA.com is a new initiative of NOLA YURP and is designed to attract and retain talent to the New Orleans region. Austin will also continue to oversee myfirstpaycheck.com - jobs for teens, a company he founded in 2007.

PROGRAM NEWS

CINEMA STUDIES



Director/Producer Jon Avnet (Parent '06, '10) speaking at the Cinema Studies program's Penn Film and Media Pioneers 2 in October 2008.

Cinema Studies enjoyed another lively year under the directorship of Karen Beckman. We began the year with a lecture and screenings by documentary filmmaker Frederick Wiseman, and continued to welcome a variety of filmmakers throughout the fall, including: Mira Nair, experimental German filmmakers Ute Aurand, Milena Gierke, and Renata Sami; Christian Delage; Manthia Diawara, Bill Gutentag and Dan Sturman. Professor Peter Decherney (English) organized the second "Penn Film and Media Pioneers" conference in October, bringing together students, parents, faculty and alumni to discuss questions of Penn's role in shaping media education. Speakers included filmmaker Jon Avnet, Lorraine Carrady-Quinn from Caribbean Cinemas, and John Levin from Creative Arts Agency. And in November, we collaborated with the Van Pelt library on a symposium that examined "The Dreyfus Affair on Screen." In Spring, '09, we continued to host a variety of screenwriters, producers, and other film professionals, including David Polonsky, art director of *Waltz with Bashir* and actor/writer/director Tom McCarthy. (For a full roster of the year's events, see <http://cinemastudies.upenn.edu/events/>.)

In the spring we were also fortunate enough to host our two annual visiting professors, the Wolf Visiting Professor in Television Studies, this year held by Professor Victoria Johnson (Irvine) and the Visiting Professor of Animation Studies, Jayne Pilling (British Animation Awards). This year, two students will represent Cinema Studies in internships generously provided by Lorraine Carrady-Quinn: Jamie Rosengard attended the Showest Film Industry convention, and Stephanie Yaghoubi will spend the summer working for Caribbean Cinemas in Puerto Rico. Every couple of weeks, faculty and students meet together to share work in progress as part of the Cinema Studies colloquium, and our seniors have been working hard to complete projects on a wide variety of topics, including Sara Gold's thesis on Orson Welles and his relationship to WWII politics; Jean Lee's essay and documentary film on human trafficking; and Andrew Kener's research paper on "orphan works," copyrighted works whose owners cannot be located.

VISUAL STUDIES

An Interdisciplinary Program on the Nature and Culture of Seeing

The program in Visual Studies ended the 2007-08 academic year with a dynamic and stimulating senior thesis project show held in the Fox Gallery of Logan Hall (now Claudia Cohen Hall). The fourteen senior majors presented projects that ranged from interior back-lit body scans to immersive videos watched from within personal helmets. This year's senior projects employ facial imaging software, Braille, solar panel technology and include research papers on art conservation methodology and 19th-century advertising techniques. If you are in town for graduation please be sure to come by this year's show, which will be held in the gallery of the Philomathean Society, located on the third floor of College Hall.

For the 2008-09 academic year Visual Studies inaugurated a number of new initiatives including a new upper level course, a special guest lecture series, and a senior thesis project prize. The course, VLST 301: What is Visual Studies, being taught for the first time in spring semester 2009 by Dr. Ian Verstegen, aims to further develop methodological and theoretical understanding of the emergent field of visual studies by engaging the students in a wide variety of readings in a seminar format. In our new guest lecture series, we welcomed Dr. Sean Buffington, the President of the University of the Arts in Philadelphia, who discussed challenges facing professionals in the visual and performing arts, and Professor Marcia Ochoa of the University of California, Santa Cruz, who spoke on issues of visibility and national identity in the pervasive beauty pageant culture of Venezuela.

For the first time in 6 years, the best senior thesis project in Visual Studies will receive an award. Named after the early American artist and Philadelphia museum impresario, the Charles Willson Peale Prize memorializes a man whose visual creativity encompassed, portrait painting, taxidermy, and numerous technological inventions including creating a polygraph machine for President Thomas Jefferson that enabled him to make simultaneous and exact copies of his writing. We look forward to awarding the first Peale Prize this May - yet another reason for you to come to the senior show - to see this year's winning project!



Gwendolyn DuBois Shaw and student Chava Cogan at Senior Thesis Project show

ART AND ARCHAEOLOGY OF THE MEDITERRANEAN WORLD

Program of Graduate Study

The History of Art department hosts the graduate group in the Art and Archaeology of the Mediterranean World. Robert Maxwell serves as the program's Chair. AAMW is an interdepartmental graduate program that trains students for careers in the art and archaeology of Classical and Near Eastern Civilizations. Drawing on the vast resources of the University of Pennsylvania Museum of Archaeology and Anthropology, AAMW incorporates fieldwork, museum internships, and university instruction into a flexible interdisciplinary program leading to the M.A. and Ph.D. All students accepted into the program are fully funded for a period of at least five years.

The faculty of the AAMW Graduate Group features an extraordinary array of distinguished scholars who represent virtually every major area in the study of antiquity. Included in that faculty are five Art History Faculty. Others are drawn from Classical Studies, Anthropology, and Near Eastern Languages and Civilizations. The resources of the Graduate School of Design, the University Museum's Applied Science Center for Archaeology (MASCA), the Center for Ancient Studies, the Department of Religious Studies, and the Center for Advanced Judaic Studies are frequently utilized as well. AAMW students also have the opportunity to take courses at Bryn Mawr, Princeton, and Temple University, which form part of a regional academic consortium. There are currently twenty-three students in the program working on project ranging from the Bronze Age through the Late Antique period.

CENTER FOR ANCIENT STUDIES

Robert Ousterhout is the Director of the Center for Ancient Studies which strives to bring together the large number of faculty and students, as well as members of the greater Philadelphia community, who share a passion for the ancient world, through the promotion and support of events pertaining to pre-modern societies. Every year it has an interdisciplinary conference that draws speakers from various fields in a comparative discussion. This year the conference, held on March 6 in the Penn Museum was Celebrations of Continuity and Change: Triumph and Spectacle in the Ancient World. The keynote speaker was Mary Beard, Professor of Classics at the University of Cambridge and fellow of Newnham College. Other speakers included Kostas Zachos (Greek Archaeological Service), Mehmet Ali Ataç (Bryn Mawr College), David O'Connor (Institute of Fine Arts, NYU), Lillian Armstrong (Wellesley College), Larry Silver (Penn), and Julian Raby (Smithsonian Institution). Lecture topics will range from ancient Egypt through the Ottoman Empire. The symposium was timed to accompany the exhibit "Grand Scale: Monumental Prints in the Age of Dürer and Titian," at the Philadelphia Museum of Art which features large-scale and multiple-plate prints, several of which recreate Roman triumphs, while others expand upon the theme of the triumph to celebrate more exotic subjects.

In addition a Workshop was held on April 4, 2009 which considered Change and Cultural Exchange in the Thirteenth Century. The thirteenth century CE in the eastern Mediterranean and adjacent regions witnessed dramatic political encounters, hostile conflicts, and movements of peoples. At the same time, new cultural contacts between groups of differing ethnicities and confessions seem to have inspired a rich development in architecture, the visual arts, and material culture. Set against the "official" written history, a detailed examination of the cultural production may offer a more nuanced view of the period. The purpose of the workshop, which was attended by more than forty scholars from the region, was to generate discussion on a subject of common interest.



Holly Pittman and Robert Ousterhout

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RECENT ACTIVITIES (for the 2009 Newsletter):



Holly Pittman



Mira Nair; Erin Kelley and Miya Tokumitsu in Sweden; *Memorial to the Six Million Jewish Martyrs, Battery Park, New York, 1966-72*, unbuilt, perspective, from the exhibition "Louis I. Kahn: The Making of a Room"; party for David Brownlee; drawing by Michael Meister

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University of Pennsylvania
 Elliot and Roslyn Jaffe History of Art Building
 3405 Woodland Walk
 Philadelphia, PA 19104-6208