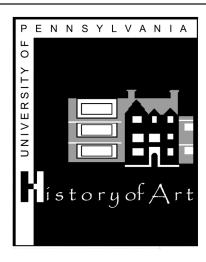
University of Pennsylvania

History of Art



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Dear Alumni and Other Friends,

This has been a year of globe-girdling accomplishments for us in the Jaffe Building. As you will read inside, our faculty and students are engaged in projects in Mexico, Tunisia, Egypt, Iran, Ukraine, Pakistan, India, Japan, and all across Europe. We have also renewed and enlarged our commitment to the study of American art, here in the Athens of America, with the appointments of Professors Gwendolyn DuBois Shaw and Michael Leja. And we are looking forward to bringing a scholar of international importance to Penn for the new Sachs Professorship in Contemporary Art.

The Jaffe Building hums with the activity of three undergrad programs (History of Art has been joined by Visual Studies and Cinema Studies) and two graduate groups (History of Art, and Art and Archaeology of the Mediterranean World). Both graduate programs are under new leadership this year: respectively, Michael W. Cole and Brian Rose, the newly appointed Pritchard Professor of Archaeology.

In a first for us, last summer Penn's galleries simultaneously featured two exhibitions organized by our students and faculty. "Whim-



sical Works: The Playful Designs of Charles and Ray Eames" was created for the Arthur Ross Gallery by a seminar taught by Professor George Marcus, with the support of the Halpern-Rogath fund for curatorial seminars. At the ICA, Professor Karen Beckman's students mounted "Framing Exposure: Process and Politics," culminating a year-long program of study that took them to galleries and museums from Massachusetts to Texas. The Hyde Foundation underwrote this endeavor.

Coming up at the Ross Gallery is "The Early Modern Painter-Etcher" (on view April 14-June 11, 2006). The subject of another Halpern-Rogath Seminar, taught by Professors Larry Silver and Michael Cole, the show will be accompanied by a book of essays by the students, published by Pennsylvania State University Press.

The Spiegel Program in Contemporary Culture and Visual Art is now in its second year, sponsoring activities that aim to make contemporary art an essential part of the lives of Penn undergraduates. Our depart-

Prof. David Brownlee on his boat Windrush

ment collaborates on many aspects of this ambitious agenda, including a roster of special Spiegel Seminars. Last spring, ICA senior curator Ingrid Schaffner taught a seminar centered on the work of Barry LeVa, whose retrospective (which she had organized) was then on display. At the same time Dr. Rebecca Butterfield offered a course on environmental art. This fall, Mellon Postdostoral Fellow

Stephen Petersen has led a seminar of freshmen through an exploration of contemporary art, with a long weekend at the Venice Biennale as part of the syllabus. In the spring, the Corcoran Gallery's curator of contemporary art, Jonathan Binstock, will teach a seminar about retrospective exhibitions (hes now designing one), while Professor Christine Poggi teaches a seminar on Andy Warhol--with trips to New York and the Warhol Museum in Pittsburgh.

Amidst all of this collective activity, it is important to celebrate the special achievements of individuals. Professor Michael Leja has won the annual book prize of the Modern-

ist Studies Association for Looking Askance: Skepticism and American Art from Eakins to Duchamp, and the Eldredge Prize of the National Museum of American Art has been awarded to Winslow Homer: The Nature of Observation by Professor Emerita Elizabeth Johns.

Googling the preliminary program of the College Art Association annual meeting (Boston, February 2006) reveals eleven Penn faculty and students among the speakers. (Just for fun, try Googling the program for Yale and Princeton. Amazing!) A more systematic search of the program for the Archaeological Institute of America (Montreal, January 2006) turns up four students and recent graduates who will be presenting.

All that's missing is you! Send your news for next year's newsletter, and come visit us in the Jaffe Building or online at http://www.arthistory.upenn.edu.

With warmest wishes,

David B. Brownlee Shapiro-Weitzenhoffer Professor and Department Chair

Department News

ART AND ARCHAEOLOGY OF THE MEDITERRANEAN WORLD

The Graduate Group in Art and Archaeology of the Mediterranean World has been hosted by the department of the History of Art for more than a dozen years, and this year AAMW passed an important milestone with the appointment of C. Brian Rose as the James B. Pritchard Professor of Archaeology and as chair of the program.

Professor Rose comes to Penn from the University of Cincinnati, where he was Cedric Boulter Professor of Classical Archaeology and Head of Greek and Roman Excavations at Troy. His work in northwestern Turkey continues with a new survey of the Granicus River Valley area, not far from Troy, where an extraordinary series of Graeco-Persian tombs (fifthfourth centuries B.C.) are being explored.

The Graduate Group contiunues the University of Pennsylvania's century-long tradition of excavation and archaeological survey throughout the Mediterranean and Near Eastern worlds. AAMW draws on faculty from a variety of disciplines, including History of Art, Classical Studies, Near Eastern Languages and Civilizations, and Anthropology, with sixteen professors currently among the progam's standing faculty.

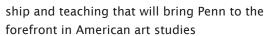
Many AAMW faculty are actively involved in fieldwork. Renata Holod is in the planning stages of a new excavation in Ukraine; Holly Pittman's excavations continue at Jiroft, in south-central Iran; and Lothar Haselberger, Williams Professor of Roman Architecture, has begun a new program aimed at mapping Roman Alexandria. The fieldwork of AAMW graduate students now spans almost the entire Mediterranean and Near East, from western Sicily to Iran, and includes both land-based and underwater archaeology.

The new AAMW website (http://dept.arth. upenn.edu/aamw/) has expanded coverage

of the Greek, Etruscan, and Roman collections of the University of Pennsylvania Museum and features overviews of all of the many archaeological projects with which Penn has been involved since the late 19th century.

NEW AMERICANISTS

This fall the Department welcomes two distinguished scholars of American art, upholding the tradition launched by Emeritus Professors John McCoubrey and Elizabeth Johns. Professors Michael Leja and Gwendolyn DuBois Shaw will join Adjunct Professor Kathleen Foster, the McNeil Curator of American Art at the Philadelphia Museum of Art, in mounting a program of scholar-





Prof. Gwendolyn Dubois Shaw

Michael Leja, previously the Sewell Biggs Professor and Chair of the Department of Art History at the University of Delaware, is one of the nation's leading scholars of nineteenthand twentieth-century American art. His first book, Reframing Abstract Expressionism. Subjectivity and Painting in the 1940s (1993), moves freely across media and from high art to low while interrogating the philosophy and psychology of New York painting in the generation of Jackson Pollock. It won the Eldredge Prize in American Art. Looking Askance. Skepticism and American Art from Eakins to Duchamp (2004) explores the seemingly native skepticism with which Americans have viewed art and other visual phenomena, tracing this back to P.T. Barnum's gallery of faked oddities and forward to the making and reception of Marcel Ducamp's "readymades" in New York. Leja's powerful analysis disrupts notions about the separation of art and audience, and the book has won the annual prize of The Modernist Studies Association. This fall 2005 he taught ARTH 298 (American Art 1865-1968).

Gwendolyn DuBois Shaw, a wide ranging scholar of American, and African-American art, comes to Penn from Harvard, where she was Assistant Professor of the History of Art and Architecture and of African and African American Studies. "Seeing the Unspeakable: The Art of Kara Walker" (2004), her first book, places the work of a controversial contemporary artist within a long artistic tradition and also reads it in terms of today's racial politics. This past semester, Professor Shaw taught ARTH 588 (Proseminar in American Art).



Dr. Stephen Petersen with his Spiegel Freshmen Seminar at the Venice Biennale in October 2005 (S. Petersen)

HALPERN-ROGARTH CURATORIAL SEMINARS

Thanks to the generosity of Leslee Halpern-Rogarth and David Rogarth, the department now offers curatorial seminars for undergraduate and graduate students. This past summer (July 23 to September 11) saw the inagural exhibition from the seminar series, surely to be the first of many. "Whimsical Works: The Playful Designs of Charles and Ray Eames" which featured toys, children's furniture, and guirky films, along with photographs chronicling their history and creation from the ouuvre of husband and wife team. The course in which the show was prepared was taught by George H. Marcus in the Master of Liberal Arts Program in the College of General Studies.

Coming up next, "The Painter-Etcher," will be exhibited in the Arthur Ross Gallery from April 14-June 11 of 2006. The exhibit was developed during the curatorial seminar taught in the Spring of 2005 by Prof. Michael Cole and Prof. Larry Silver. The course and the exhibit are focused on the printmaking work

of Renaissance and Baroque artists. Works included will all be coming from major art collections in the United States.

SACHS CHAIR FOR CONTEMPORARY ART

A generous gift by Katherine Stein Sachs and Keith L. Sachs has endowed a new Professorship in Contemporary Art. The Sachs Professor will join an already strong team of modern specialists with collaborative ties to the university's Institute of Contemporary Art (ICA), and a large commitment to programs in this field.

The gift from the two Penn alums will also provide for guest-curated exhibitions at ICA and support a variety of programs aimed at enhancing the role the ICA plays on the Penn campus, and Penn's role as a center of contemporary art.

Our hunt for the next addition to the faculty has begun this Fall. The position is tenured and will begin in the fall of 2006.

UNDERGRADUATE AND GRADUATE STUDENTS

This year, as every year, our graduate students worked tirelessly as teachers and mentors of Penn's undergraduates. The History of Art department and the University of Pennsylvania, in their commitment to prepare graduate students for careers in university teaching and service, provide numerous opportunities for the graduate students to engage with the undergraduates. The most important aspect of this is their service as teaching assistants for the department's lecture courses. Working as a teaching assistant provides valuable training, and is a core requirement for the Ph.D..

Rebekah Flake, now a senior with a double major in Art History and German, notes that "in the first couple of college courses that demand a lot of readings from journals, the TA's function in recitation is extremely important. We watch them to learn how to read, what to look for, what's important, and how to contextualize it within the course. This is not a skill undergrads are born with--it is what graduate students teach us in section meet-

ings."

Stephennie Mulder, winner of the Dean's Award for Distinguished Teaching by a Graduate Student in both 2003 and 2004, reports that "being a T.A. gave me an opportunity to know my students much better than a professor ever would, because they felt I was closer to them." Though she is now enjoying teaching her own Islamic Art course, she feels that she had a much stronger role in her students' education as their T.A.. The perspective of the undergraduates is much the same as Flake comments, "Graduate students are an essential resource for any undergraduates who are thinking of going on to graduate school or are just thinking of finishing out the major, or even just the class, successfully. They are where many of us hope to be in a couple of years, so they can (and do) give us practical advice that websites can't and professors may not have time for."

After completion of their Ph.D. exams, graduate students are qualified to teach their own courses through any variety of programs. While all T.A.'s work to teach writing, the Critical Writing Program Fellowships (formerly known as Chimicles Fellowships) allow graduate students to teach their own writing courses. Julia Walker, a Critical Writing Fellow this year, has found the experience of running her own course important for her development as an academic and a critical component of her preparation for a permanent teaching position. Like Mulder she feels that "because we [graduate students] are closer in age and experience to the undergraduate and can therefore develop relationships with them; they're less scared of us than they are of 'real' professors, and much more willing to open up and make themselves vulnerable."

Like the Critical Writing Program, the College of General Studies gives graduate students the opportunity to teach their own lecture courses and seminars. Natasha Ruiz-Gómez, another winner of the Dean's Award for Distinguished Teaching, recently taught 'The City of Paris,' a course examining the art, architecture, urbanism, and history of the city. After only working as a T.A., Ruiz-Gómez was not absolutely sure if she wanted to pursue a career in teaching. On teaching her own

course, she says "The class was challenging, scary, and exciting, but in the end I was able to communicate my love for the topic with my students--and I received a Dean's award for distinguished teaching as a result. It confirmed my calling to teach--it felt so right that I knew that this was what I had to do with my life."

In addition to teaching, there are a plethora of other ways in which graduate students shape the undergraduate experience. Graduate Associates live in the College Houses with undergraduates, mentoring (and occasionally monitering) students. Pushkar Sohoni, currently G.A. at Fisher Hassenfeld College House and its Director of Academic Support Programs, says (about the G.A. experience) that "Many find it to be one of the most rewarding features of their time at the University and to contribute considerably to their personal and professional growth. A staff position leads to contact with many aspects of a modern University and insight into difficult decisions, which require a balancing of limits, resources, and needs of the many constituents of the University. Jonathan Mekinda, another student who has served as a Graduate Associate, also spent four years coaching the women's crew team. Mekinda found this to be one of his most satisfying experiences at Penn, and stays in close contact with his former charges.

Besides these formal interactions, graduate students and undergraduates interact every day on campus, in the Fischer Fine Arts library, and throughout West Philadelphia and Center City. It is with these informal interactions where the graduate students become mentors and friends of undergraduates. In these moments undergraduates are reminded that their T.A.'s and instructors are busy students themselves and often surprisingly, 'real' people.

Faculty Reports

KAREN BECKMAN is currently at work on her latest book, which is about car crashes and film. In February 2006, she will present a chapter of this work—a study of Jean-Luc Godard's film Weekend (1967) and its influence on contemporary art entitled "The Afterlife of Weekend"—at the Baltimore Museum of Art. She is simultaneously completing the manuscript for her co-edited volume, Still Moving: Between Cinecma and Photography (forthcoming Duke UP). In August, Beckman became one of the editors of Grey Room, a journal of architecture, art and new media, and her interview with film artist Zoe Beloff is forthcoming in January 2006 in this journal. On the teaching front, Beckman is collaborating this semester with the Van Pelt Library to establish an online Philadelphia film history archive. Sixty students in her film history course will spend the semester scouring film reviews, gossip columns, fan magazines, oral histories, theater archives and city records for information about the production, distribution, exhibition, and regulation of films in Philadelphia from the 1890s to the present. By researching and archiving the city's local film history, students experience film history not as a remote

Prof. Julie Davis with Prof. Kobayashi (L) and His Royal Highness the Crown Prince of Japan (R)

and pre-existing narrative to be passively learned but rather as an active work-in-progress in which the local Philadelphia community plays a direct and vibrant role. In the spring, Beckman is organizing a film series featuring the work of female directors from around the globe that will be open to the university community.

After returning from his yearly research trip to Rome, MICHAEL COLE continued work on his primary project of the moment, a study of the early modern painter-etcher. An exhibition on the theme, co-curated by Madeleine Viljoen, will open at Penn in April 2006 and travel thereafter to the Ringling Museum of Art

in Sarasota, Florida and to the Smith College Museum of Art. An accompanying catalogue, including contributions by a number of Penn PhD students, will be published next spring by Penn State University Press. Cole's recent publications include an essay on Renaissance coins in the anthology *Die Renaissance-Medai*lle in Italien und Deutschland and an essay for the catalogue accompanying the exhibition Bronze, which opened at the Henry Moore Institute in Leeds in September. Over the 2004-2005 academic year, Cole gave invited lectures at the University of Georgia, the University Delaware, and the University of California at Berkeley; in May 2005 he spent time as a quest professor at the Westfälische Wilhelms-Universität in Münster. He also organized a major conference at Penn on Leonardo and Michelangelo, participated in a pair of round table discussions on "the moving image" at the Clark Art Institute and at the Getty Research Institute, and served as a respondent to the article on Renaissance anachronism Christopher Wood and Alexander Nagel published in the September 2005 Art Bulletin. Cole was promoted to Associate Professor in July, and has taken over both as chair of the graduate group in the history of art and as the director for Penn's Center for Italian Studies.

JULIE DAVIS started out her summer with a study trip to China and Japan. In addition to seeing many of the famous sites and museums, she met with contemporary artists, dealers and curators in Beijing and Shanghai and the faculty of the prestigious Hangzhou Art Academy. Just after arriving in Tokyo to begin residence as visiting faculty at Gakushûin University, Davis attended a lecture on contemporary museum practices in Japan and at the reception following had the unexpected opportunity to discuss her research and the state of the field of Japanese art history with the Crown Prince of Japan, an alumnus of the university and an elegant conversationalist. The ensuing five weeks were action-packed. She chaired and gave a talk on a panel, "The Fixed and the Floating World: Reinterpreting

the Fiction of Images in Early Modern and Meiji Japan," at the Asian Studies Conference Japan held at Sophia University. She scoured archives and libraries for documents related to a new project on collaboration in ukiyo-e, supported by a grant from the Northeast Asia Council, Association for Asian Studies. She presented a paper in Japanese on the theme, "Rethinking Utamaro," for the Philosophy Department and School of Arts and Literature at Gakushûin University. She also caught up on recent exhibitions and publications on Edo period and modern Japanese art, participated in the research group on early modern Japanese art, and consulted with numerous colleagues on her new projects.

Davis' overview essay "Utamaro and his Contemporaries, 1780-1804" will appear in spring 2006 in the Hotei Encyclopedia of Japanese Woodblock Prints, a two-volume publication that includes contributions from the leading scholars on Japanese prints in Japan, Europe, and the United States. Davis also translated and adapted an essay on early ukiyo-e painting and wrote many encyclopedia entries in her role as academic advisor to the Hotei Encyclopedia.

A number of other projects came to completion over the past year. In Diversions in the Floating World: Selected Ukiyo-e Prints from the Bergen Museum of Art, Davis wrote the main scholarly essay for the catalogue, "Ukiyo-e: Bilder fra den Flytende Verden (Pictures from the Floating World)," published by the Bergen Kunstmuseum in 2005. Her essay was also translated into Norwegian. Davis's translation and adaptation of Kobayashi Tadashi's article on the ukiyo-e painter, Katsushika Oi - perhaps best known as the daughter of Hokusai - appeared in Hokusai and his Age: Ukiyo-e Painting, Printmaking and Book Illustration in Late Edo Japan (Hotei Publishing); this is the first scholarly article to appear in English on this important, but littleknown painter. In addition to serving as the review editor for Japanese art for caa.reviews, Davis also reviewed an important anthology on Ukiyo-e, The Commercial and Cultural Climate of Japanese Printmaking, for Print Quarterly.

As well as presenting her work at the

forums in Japan, Davis gave lectures on her research on Kitagawa Utamaro at the Oriental Club in Philadelphia and for the Graduate Students in the History of Art and Architecture Lecture series, Department of the History of Art and Architecture at Harvard University. Although her primary focus remains the study of Ukiyo-e, Davis finds that she is increasingly drawn to twentieth-century topics, particularly to postwar Japanese cinema, and she discussed Mizoguchi's film "Utamaro and his Five Women" for Penn's Cinema Studies Colloquium in spring semester.

This fall Davis again visited Tokyo to give an invited presentation to the International Ukiyo-e Society (Kokusai Ukiyo-e Gakkai); her lecture in Japanese discussed the notorious event of 1804 when Utamaro, Toyokuni, Ikku, their colleagues and their publishers were arrested for depicting on the theme of sixteenth-century warlord Toyotomi Hideyoshi.

Her projects for the upcoming year include an essay on the important ukiyo-e publisher, Tsutaya Jûzaburô, for an exhibition by the Ukiyo-e Society of America to be held at the Asia Society; a collaborative study on woodblock printing in the Kansai Region with the Mukogawa Kansai Center for Research in Osaka; and research on collaboration between artists, writers, and publishers in late eighteenth-century ukiyo-e, among others.

ANN KUTTNER

spent much of the summer - as usual!
- in Rome, working on the Arch of
Constantine. (And on the wedding of Katie
Fentress, daughter of
Lisa Fentress, co-director of our Djerba excavations). Ann's greatest 2005 thrill is Brian Rose's arrival from Cincinnati to head the Museum's



Prof. Ann Kuttner working with graduate student Valentina Follo (A. Kuttner)

Mediterranean Section, when they were fellow Bryn Mawr archaeology undergrads (class of '78), and then ABDs in Rome, they figured, sadly, that they would never work in one placewhat school would hire two people with Julio-Claudian dissertations ..? Still happily dazed, she is distracted at this time by the printing of her essay on the "gem-museum" epigrams in the recently discovered papyrus scroll of the Alexandrian poet Posidippus (in K. Gutzwiller ed., *The New Posidippus*, OUP), and the imminent arrival of the latest issue of *Oriens et Occidens* holding her essay on the pro-Anatolian ideology of Pergamon's Attalid kings.

For MICHAEL LEJA 2005 will be memorable



Professor Michael Leja

above all for his joining the Penn History of Art faculty at midyear. He also escaped the worst of the long, hot summer by relocating to Giverny, France, as Senior Scholar in Residence at the Terra Foundation Summer Program. Three publications appeared during the year: a chapter titled "Trompe l'Oeil Painting and the Deceived Viewer," in *Presence and Images*, edited by Rupert

Shepherd and Robert Maniura (Ashgate); "Art and Class in the Age of Barnum" in a special issue of the journal Visual Resources edited by Ann Bermingham; and "Seeing, Touching, Fleeing" in the exhibition catalogue Moving Pictures: American Art and Early Film (Williams College Museum of Art). He delivered public lectures at the University of California, San Diego; Penn State's Palmer Museum of Art; the Pennsylvania Academy of Fine Arts; St. Andrew's School in Middletown, DE; the University of Southern California; CASVA's "Dialogues in Art History" conference; the Musée d'art americain, in Giverny; the Winterthur Museum; and the Williams College Museum of Art. 2005 also marked the end of his term of service on the advisory board for the Center for Advanced Study in the Visual Arts at the National Gallery in Washington. He continues on the editorial board of Art Bulletin and on the Historical Commission of New Garden Township in Chester County, PA, where he fights in vain against development and sprawl.

HOLLY PITTMAN and four graduate students left for the field on December 22 returning in early March 2005. They celebrated Christmas and New Years at the site of Konar Sandal, just south of the town of Jiroft in the southern part of the province of Kerman in the middle of the Iranian plateau. This was the second season that Pittman has participated in the Iranian project that is investigating a hitherto poorly known Bronze Age civilization. Results of the excavations were as rich as previous years, with new architectural and workshop complexes uncovered. For Pittman, who specializes in the study of art, and the glyptic finds are particularly exciting. The clay impressions are fragmentary and permeated with salts, but after cleaning, they reveal artistic styles and iconographic schemes that are entirely unknown. Images of heroic figures, gods, animals are all clues to the nature of this complex society. The glyptic art also reveals the strong interaction that this region had with the larger Bronze Age world, including the Indus Valley, southern Mesopotamia, and Bronze Age Bactria.

While the project in Iran takes a great deal of attention and preparation, Pittman has also been busy finishing other field and publication commitments. She completed chapters in two final site reports of excavations that she participated in a number of years ago. One addresses the glyptic art of the Late Uruk period at Tell Brak in central Syria while the other analyzes the very rich glyptic finds from the site of Arslantepe in eastern Turkey during the same Late Uruk period.

This fall Pittman was appointed Deputy Director for Academic Programs at the University of Pennsylvania Museum. Her primary responsibility will be to organize and coordinate a new conference program that will include intensive week-long meetings of scholars focusing on a single interdisciplinary problems. These will generate new knowledge or theoretical paradigms. The first such conferences will take place in the spring of 2006, focusing on interactions across landscapes in pre-modern societies.

Last year Professor CHRISTINE POGGI was a Jane and Morgan Whitney Fellow at the Metropolitan Museum of Art, where she wrote the final chapters of her book *Modernity as Trauma: The Cultural Politics of Italian Futur-*

ism. The Met provided a wonderful environment and quiet place to work, interesting colloquia with museum curators and other fellows, and a library with amazing resources.

Two previously written essays also appeared during the past year: "Picturing Madness in 1905: Giacomo Balla's The Madwoman and the Cycle The Living" (RES: Journal of Anthropology and Aesthetics, spring 2005), and "Fígure della follia nell'arte futurista," in Sapere & Narrare: Fígure della follia (papers from a conference held in Florence, Italy in fall 2003). She also contributed an essay titled "Braque/Laurens: Les collages et constructions" to the catalogue for the exhibition "Braque/ Laurens: Un dialogue," which opened at the Musée des Beaux-Arts de Lyon in October 2005. Another essay, "Mass, Pack, and Mob: Art in the Age of the Crowd," for the anthology Crowds, edited by Jeffrey Schnapp and Matthew Tiews, will appear in 2006 (Stanford University Press). Other activities include co-organizing and chairing the art panel for the symposium held in conjunction with the important Barry Le Va exhibition at the ICA in March 2005, and organizing a panel titled "Word and Image in the Modern Monument" for the Word & Image international conference held at Penn in September 2005.

During the summer Professor Poggi traveled to France and Italy for research and to see the Venice Biennale. She especially enjoyed working in the library and archives at MART (Museo d'arte di Rovereto e Trento), the largest museum and archive of modern and contemporary art in Italy, located in foothills of the Alps.

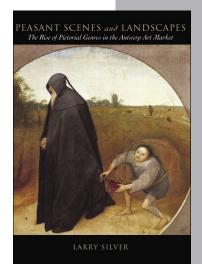
LARRY SILVER had a busy and productive year. Probably the most tangible result of hard work (not just the product of a single year, of course) is the book from Penn Press, just out, entitled *Peasant Scenes and Landscapes: The Rise of Pictorial Genres in the Antwerp Art Market.* This wide- ranging study makes the case that the developing sixteenth-century market for paintings and prints in the largest trading center of the Low Countries generated both the demand and the audience for such familiar picture types as landscapes, peasant scenes, produce markets, and still-

lifes. At the same time the art market also reinforced an emerging tendency to identify artists as "brand names" for purchase and imitation; the key figures here are Bosch and Bruegel.

In addition to this opus, Silver took on the works of other authors as well in a pair of recent critical essays. One, "Arts and Minds," is a revisiting of the "state of the field" essay of 1986 in the *Art Bulletin* and discusses methodology and literature of Northern Renaissance art of all kinds. It will appear in the

winter Renaissance Quarterly. Another commissioned essay, "Quo Vadis, Hagia Sophia?" written with David Levine (Southern Connecticut State University), examines the major survey textbooks for their approaches and their achievements. It has recently been posted on the College Art Association website, caa.reviews.

Quite a few other irons are in the fire. One that should either be out or much advanced towards publica-



Cover of Peasant Scenes and Landscanes (L. Silver)

tion by this time next year is a monograph on Bosch, to be published in Paris (Citadelles & Mazenod); an English-language co-publisher is being arranged as of this writing. In addition, a full-scale monograph on the religious art of Rembrandt, co-authored with Shelley Perlove (University of Michigan, Dearborn), is in progress.

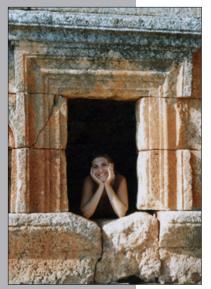
Silver served last spring as Acting Chair, while David Brownlee took some long-overdue time "off." He also completed the Penn trifecta with membership on CUE (Committee on Undergraduate Education, during the year of major curriculum reform) and Personnel (aka Committee on Promotion and Tenure). Another important Penn connection was ended (or transmogrified into alumni status) when son Zachary graduated in May, with honors in his dual majors of History and Jewish Studies. His senior thesis, "The Excommunication of Mordecai Kaplan," was one of ten to be awarded with a President's Citation for outstanding undergraduate research.

Graduate Student Travel and Research

JESSICA BOEHMAN traveled to Rome in November 2005 to begin research on her dissertation, "Ercole Ferrata's High Roman-Baroque Sculptor's Studio." On this short research trip, Jessica conducted research on the main altar-reliquary of the Baroque church of Santa Maria in Portico in Campitelli in the Archivio Parrocchiale di Santa Maria di Portico in Campitelli and in the Archivio dei Chierici Regolari della Madre di Dio.

ALISON CHANG spent the month of June in Oslo, gathering materials for her dissertation on the Norwegian painter Edvard Munch. With generous funding from her Farquhar Fellowships and the department, she spent the month primarily in the library at the

Munch Museum, which houses the artist's correspondence, journals, and sketchbooks, in addition to numerous exhibition catalogues, disserations, and journal articles about the artist from all over the world. She also spent time at various other collections of Munch's work in Oslo, but set aside plenty of time to savor the long summer evenings. She also had the wonderful opportunity to serve as a research assistant on the exhibition "Edvard Munch's Mermaid," on view at the Philadelphia Museum of Art from September 24th to December 31st of 2005.



Valentina Follo hard at work in Rome (V. Follo)

JENNIFER T. CRISS completed her second year of research in Paris in the spring of 2005, where she worked on her dissertation "Gender and Japonisme: Art of the Women Impressionists, 1865-1895" while supported by a Chateaubriand grant from the French government. In addition to writing, she traveled to museums and private archives in Cambrai, Chemillé, and Limoges to study works of the "forgotten" Impressionist, Marie Bracquemond. In the US, Criss served as guest curator and

invited lecturer for the exhibition "Berthe Morisot: An Impressionist and Her Circle," which opened at the National Museum of Women in the Arts in Washington, D.C., in January 2005 and traveled to Louisville's Speed Art Museum in the summer of 2005. This fall, Criss's speaking engagements include the Nineteenth Century French Studies conference and the French Cultural Studies seminar at the University of Pennsylvania. Now in her sixth year in the department, she is looking forward to presenting more of her dissertation research at CAA in Boston in February 2006.

ALIX DAVIS spent six weeks in Japan this summer thanks to CASVA's Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad and the History of Art Department's summer travel funding. Over the course of her travels, which took her from central Honshu south to Kyushu, Alix visited many amazing art museums, Buddhist temples and Shinto shrines, feudal era castles, and other cultural and historical sites in order to observe connections between Japanese and American art, an area she hopes to research further in the future.

In her second year in the AAUW program, VALENTINA FOLLO published an article relating Ian Hamilton Finlay's inscriptions to the classical practice of epigraphy ("The World has been Empty Since the Romans," Word & Image, Vol. 21, n. 4, Oct.-Dec. 2005). She received a Salvatori Award for field research this summer for her publication of a conjectural façade reconstruction for the temple of Apollo Palatine (under Dr. Haselberger's supervision and in collaboration with Stephan Zink). Valentina is also pursuing a project under Dr. Ann Blair Brownlee's supervision in the Mediterranean Section of the University of Pennsylvania Museum, investigating the production of forgeries, particularly of Etruscan art objects, and their market between the U.S. and Italy, placing these in relation to today's renascent legislative efforts to protect the cultural patrimony of post-unification Italy.

After passing his Ph.D. exams, TAREK KAHLAOUI traveled to Istanbul where he examined and reproduced many cartographic works (maps and manuscripts) from collections such as the Tokapi Sarayi, Suleymaniyya Library, and the Maritim Museum. In addition, he carried out research in the archival collections of the Basbakanlik Archives, which focuses on Ottoman naval history. These trips were funded by a grant from the Kress Travel Fellowship.

Supported by the Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship, MELISSA KERIN conducted fieldwork in India's western Himalayan region for her dissertation on 15th to 17th-century Buddhist wall painting traditions. When not in India, Kerin worked in Rome's Tucci Photographic Archive and Vienna's Western Himalayan Archive to seek out comparative visual material. While travel through Europe was considerably easier than through the Himalayan mountain ranges, the journeys to various Buddhist temples and the incredible art found there were well worth the effort. During her research in the western Himalaya, Kerin found a rare and hitherto unknown Tibetan scroll painting from the 14th century. This painting was the focus of her conference paper at the 12th annual American Council for Southern Asian Art Symposium in San Diego, October 2005. She will also present material on her dissertation at the International Association of Tibetan Studies conference held in Bonn in September 2006.

MEREDITH MALONE spent the past year writing her dissertation titled "Nouveau Réalisme: Performative Exhibition Strategies and the Everyday in Post World War II France." In September 2005, she presented a paper on Daniel Spoerri's "Anecdoted Topography of Chance" at the Seventh International Conference on Word and Image Studies. She is also a lecturer at the Institute of Contemporary Art.

JONATHAN MEKINDA spent the first of half of 2005 living in Milan, with the support of a travel grant from the Samuel H. Kress Foundation. While in Milan, Jonathan complet-

ed the research for his dissertation, entitled "Reconstruction and Revolution: The Re-Invention of Modernism in Milan. 1945-1955." His work included time at the Archivio Bottoni at the Politecnico di Milano and the archives of the Milan Triennale, as well in several private collections. Now back in Philadelphia, Jonathan is working in the Department of Prints at the Philadelphia Museum of Art, with the support of a Carl Zigrosser Fellowship, and pushing ahead on his dissertation.



Melissa Kerin and John Henry Rice en route to Phuktal Temple in Zangskar, Ladakh (western Indian Himilaya) (M. Kerin)

LESLEE KATRINA MICHELSEN spent the summer in an intensive Tajik/Dari course at the University of Indiana, for which she was awarded a FLAS grant. She will begin intensive research this autumn for her dissertation, tentatively titled "'To Lift the Veil from the Face of Depiction': Figural Art in pre-Mongol Central Asia and Iran 650-1250 CE". She will spend the winter in residence at the Hermitage State Museum in St. Petersburg, Russia, under the guidance of Professor Boris Marshak before undertaking fieldwork in Iran and Afghanistan

in the spring.

In the spring of 2005, LILIANA MILKOVA, recipient of a Penfield Travel Fellowship traveled to Budapest, Prague and Vienna to conduct research on her dissertation on underground Soviet art practices in



"Dancing on Embers" exhibition reception at the Philips Museum at Franklin and Marshall College (L. Milkova)

Moscow in the late Communist period. She co-curated the traveling exhibition "Dancing on Embers: Cultural Heritage in Contemporary Bulgarian Art," which debuted at the Phillips Museum at Franklin and Marshall College (April 22-June 30, 2005) and continued at Penn's Kelly Writers House (September 1-Oc-

tober 7, 2005). The exhibition is accompanied by a catalog with an essay by Liliana. She is also one of the principal organizers of the university-wide Cold War Project and the curator of an exhibition of Soviet propaganda posters. Liliana is further the recipient of the 2005-06 Spiegel Fellowship, and is currently working at the Institute of Contemporary Art. In December, she will present a lecture on the roots of contemporary Bulgarian art at the Bulgarian Academy of Sciences.

EMILY MODRALL, a third-year student in the AAMW program, spent the latter half of last summer in Rome and Sicily. With the generous support of AAMW and the Salvatori Fund, Emily visited sites and museums in Rome and then went on to spend her second season at the excavation at Monte Polizzo in Salemi, Sicily, run by Stanford University. Monte Polizzo was settled by Elymians, an indigenous Sicilian population known to us through Greek literature, in the eighth or seventh century BC; one objective of the project is to better our understanding of the Elymians and the effects of Greek colonization on Western Sicily. Last summer's season at Monte Polizzo was dedicated to the study and cataloguing of the work and finds from the past five summers, in preparation for the publication of the site. Emily assisted in the study of the pottery from the settlement's ancient dump and took on the project of preparing the worked stone from the site for publication. This year Emily is teaching for the History of Art and Classics departments and eagerly anticipating her return to the Mediterranean next summer for

field work and dissertation research.



Stephennie Mulder measuring shrines in Damascus (S. Mulder)

STEPHENNIE

MULDER spent the past year abroad on a Fulbright-Hays grant for Syria, Egypt, Turkey, and Lebanon, doing research for her dissertation, "The Architecture of Co-Exis-

tence: Shi'ite Shrines and Sunni Patronage in the Medieval Levant." Stephennie spent much of her time in the lovely and ancient city of Damascus, sipping small cups of very sweet tea on streets shaded by green arbors of grapevines. No-- actually she spent most of her time working hard on her project, recording a group of shrines in Damascus' ancient, hot, and dusty cemetery by means of measured drawings and photographs. These shrines are sacred to the ahl al-bayt (family of the Prophet Muhammad) and have been among the most important sites of pilgrimage in the Islamic world from the medieval period to the present. Even today, buses carrying many thousands of pilgrims from locations as remote as India, Pakistan, and Iran arrive daily in Damascus, their passengers eager to visit the shrines, pray and be blessed by the sacred presence of these holy figures. They also seemed eager to flock around Stephennie's camera and drawing board, thereby impeding her progress for hours by means of friendly laughter, poking and pinching, and questions (revolving around variations on the theme of whether she is married and if so why her husband was not with her).

Stephennie also traveled to the northern Syrian city of Aleppo where she continued her research, recording two imposing medieval pilgrimage complexes, and then went further afield, conducting a survey of similar shrines in an extensive area including eastern Turkey, Egypt, and Lebanon. Recording these sites by means of photography and GPS, she will create a map of the wider landscape of pilgrimage in the medieval period. Back in Damascus, Stephennie did research in the Ottoman archives and the Asad library, locating court records pertaining to the patronage, control, and maintenance of these holy sites. This year, Stephennie also completed an article on the Mausoleum of the Imam al-Shafi'i in Cairo, which was awarded honorable mention for the Margaret B. Sevcenko Prize by the Historians of Islamic Art. The article will be published in the journal Mugarnas. Winding up her year abroad, Stephennie spent her ninth season working on the excavation of the medieval Islamic site of Balis on the Euphrates, where she works as dig ceramicist.

Last spring, KATHRYN O'ROURKE completed her doctoral exams and began fulltime dissertation research. Her thesis examines modern architecture and nationalism in post-Revolutionary Mexico. In August she traveled to the Centre Canadien d'Architecture in Montreal to examine photographs in the archive and to consult the CCA's library. In conjunction with her on-going work with the Penn Humanities Forum, she chaired an interdisciplinary panel entitled "Monuments and Memorials." In the spring of 2006 she will travel to Mexico City for field work and further archival research.

JOHN HENRY RICE spent the first half of the year in India and the UK supported by his Fulbright-Hays Doctoral Dissertation Research fellowship, and gathering material for his topic "Kanara Temples: Architectural Transaction on the Periphery of Empire." As a respite from the south Indian summer, he trekked through Zanskar in the Himalayas, taking photographs for his wife's dissertation. Now back in Philadelphia and on a Kolb Foundation Fellowship, he is preparing a conference paper on an amazing south Indian sculpture owned by the University Museum, at last starting work on his dissertation, and looking forward to another couple of winter months measuring temples in south India.

YAEL RICE spent her spring break and part of her summer traveling to museum and library collections in London, Washington, D.C., Baltimore, and Los Angeles in order to examine 16th- and 17th-century Mughal manuscripts and album paintings, which together will form the primary focus of her dissertation research. The Latner travel grant provided by the History of Art department funded much of this travel. Another part of the summer was spent participating in an intensive, 6-week program in advanced Persian language at Penn, which was funded by a FLAS fellowship.

During the summer, she co-curated, with Bryn Mawr College PhD candidate Benjamin Anderson, 'Iranica: Modes of Transmission,' a small exhibit of Persian ceramics and book arts that was on view in Rhys-Carpenter Library at Bryn Mawr College through fall 2005. Yael is currently channeling her interests in Mughal painting and Persian texts into a project work-

ing with folios from a late 16th-century Razmnama that is housed at the Free Library, Philadelphia.

NATASHA RUIZ -GOMEZ taught a writing seminar on sculpture and modernism last year through Penn's Critical Writ-



John Henry Rice receives blessing for his research (J. Rice)

ing Program. Over the summer she traveled to England, where she presented a paper on Jean Nouvel's Musée du Quai Branly at the annual conference of the Society for the Study of French History. With the support of a fellowship from the French Institute for Culture and Technology, she then spent five weeks in Paris conducting research for her dissertation, which examines the relationship between

Rodin's sculpture and the science of his time. In order to increase her knowledge of the scientific and medical milieu in fin-de-siècle Paris, she visited various libraries and the extant medical museums of the nineteenth century; she even got a



"Iranica: Modes of Transmission" exhibition at the Rhys-Carpenter Library at Bryn Mawr College (Y.Rice)

sneak peek at some of the shocking and often grotesque items kept in the storage rooms of Musée de l'Assistance Publique. She also spent a great deal of time at the Musée Rodin, where she had the opportunity to meet with curators, examine first-hand important sculptures, and forage in its rich archives.

PUSHKAR SOHONI was on leave in the spring of 2004, which he combined with his summer for traveling and working. After spending a few months working with Prof. Pittman on the bronze-age archaeological site of Jiroft in Iran, he traveled around Iran. In addition to studying the architecture in Isfahan and Shiraz, he visited Persepolis and Pasargadae.

He then went to India, where he worked for a few months for the Indian National Trust for Art and Cultural Heritage (INTACH). There he worked to document and create a strategy for the documentation of Darbar Hall, a nineteenth-century palace building in the erstwhile princely state of Patiala. Apart from making elaborate drawings, he also prepared formats for recording condition assessments. Later in the summer, he spent some time in the Deccan, and visited some of the medieval sites which are relevant to his dissertation

proposal.



Colonial Spanish Administration Building in Larache, Morocco (E. Tapp)

ERIKA TAPP spent the better part of 2005 living in Madrid and researching her dissertation "Colonial Modernismo: The Architecture and Urbanism of Spanish Morocco," supported by

the William Penn Fellowship. She conducted research in the Biblioteca Nacional and the Hemeroteca Municipal in Madrid, and the Archivo General de la Administración in Alcalá de Henares (birthplace of Cervantes). During this time, she also took a month-long side trip back to Morocco where she continued her work cataloging the cities and towns built by the Spanish on the Mediterranean Coast and in the Rif Mountains. She also completed work on her first publication "The International and the Regional in late twentieth-century Bosnian Architecture" for DOCOMOMO. Back in Philadelphia for the fall, she began teaching at Rosemont College, and gave her dissertation colloquium in December. She has continued

her involvement with the Undergraduate Mentoring Program, and sat on the Penn Humanities forum on Monuments and Memorials.

Last year, ASHLEY WEST completed her second year (of three) as the David E. Finley Fellow at the Center for Advanced Study in the Visual Arts (CASVA). Living in Berlin, Germany, she kept an office at the Max Planck Institute for the History of Science, where she continued to work on her dissertation, "The Visualization of Knowledge: Prints and Paintings by Hans Burgkmair the Elder (1473-1531)." Her research travel included extended trips to Munich, Augsburg, Hall in Tyrol, and London.

During his first year in the AAMW program, STEPHAN ZINK began working on a project devoted to the temple of Apollo Palatinus in Rome. The idea to reconstruct the temple's columnar façade evolved from Professor Haselberger's most recent study of Augustan architecture. With his support, and together with fellow-student Valentina Follo, Stephan spent over two weeks in Rome during the last summer documenting some of the few surviving architectural pieces of the temple. Despite obstacles posed by Italian bureaucracy, they successfully managed the documentation of a massive column drum, a cornice piece, and an architrave. With this new information obtained in the field, they are now working on the temple's reconstruction. The rest of the past summer Stephan spent at the University of Marburg (Germany), where he took a language course to improve his ancient Greek.

Undergraduate Travel Fellows

PEELLE FELLOWS

MOLLY GALLAGHER had the privilege of visiting the Storm King Art Center, where she experienced sculpture that is sited outside the traditional museum setting. Exhibited on 500 acres of rolling fields, these works interact with nature and enable different interpretations. The collection was founded around the works of David Smith, but has grown to include pieces by Alexander Calder, Louise Nevelson and many more post-war artists. Before visiting, she viewed works by these artists in the MOMA, so that she could better appreciate the contrast in setting. While in a museum, sculpture is constantly in a fixed state; at Storm King every work appears different because you can stand miles away from a work or right up against it. The play of colors against the blue sky, the effects of light and shadow created by the ever-moving sun, and movement triggered by gusts of wind allow the viewer to experience fully the pieces' transient state. Going on a guided tour provided more insights about the enthusiasm of the artists in having their works exhibited in such a way. This experience allowed her to view many works, previously seen in classes, but in the setting intended by the artists.

MARY HESKEL traveled to Vienna, Prague and Ljubljana to study the architecture of Joze Plecnik. Although a contemporary of modernists Mies van der Rohe and Le Corbusier, Plecnik bypassed the then-current trends of the International Style to focus on classical forms and regional styles. Plecnik's choice of projects - multiple religious buildings, the Prague Castle gardens renovation, Ljubljana city planning – are indicative of his religion and provincial pride during an era of socialist ideals.

Though his work in Vienna and Prague displays talent for symmetry and striking monumentality, the structures in Ljubljana epitomize Plecnik's personal style and objec-

tives as an architect. Plecnik wished to formalize the architectural

vocabulary of Ljubljana to honor the capital of his homeland. He achieved this through works like the Triple Bridge, and the National University Library, which encourage public interaction and a sense of community.

The classical symmetry of his buildings seem at once to pre-date the Modernist movement, yet also push toward post-modernism through its emphasis on history and regional identity.



Zacherl House in Vienna (M. Heskel)

COURTNEY NAGEL spent about three weeks in Barcelona researching "Modernisme," a movement that flourished at the turn of the twentieth century in the wake the city and the region of Catalonia's growing economic and political independence. She especially focused on the leaders of Modernisme, Santiago Rusinol and Ramon Casas, who led other artists, writers, poets, politicians, and intellectuals to celebrate all art forms in daily life. In order to understand fully the magnitude of their influence, she visited multiple museums and historic sites; moderniste buildings built by contemporary architects; and Els Quatre Gats, the restaurant, bar, and exhibition hall run by the artists as a gathering place. She traveled to Sitges, a small town 20 miles outside of Barcelona which, like Barcelona, served as a center for Modernisme as the locale in which Rusiñol set up his home and studio, the Cau Ferrat, which now is a treasure house for art of the movement.

THUNE FELLOWS

REBEKAH FLAKE spent July and August in Germany photographing and documenting Weimar-era housing estates. This research was part of the preparation of her senior thesis, entitled "How the Moment Was Captured: The Exhibition and Promotion of German Modernist Architecture That Made damalige Apartment Complexes into heutige Monuments." She chose the Weissenhofsiedlung in Stuttgart, Römerstadt in Frankfurt, and Onkel-Toms-Hütte and the Hufeisensiedlung in Berlin as sample estates, and traveled to each to collect publications and other evidence of self-promotion produced by the agencies that manage these complexes today.

Highlights of her travels included meeting residents of Römerstadt and discussing urban planner Ernst May's designs on the anniversary of his 119th birthday with them at a garden party in the backyard of a house he designed, and taking a Bauhaus Archivsponsored tour of Onkel-Toms-Hütte led by one of its residents. In addition to the printed and photographic documentation Rebekah was able to gather during the course of her travels, she used these opportunities to observe the attitude towards the architecture and its architects in among the people who interact with it



Jacky Hayward at the Centre Pompidou (J. Hayward)

JACKY HAY-WARD spent one month in Paris and four days in London. While in Paris, she visited sights of Yves Klein's installations and

most.

exhibitions including La Place de la Concorde, which Klein illuminated in 1958, and 253 Rue St. Honoré, which is the sight of Klein's first Anthropometry performance. In addition, she went to the Centre George Pompidou where she was able to see a video of one of Klein's Anthropometry performances as well as a vid-

eo of his performances as the Gaz de France. Grande Anthropophagie Bleue, Hommage a Tennessee Williams as well as one of Klein's portrait reliefs of Arman were also on display at the Museum. On an extended weekend trip to London, she went to the Colour After Klein exhibition at the Barbican Art Gallery. The Thune Fellowship was a particularly valuable experience as she was not only able to see many of Klein's works first hand but was also able to see artists who draw on the themes Klein introduced.

During her time in London and Paris, she refocused her thesis on Klein's treatment of the human body; for her, the human entity is at the core of all of Klein's works. Since she has returned to Penn, she has continued her research and is writing my thesis with Prof. Poggi.

After returning from her trip to Santiago de Compostela, Spain, JOHNANNA VANDEMOORTELE came back with a new appreciation and understanding of a city she had arrived at on foot after a long pilgrimage two summers ago. This summer, however, she did not return as a pilgrim, but instead as a student, hoping to understand the effect that the pilgrimage has had on the city and looking for its medieval traces. After spending the month in Spain, Johanna feels that she truly knows the city, from its winding streets to its Medieval Cathedral. Using what she learned from the opportunity that the Thunes Fellowship gave her, Johanna is now working on a Senior Thesis which incorporates her work in Santiago de Compostela, trying to further understand the interconnectedness of a person to his or her surroundings and how space was manipulated in ancient and medieval times as a consequence of religion and life and in order to get a response from those who meandered through it.

Honors and Awards

CAMPBELL/McCOUBREY FELLOWSHIP

(for summer travel) Jessica Boehman Jeehyun Lee

CASVA AILSA MELLON BRUCE PREDOCTORAL FELLOWSHIP FOR HISTORIANS OF AMERICAN ART Alix Davis

CASVA DAVID FINLEY FELLOWSHIP
Ashley West

CRITICAL WRITING TEACHING FELLOWSHIP Julia Walker

FARQUHAR FELLOWSHIPS

Alexa Greist
Ellery Foutch
Catrina Hill
Erin Kelley
Masha Kowell
Julia Perratore
Geoffrey Shamos
Aubrey Summers
Miya Tokumitsu

FLAS LANGUAGE STUDY GRANT Leslee Michelsen Yael Rice

FRENCH INSTITUTE
FOR CULTURE AND TECHNOLOGY
Natasha Ruiz-Gomez

FULBRIGHT FELLOWSHIP
Andrew Casper

FULBRIGHT-HAYS FELLOWSHIP Melissa Kerin Stephennie Mulder

GOLDMAN FELLOWSHIP

(for summer travel) Lisa Bourla Kathryn O'Rourke

KOLB FELLOWSHIP
John Henry Rice

KRESS TRAVEL FELLOWSHIP

Tarek Kahlaoui Jonathan Mekinda

LATNER FELLOWSHIP

(for summer travel)
Alison Chang
Beth Citron
Shannon Martino
Yael Rice
Isabel Suchanek
Gregory Tentler

SPIEGEL FELLOWSHIP Liliana Milkova

PEELLE FELLOWSHIPS

(for undergraduate summer travel)
Molly Gallagher
Mary Heskel
Courtney Nagel

ROBB PRIZE

(for best senior thesis)
Maryse Brand
Jessica Fain

THUNE FELLOWSHIPS

(for undergraduate summer travel)
Rebekah Flake
Jacky Hayward
Martine Satterlee
Johanna Vandemoortele

CARL ZIGROSSER FELLOWSHIP
Jonathan Mekinda

Graduate Degrees Awarded

Juliet Bellow (Ph.D.) "How the Avant-Garde and the Ballets Russes Fashioned the Modern Body"

Alison Chang (M.A.) "Edvard Munch and the Creation of Artistic Identity in Fin-de-Siecle Europe"

Elisha Ann Dumser (Ph.D.)

"The Architecture of Maxentius:
A Study in Architectural Design and Urban Planning in
Early Fourth-Century Rome"

Kristen Fedders (Ph.D.)
"Pop Art at the 1964/65 New York World's Fair"

Christiane Gruber (Ph.D.)
"The Prophet Muhammad's Ascension (Mi'raj) in Islamic Art and Literature,
14th to 17th Centuries"

James Hargrove (Ph.D.)
"Serious Pleasures: Sensuality, Programmatic Display, and
Sculptural Aesthetics in France 1870-1900"

Omur Harmansh (Ph.D.)

"Spatial Narratives, commemorative Practices and the Building Project:

New Urban Foundations in Upper Syro-Mesopotamia During the Early Iron Age"

Melissa C. Ho (M.A.) "Performing Ambiguity: The Art of Tseng Kwong Chi"

Rachael lannacone (Ph.D.)
"Open Space for the Underclass: New York City's Small Parks, 1880-1915"

Jeanne Nugent (Ph.D.)
"Family Album and Shadow Archive: Gerhard Richter's East, West, and All German
Painting, 1949-1966"

Sarah Scott (Ph.D.)

"Figure, Symbol, and Sign:
Semiotics and Function of Early Dynastic I Cylinder Seal Imagery From Ur"

Gregory Tentler (M.A.)

" 'Ecce peccata tua-laico et litterato simul':
Grammar in the Ars Moriendi of the Master E.S."

Wu Xin (Ph.D.)
"Central Asia in the Achaemenid Context"

Undergraduate Degrees Awarded

HISTORY OF ART

Maryse A. Brand Genevieve W. Daniels Alexis Noel Fahden Jessica E. Fain Johanna K. Flaum Rickie J. Golden Jordana I. Grodnitzky Brandon M. Joseph Dana Katz Sarah S. Lichter Gary S. Lundy Lauren R. Mirowitz Ariel G. Neaderthal William R. Peele Stephanie L. Roach Carrie A. Runde Marianna Sackler



VISUAL STUDIES

Emily O. Brooks
Julie P. Brown
Audrey L. Chin
Alexis A. Cuddyre
Sarah E. Kearney
Matthew C. Leiker
Daniel P. Levin
Erica W. Overskei
Michael T. Parness
Sherefiah T. Tomilson
Patrick C. Wade

2005 Colloquía and Lectures

Prof. Dale Kinney, Bryn Mawr College, History of Art, **JANUARY 14** "Spolia: State of the Question" **JANUARY 21** Graduate Student Dissertation Colloquia, History of Art Jennifer Criss "Gender and Japonisme: Art of the Women Impressionists, 1865-1895" Susanna McFadden "Courtly Places, Sacred Spaces: The Social and Political Significance of Monumental Wall Paintings in Late Antiquity' Jonathan Mekinda "Reconstruction and Revolution: The Re-Invention of Modernism in Italy, 1945 - 1950" **JANUARY 28** Prof. Michael Meister, University of Pennsylvania, History of Art, "Mountain Temples and Temple Mountains" **FEBRUARY 4** Prof. Karen Beckman, University of Pennsylvania, History of Art and Cinema Studies, "Crash Aesthetics: Amores Perros and the Dream of Cinematic Mobility' **FEBRUARY 11** Dr. Maria Ruvoldt, Mellon Fellow, Penn Humanities Forum, 'Michelangelo in Miniature" **FEBRUARY 25** Dr. Warren Woodfin, Mellon Fellow, Penn Humanitites Forum, "Wall, Veil, and Body: Textiles and Architecture in the Late Byzantine Church" MARCH 25 Dr. Michael Taylor, Philadelphia Museum of Art, Curator of Modern Art, "A Hero is He Who Revolts against Paternal Authority and Conquers It': Salvador Dali, Alberto Giacometti, and the Legend of William Tell' Prof. Hal Foster, Princeton University, Art and Archaeology, "Stories APRIL 8 of modern art (and whatever happened to narrative in art history?)" APRIL 15 Dr. Peter Parshall, Curator and Head of Department of Old Master Prints, National Gallery of Art, "Self-Consuming Artifacts: Observations on the Iconography of the Butcher Shop Pig" APRIL 26 Arlene and Leon Fuhrman Lecture Prof. Leo Steinberg, University of Pennsylvania, History of Art, Professor Emeritus, "The Image of The Unloved Wife" SEPTEMBER 16 Prof. Nancy Steinhardt, University of Pennsylvania, East Asian Languages and Civilizations, "China's Earliest Buddhist Architecture" Prof. David Rodowick, Harvard University, Visual and Environmental Studies, "Lessons from Cavell, or What Film Called Thinking" SEPTEMBER 22 SEPTEMBER 30 Prof. Michael Leja, University of Pennsylvania, History of Art, "Regarding Visual Things"

Natasha Ruiz-Gomez, "'Morceaux d'Amphithéâtre': Science and the Fragment in Rodin's Sculpture"	
Andrew Casper, "El Greco and Italy: Art, Theory, and the Religious Image of the Late Cinquecento"	
Prof. Robert Ousterhout, University of Illinois, "Reading Difficult Buildings: The Lessons of the Kariye Camii"	OCTOBER 20
Prof. Gwendolyn DuBois Shaw, University of Pennsylvania, History of Art, "Painting Slaves: Power and Portraiture in Colonial Maryland"	OCTOBER 21
Prof. Michael Cole, University of Pennsylvania, History of Art, "Giambologna, Susini, and the apparecchio della forza"	OCTOBER 28
Prof. Esther Pasztory, Columbia University, Art History and Archaeology, "Thinking with Things"	NOVEMBER 4
Graduate Student Dissertation Colloquia, History of Art	NOVEMBER 11
Liliana Milkova, "Neither-Nor: 'Sots Art' and the Use of Photography in Soviet Underground Art, 1970-1985"	
Prof. Brian Rose, University of Pennsylvania, Archaeology, "Graeco-Persian Sarcophagi in the Troad during the Late Archaic and Classical Periods"	NOVEMBER 18
James Ayres, Honorary Curator, Benjamin Franklin House Museum (London), "Building the Georgian City"	NOVEMBER 21
Dr. Stephen Petersen, Mellon Fellow, Penn Humanities Forum "Mars Attacks!: Avant-Garde Alienation and the 'Invasion' Paintings of Enrico Baj"	DECEMBER 2
Graduate Student Dissertation Colloquia, History of Art Erika Tapp, "Colonial Modernismo: The Architecture and Urbanism of Spanish Morocco"	DECEMBER 14

Graduate Student Dissertation Colloquia, History of Art OCTOBER 7

Alumní News

BARBARA VERWOERD BUENZ (B.A. '94) is working as the Art Director for HBO in New York City. And despite a harrowing storm, she happily delivered a baby girl January 22nd.

SUZANNE CROCKER (B.A. '87) continues to exhibit her paintings throughout New England and New York. Her most recent solo show was at the Copley Society of Art in Boston this past November. She was also included on the 2006/2007 Who's Who of American Women.



'Evening Retreat," painting by Suzanne Crocker (S. Crocker)

NATALIE BOYMEL KAMPER (B.A. '65, M.A. '67, and Ph.D. from Brown University '76) was recently appointed the Barabara Novak '50 Professor of Art History at Barnard College in New York.

HEATHER GROSSMAN has been hired as assistant professor of medieval art and architectural history by the

University of Illinois at Chicago. She is on leave 2005-6 in Istanbul, Turkey as a Senior Fellow of the Anatolian Civilizations Institute of Koç University.

CHRISTIANE GRUBER (Ph.D. '05) is now Assistant Professor of Islamic Art in the Department of Art History at Indiana University at Bloomington. She completed the catalogue of 450 "Islamic Calligraphic Fragments in the Library of Congress." The catalogue is expected to appear on-line with accompanying digital images in February 2006. She is currently writing the monograph: "The Book of Muhammad's Ascension (Mi'rajnama): A Study in Text and Image." The first volume will be a complete facsimile of the manuscript and the second volume will consist of her study. She also presented three lectures, including a paper entitled "The Ilkhanid Mi'rajnama (TSK H. 2154) as an Illustrated Prayer Book" at the Word & Images Conference in Philadelphia.

EMILY HAGE (Ph.D. '05) is presently working as a Andrew W. Mellon Curatorial Fellow in the Modern and Contemporary Art Department at the Philadelphia Museum of Art.

OMUR HARMANSH (Ph.D. '05) is teaching at Reed College in Portland, Oregon in the Art History Department as a Visiting Assistant Professor.

THOMAS MORTON accepted a tenuretrack position to teach architectural history in the School of Architecture and Landscape Architecture at Arizona State University.

The Museum of Modern Art in New York City has appointed PETER REED (Ph.D. '89) as Senior Deputy Director for Curatorial Affairs. Previously Curator of the Department of Architecture and Design, Reed will permanently serve as liaison between the administrative and curatorial functions of the Museum. Reed joined MoMA in 1992 as Assistant Curator in the Department of Architecture and Design and has overseen a number of important exhibitions.

After teaching for a year at Florida State University, TAMARA SEARS (Ph.D. '05) has been appointed to the position of Assistant Professor of South Asian art in the Department of Fine Arts at New York University.

In the past year, JON SEYDL (Ph.D. '03), assistant curator in the Paintings Department at the J. Paul Getty Museum, mounted the Getty presentation of the exhibition "Jacques-Louis David: Empire to Exile," and curated the exhibition "For Your Approval: Oil Sketches by Tiepolo" and wrote the accompanying catalogue, "Giambattista Tiepolo Fifteen Oil Sketches."

BERT WINTHER-TAMAKI (B.A. '81, Ph.D. from NYU '92) is working at the University of California at Irvine as an Associate Professor in the Art History Department.

We are saddened by the death of MADELINE COHEN (Ph.D. '91).

Celebrate the publication of

Archaeology in Architecture: Studies in Honor of Cecil L. Striker

edited by Deborah Mauskopf Deliyannis and Judson J. Emerick

The occasion will be marked by the lecture

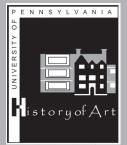
"The Belfry in Byzantine Architecture and in Modern Historiography" Slobodan Curcic, Princeton University

> Friday, January 13, 2006 5:15 PM Reception follows

Carolyn Hoff-Lynch Room First Floor, Cret Wing, Chemistry Building 231 South 34th Street, Philadelphia, PA 19104

We'd Love to Hear from You!

Name :	Please return to:
Mailing Address:	Department of the History of Art University of Pennsylvania Jaffe Building
	3405 Woodland Walk
Telephone:	Philadelphia, PA 19104-6208
Email:	
Penn Degrees (and Their Dates):	
Other Degrees (and Their Dates):	I would like to contribute \$to
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Recent Activities (for 2006 Newsletter):	Fund
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Department of the History of Art

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