

UNIVERSITY OF PENNSYLVANIA

DEPARTMENT OF THE HISTORY OF ART

NEWSLETTER

SPRING 2010



VOLUME II, NUMBER I

LETTER FROM THE CHAIR

Dear Friends,

The past academic year has been full of events and activities both joyous and sad. It began with a collaborative initiative between our department and the Philadelphia Museum of Art through which we launched the Annual Anne d'Harnoncourt Symposium series. This yearly event will highlight themes of shared interests in the arts between the academy and the museum that were central to her philosophy.

Our undergraduate curriculum included many unique opportunities for students including the Speigel Freshman Seminar on Contemporary art which travelled in the fall to Venice to see the Biennale, and which will travel in Indian Country of Minnesota in the spring. Our Site Seminar fund supported a student trip to Paris; and the Halpern-Rogath Curatorial Seminar planned an exhibition entitled "Recovering the Past: Archaeologists and Travelers in Ottoman Lands," that will open next fall at the Penn Museum before travelling to the Pera Museum in Istanbul.

Our faculty continues to be productive in research and scholarship. In addition to numerous lectures and articles, a few books have appeared this year. Michael Cole co-authored *The Idol in the Age of Art*; Renata Holod collaborated on *An Island through Time*, the first volume of the Jerba excavation project; Christine Poggi co-edited *Futurism: An Anthology*; Larry Silver co-authored *Rembrandt's Faith: Church and Temple in the Dutch Golden Age*, and he also co-edited *The Essential Dürer*. David Brownlee is transforming the *Journal of the Society of Architectural Historians* into the model of simultaneous paper and online publishing with its first dual appearance this spring.

I am saddened to report that in early February our long-time colleague John Walker McCoubrey passed away at the age of 86. As many of you know, John McCoubrey was for thirty-five years a central member of our faculty, teaching American and 19th-century art to generations of undergraduate and graduate students. He became the first James and Nan and Farquhar Professor of the History of Art in 1988, holding that chair until he retired as Emeritus Professor in 1993. John possessed an unparalleled "eye" that allowed him to observe previously unnoticed features that often proved critical for understanding not only a single painting but its larger historical and artistic context as well. John had many students who became curators, museum directors and academics. He inspired and energized many of us, in part through his exacting critical standards, but mostly because of his sheer love of the art that he taught and wrote about. There will be a memorial gathering on April 3rd to which you are all invited.

We continue to be grateful to all of the generous supporters of our efforts. Special thanks go to the Spiegel Foundation, the 1984 Foundation, Charles K. Williams II, Howard and Sharon Rich, the late Nan Farquar, Richard Thune, Adam Gordon Silfen and several anonymous friends.

Holly Pittman, *Professor and Chair*



Holly Pittman

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cover image: Thomas Eakins, *The Agnew Clinic*, 1889

DEPARTMENT NEWS



Anne d'Harnoncourt Symposium at the Philadelphia Museum of Art

FIRST ANNUAL ANNE D'HARNONCOURT SYMPOSIUM

In a collaboration between the Philadelphia Museum of Art and the History of Art Department, the First Annual Anne d'Harnoncourt Symposium was held at the PMA on Friday and Saturday, September 11-12, 2009. On Friday evening the noted contemporary artist Jeff Wall discussed the impact and legacy of Marcel Duchamp's *Étant donnés*. In a packed auditorium on Saturday respected Duchamp scholars, including Hans de Wolf, Elena Filipovic, Paul Franklin, David Hopkins, Francis Naumann, and Michael R. Taylor, presented papers offering new viewpoints on Duchamp's provocative installation and its place within the artist's iconoclastic oeuvre. The event was closed by reflections of Duchamp's stepson, artist Paul Matisse, who was intimately involved in the installation of *Étant donnés*. 1. La chute d'eau, 2. Le gaz d'éclairage (Given: 1. The Waterfall, 2. The Illuminating Gas) (1946-66), together with the Museum's late George D. Widener Director and CEO, Anne d'Harnoncourt in 1969. This work shaped the contours of d'Harnoncourt's curatorial and scholarly practice for the next four decades.

PENN READING PROJECT: ARTS IN THE CITY

The History of Art Department was very involved in the programming surrounding the Penn Reading Program in September 2009. The "text" that was selected in coordination with the Arts in the City theme was the Thomas Eakins' painting, *The Gross Clinic*, or *Portrait of Professor Gross*, 1875. David Brownlee and Kathy Foster, Curator of American Art at the PMA and adjunct Professor of the History of Art Department, developed educational materials for faculty leaders. Gwendolyn DuBois Shaw represented the discipline of art history on a university-wide panel that examined the painting from many perspectives.

The annual Penn Reading Program serves as a central event in the New Student Orientation. This was the first Penn Reading Project to use a "visual text," and *The Gross Clinic* was used to introduce students from the start to the critical skill of interpreting visual material. This choice also reflected a celebration of art in Philadelphia and cultural activism on the part of our citizens, and underscored the importance of the arts in civic life. In addition, Penn's year-long programming showcases many on-campus arts resources. For the visual arts, these include academic programs (Visual Studies, History of Art, and the School of Design, etc.) and cultural institutions open to the public (the Institute of Contemporary Art, the Arthur Ross Gallery, and the Penn Museum). Eakins' related painting, *The Agnew Clinic*, depicts Penn's Medical Class of 1889, and is in the University's collection (illustrated on the cover).



Thomas Eakins, *The Gross Clinic*, 1875

SPIEGEL FRESHMAN SEMINAR: VENICE BIENNALE

Professor Christine Poggi and graduate student Ruth Erickson took a group of eight freshmen to visit the 53rd Venice Biennale over fall break as part of a Spiegel seminar. Before departing, the class met with Carlos Basualdo and Erica Battle, two of the curators from the Philadelphia Museum of Art who organized the prize-winning exhibition of Bruce Nauman's work for the United States, as well as Claudia Gould, Ingrid Schaffner, and Jenelle Porter of the Institute of Contemporary Art for preparatory discussions of the biennale and contemporary art.



Class with Miranda July's sculpture installation at the Arsenale

On the first full day in Venice, the group enjoyed an extensive personal tour by Erica Battle of the two off-site Nauman exhibitions at Ca' Foscari and IUAV. In addition to background stories about Nauman's work, the group learned about the formidable task of installing exhibitions in Venice. They also visited the off-site pavilions of Singapore, Mexico, and Iceland, where the students interacted with artist Ragnar Kjartansson who had set up a romantic painting studio on the edge of the Grand Canal. They spent two days exploring the Giardini and the Arsenale, and students presented on individual artists from Daniel Birnbaum's main exhibition "Making Worlds." The group also visited the Peggy Guggenheim collection and Pinault's recently opened Punta Della Dogana. Evenings were spent conversing about the day's activities over fresh pasta and seafood at a number of local restaurants all over Venice.

During the second half of the semester, the group heard a great presentation by Aaron Levy of Slought Foundation on his organization of the architecture biennale, did a comparative study of biennale criticism, and continued discussions about new media, globalism, and politics. In addition to final research projects, the students presented proposals for the next Venice Biennale, which included, among many wonderful ideas, a sculpture garden at the bottom of the Grand Canal viewable from glass-bottomed vaporetti! The class has introduced these freshmen not only to contemporary art but also to critical thinking and writing, and a number of the students are consid-

ering majors in art history. We all are thankful for the Spiegel Fund for supporting such unparalleled seminars.

HALPERN-ROGATH CURATORIAL SEMINAR

This year's Halpern-Rogath Seminar, lead by Robert Ousterhout and Renata Holod, is working to prepare the exhibit "Recovering the Past: Archaeologists and Travelers in Ottoman Lands" which will open at the Penn Museum in September 2010. It will then re-appear in a second iteration at the Pera Museum in Istanbul the fall of 2011. Ousterhout, Holod, and their students have spent the fall semester prowling the archives and storerooms of the Penn Museum to gather souvenirs of America's cultural contacts with the Ottoman Empire in the final decades of the 19th century and of Penn's first ventures into archaeology.

Utilizing paintings, drawings, photographs, letters, excavation notebooks, and artifacts, the exhibit constructs a visual narrative that focuses on three intersecting lives: Osman Hamdi Bey (1842-1910), a noted Orientalist painter, archaeologist, and the Director of the Ottoman Imperial Museum; Hermann Hilprecht (1859-1925), distinguished (and ultimately disgraced) Assyriologist from the University of Pennsylvania; and John Henry Haynes (1849-1910), pioneering archaeological photographer and traveler, whose work remains all but unknown. The exhibit explores the confrontation of East and West, the intersections of painting and photography, early travel photography, and the beginnings of American archaeology and museum-building. This fascinating tale of exploration and discovery is mixed with intrigue, scandal, and at least one mysterious death.



Renata Holod takes a picture of the students in the Halpern-Rogath Curatorial Seminar, during field trip to the Frederic Church estate at Olana, in upstate NY.

In addition to exploring the museum, the university archives, and the internet, the seminar's adventures during the semester included a field trip to the Frederic Church estate Olana to discuss American Orientalism and a visit to the lab of Carol Abercaugh to oversee the conservation of Osman Hamdi Bey's

painting *At the Mosque Door* (1891), destined for the exhibit. Ousterhout and Holod will host a related symposium “Recovering the Past” at the Penn Museum 19-20 March 2010, at which an international group of scholars will discuss the larger issues surrounding the exhibit: the beginnings of archaeology; the role American missionaries in cultural exchange and modernization, early Western travelers and travel photography; the intersections of diplomacy, art and archaeology; and issues of Orientalism and “Occidentalism” in the Ottoman Empire. Their essays and those of the students will be incorporated into the exhibition catalogue.

SITE SEMINAR: PARIS, SITES OF MODERNITY

From November 19 to 24, eight Penn undergraduates (Shauna Aaron, Nathaniel Foulds, Emily Kaplan, Claudia Lauture, Laura Minskoff, Michelle Perlin, Emily Schlesinger and Leah Volger) joined André Dombrowski on a trip to “Paris, the capital of the nineteenth century.” Here—as part of a semester-long seminar on Parisian modernity ca. 1850-1900—they studied the histories of the most prominent sites associated with Haussmannization and its aftermath. The trip started with a visit to the Porte de Vanves antique market, where everyone inspected the remnants of 19th-century material culture, from opera glasses to stereoscopes. Later, they traced Walter Benjamin’s footsteps, strolling through the remaining Parisian arcades in chronological order, observing first-hand how Benjamin’s famous characterizations of Parisian modernity have stood the test of subsequent art and cultural history, as well as urban archaeology. They visited the Opéra Garnier, the Eiffel Tower, the Grand Palais, the Bon Marché, the Gare Saint-Lazare and the Mur des Fédérés. Beside the Musée du Petit Palais, they toured the Musée Gustave Moreau and, of course, the Musée d’Orsay. Unfortunately, the catacombs had recently been vandalized and could not be entered. After noshing at Pierre Hermé and Berthillon, and dining at Le Grand Colbert, inspecting the Parisian sewers at the Musée des Égouts provided just the right jarring contrast to the “sensual pleasures” of Paris.



Paris site seminar at the Musée des Égouts, Fall 2009

As one student writes: “ARTH 301 was truly a unique opportunity. It was such a special experience to be able to learn about the culture, artifacts, and history of a specific time and place, and then be able to visit what remains of modernity today. For me—as a non-Art History major—my favorite part of the trip was being able to visit the Musée d’Orsay after studying about so many of the paintings, such as Manet’s *Olympia*. I have never been fortunate to have the opportunity to enter a museum with this much previous knowledge. Thus, it was a truly memorable moment in my life—to have what we had seen, learnt and discussed come together with the actual painting hanging right before us on the wall. One of the most tantalizing experiences of the trip had to have been visiting the sewers. This is something I had never done on my own before and probably would never do again in the future. I never knew visiting sewers was even a tourist attraction! I am really glad André pushed our limits of what we could experience still of Haussmannized Paris, because even the sewers were these spacious Haussmannized boulevards in their own right—just filled with human waste rather than humans! I will always remember our trip to Paris for the rest of my life and am so grateful to the Art History Department and Penn for sponsoring such an incredible learning experience. Thank you!”

CONFERENCE IN HONOR OF RENATA HOLOD



Renata Holod addresses crowd during the Gala reception held in her honor at the Penn Museum

On the evening of October 9th, the History of Art department and the graduate students of Renata Holod, held a reception to acknowledge her contributions to the University and to the field of Islamic Art. More than 100 people from across the country and from Europe joined her Penn colleagues for cocktails, hors d’oeuvres and remarks. The master of Ceremonies was Nancy Micklewright, who introduced David Roxburgh, D. Fairchild Ruggles, Cynthia Robinson, and Oleg Grabar. Holly Pittman and her colleagues David Brownlee, Michael Miester, Lothar Haselberger, and Lee Striker added a light-hearted touch by affectionally roasting their beloved colleague. To cap off the celebration, it was announced that Renata had been named the College for Women, Class of 1963 Endowed Term Professor in the Humanities. In order to commemorate

the event, many participants made special labels appropriate for Renata that were placed on bottles of vintage wine. This festive event was followed by a day long symposium titled “Seeing the Past-Envisioning Islamic Art and Architecture,” a day-long symposium on Saturday, October 10 in Cohen Hall.

“IRAQ’S ANCIENT PAST: REDISCOVERING UR’S ROYAL CEMETARY”

Holly Pittman, as curator in the near Eastern Section of the Penn Museum, was co-curator together with Richard Zettler for the exhibition “Iraq’s Ancient Past: Rediscovering Ur’s Royal Cemetery.” This exhibit tells the story of the discovery and excavation of the Royal Cemetery at Ur in modern-day Iraq. The collection includes the famous gold and lapis lazuli bullheaded lyre, a “Ram in the Thicket” sculpture, as well as Lady Pu-abī’s headdress and jewelry from ca. 2650-2550 BCE. The story of the excavations at Ur as well as the archaeological and historical context of the finds offer insight into this ancient civilization through its Royal Tombs. The excavations took place in the early decades of the twentieth century through a collaboration between the Penn Museum and the British Museum. In exchange for the investment of excavation, non-unique finds were divided between the Iraq National Museum and the participating institutions. Because of Penn’s active program of excavation in the Middle East, the Penn Museum acquired world class holdings of the ancient civilizations of the Ancient Near East, especially Iraq and Iran, that were scientifically excavated. The exhibition will be on long-term view in the Penn Museum.



Curators and exhibition staff at the opening of “Iraq’s Ancient Past”

“DIALOGUES ON ANIMALITY” SYMPOSIUM

Ruth Erickson and Nathaniel Prottas, both third-year History of Art graduate students, organized an interdisciplinary graduate student symposium, “Dialogues on Animality,” that explored the place of the animal in the history and formation of different disciplines and viewpoints. After almost two years of planning and the tremendous support of the Department

of the History of Art and the Cinema Studies Program in addition to six other sponsors, the symposium took place October 2-3, 2009, at the Slought Foundation. The organizers were thrilled with the quality of the papers and with the friendly and rigorous discussions that ensued.

The symposium was divided into four panels: “The Literary Animal,” “The Ethical Animal,” “The Artistic Animal,” and “Darwin and the Animal.” It showcased thirteen graduate student participants representing nine different universities, including Princeton, Harvard, Columbia, University of Pittsburgh, Florida State University, and University of California, Irvine. Two University of Pennsylvania graduate students—Jason Zuzga and Nanchiket Chanchani—presented excellent papers on Jacques Cousteau’s and Louis Malle’s 1956 documentary *The Silent World* and Italian Renaissance horse stable architecture, respectively. We also had tremendous responses from Penn’s Prof. Karen Beckman and Prof. Jean-Michel Rabaté as well as Rutgers’ Prof. Sheila Rodriguez. Keynote speaker Prof. Akira Lippit from the University of Southern California presented a probing paper addressing relationships between the animal and autobiography through Derrida’s lectures on the animal and actively participated in the two-day event.

RICH SCHOLARSHIP

The Howard and Sharon Rich Endowed Scholarship was established in 2009 by Howard, C’59 and Sharon Rich, parents, to provide financial support to undergraduate students in the College of Arts and Sciences majoring in art history. If an art history major is not available, the scholarship may be awarded to students majoring in visual studies or English or to any student in the College of Arts and Sciences if neither visual studies or English majors are available. Preference will be given to a student who has demonstrated academic excellence. The scholarship for the 2009-2010 academic year has been awarded to graduating senior, Shauna Aaron.



Sharon Rich, student Shauna Aaron, and Howard Rich in the Jaffe Building

FACULTY REPORTS

KAREN BECKMAN

Karen Beckman continues to direct the Program in Cinema Studies. During the fall, she participated in three events organized by the Center for Teaching and Learning, which provides pedagogical training for teachers from all levels at Penn. The first, "Getting the Most Out of Your Teaching Assistantship," addressed novice graduate teaching assistants who were about to enter the classroom as teachers for the first time; in the second, "Grading the B+ Essay," she co-led a roundtable conversation with faculty members from across SAS on how to negotiate the strangeness of this particular grade, which feels like success for some students, and failure for others; and in the third, "Grading: More Than Just a Check Mark," she led History of Art graduate students in conversation on topics such as: providing constructive feedback; making grading criteria transparent; time management while grading; and grading for improvement. Karen also participated in a number of scholarly and public events. She was a respondent for the "Animals and Art" panel at the "Dialogues on Animality" symposium, and collaborated with Professor Christine Poggi to bring MoMA media curator Barbara London to Philadelphia to talk about her groundbreaking work. Both of these events took place at the Slought Foundation (<http://slought.org>), an exciting contemporary art center in West Philadelphia. Karen also participated in a roundtable led by Professor David Brownlee on "The Arts and Philadelphia," just one of the year's "Arts and the City" events. She was a respondent to Professor Karl Schoonover's paper, "Neorealist Suffering," in the Philadelphia Cinema and Media Seminar, which brings together film and media scholars from all the schools in the Philadelphia region; and in December, she gave a lecture on slapstick sexuality at Light Industry, an alternative venue for film and electronic art in Brooklyn, New York.

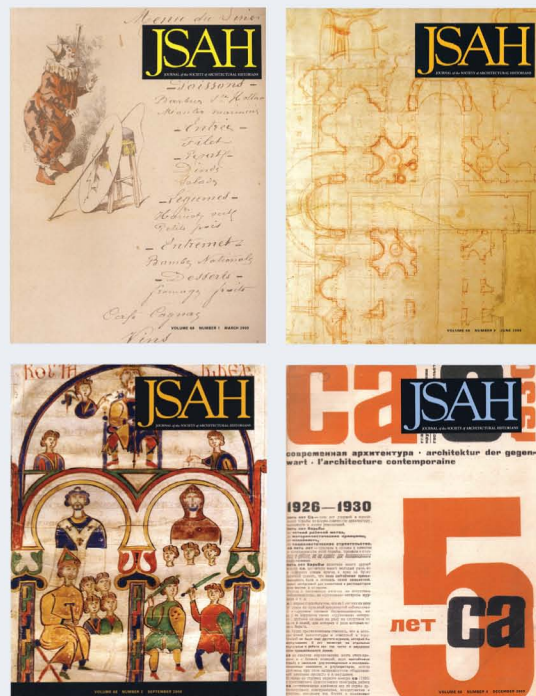
She is co-teaching a new Spiegel freshman seminar on Native American film and photography in the spring, in which freshmen look at turn-of-the-century images, photographs and films of Native Americans in the Rare Books Room, the Penn Museum archives, and the Philadelphia Museum of Art; visit the National Museum of the American Indian in Washington D.C., and travel to Ojibwe country via Bemidji airport in Northern Minnesota to meet with a Sacred Pipe carrier and discuss with Ojibwe students from the Itasca Community College questions surrounding the use of digital media for the archiving of historical artifacts and for tribal self-representation. Her new book, *Crash: Cinema and Politics of Speed and Stasis*, is in press.

We are pleased to recognize her well-deserved promotion to the rank of Professor, effective July 1, 2010.

DAVID BROWNLEE

On leave in 2008-2009, David Brownlee devoted much of his unfamiliar "free" time to editing the *Journal of the Society of Architectural Historians*, the leading international journal in its field. The fruits of his work began to appear in March 2009, with the publication of the first issue under his direction, and another issue has followed every three months. The *JSAH* is a surprisingly large undertaking, with each issue containing about 100,000 words and 100 illustrations. The journal is also highly selective: by the end of 2009, Brownlee had received about 160 articles proposed for publication—and published just sixteen (four in each issue), although another sixteen had already been selected, enough to fill most of the available space in 2010.

Just keeping up with this flow has been plenty of work, but March 2010 will see the vast expansion of the *JSAH*, with the inauguration of an online edition that will appear simultaneously with the print edition. The two will run the same text, but the illustrations of the online edition will be augmented by video, 3-D models, audio, Flash VR panoramas, zoomable high-definition color photography, and GIS mapping integration. The computer platform required for this path-breaking project has been several years in the planning, funded by the Mellon Foundation and spearheaded by the former editor of the *JSAH*, Hilary Ballon. Although first utilized by the *JSAH*, the capacities of the new platform will be available to all the journals published by the University of California Press and its partner *JStor*, the huge digital journal repository. It is confidently expected that the March 2010 online edition of the *JSAH* will signal the beginning of a new era in scholarly publication.



Covers for *JSAH*, volume 68, numbers 1-4

MICHAEL COLE

January 2009 saw the publication of *The Idol in the Age of Art*, a volume Michael Cole co-edited with Rebecca Zorach, from the University of Chicago Press. The book focuses on objects of misplaced devotion as they emerged from the confessional conflicts of the European Reformation and from encounters between Christian and non-Christian image practices in Latin America, Japan, China, and Africa. Cole also contributed to a 2009 anthology published by Claire Farago on the history and reception of Leonardo da Vinci's Treatise on Painting. An article in the January 2009 issue of *Oxford Art Journal*, long in press, dealt with the practice of naming sculptures in the Renaissance, and more generally with the topic of artworks whose subject cannot be determined. A review essay on Horst Bredekamp's *Galilei der Künstler* appeared in the September 2009 issue of the *Art Bulletin*.

In June 2009, Cole began a three-year term as the *Art Bulletin's* Reviews Editor. For the 2009-2010 academic year, he is serving as the Robert Sterling Clark Visiting Professor at Williams College.

JULIE NELSON DAVIS

In the fall semester Julie Nelson Davis became the new undergraduate chair for the department, and while she doubts that she will ever fill the "big shoes" previously worn by Prof. Haselberger, she is enjoying her new role as advisor to our majors and minors.

An essay, "'Doing everything for effect': Performing beauty in late eighteenth- and early nineteenth-century Ukiyo-e," on the "beautiful person" (*bijin*) as a construct, was published in the spring in *The Golden Journey: Japanese Art from Australian Collections* for an exhibition of the same title held at the Art Gallery of New South Wales. A second article on the full-color album by Kitao Shigemasa and Katsukawa Shunshō, *The Mirror of Yoshiwara Beauties, Compared* (*Seirō bijin awase sugata kagami*, 1776) has been translated into Japanese and will appear in an important new anthology on the history of the book in Edo-period Japan produced by the National Institute of Japanese Literature in Tokyo.

In February 2009 Davis was co-chair, with Jesús Escobar of Northwestern University, for a special College Art Association publications session on the topic of the "The State-of-the-Field Essay," and she also served as a respondent to the Japan Art History Forum-sponsored panel at the same conference, "Art as Marketing." Here at Penn, Davis spoke at a conference organized for emerita professor Cecilia Segawa Seigle, in April. She also presented "Representing Things: Visuality and Materiality in East Asia," held at Yale University, on April 24. In May, Davis gave lectures for the Friends of the Princeton University Library and the Walters Art Gallery. Here in Philadelphia, she

also gave talks for the Center for East Asian Studies outreach program at West Philadelphia High School, the Shōfūsō (Japanese House and Garden) in Fairmount Park, and the World Affairs Council. In fall semester, she spoke at the University of Wisconsin-Stevens Point and Lebanon Valley College. In the spring, Davis travels to Sydney, Australia, to be the keynote speaker at "Utamarō: Hymn to Beauty," and will give a talk in April for the Seattle Art Museum.



Gwendolyn DuBois Shaw and Julie Nelson Davis at the History of Art holiday party

ANDRÉ DOMBROWSKI

André Dombrowski just finished his first semester of teaching at Penn this fall, following the completion of the second semester of his Getty postdoctoral fellowship in the spring. He's particularly glad to find a large group of Penn undergrads interested in Impressionism, a lecture course which re-evaluates the meanings of the style through various methodological lenses. He also taught a site seminar in the fall taking a group of eight lucky students on a four-day trip to Paris, studying the sites of 19th-century modernity and Haussmannization (see Paris site seminar).

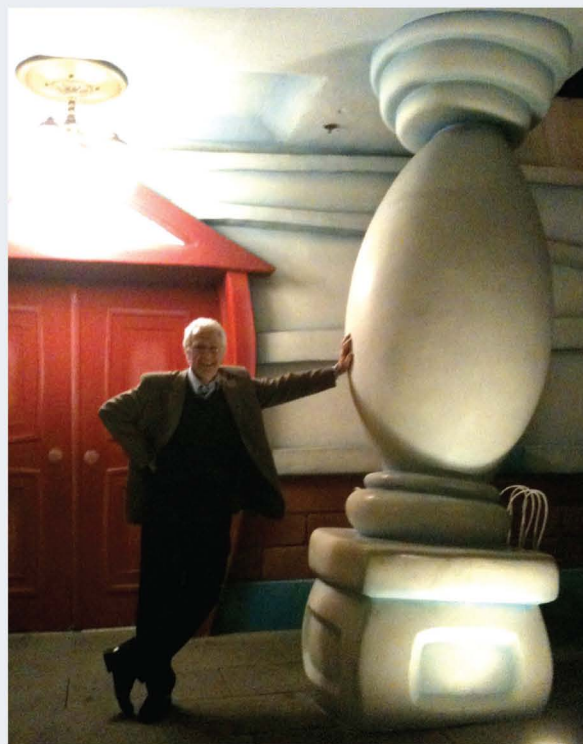
Prof. Dombrowski learned last February that his manuscript tentatively entitled *Cézanne, Murder and Modern Life*—a book on the painter's early work—was awarded the 2009 Phillips Book Prize from the Phillips Collection's Center for the Study of Modern Art. The book is slated to appear in the fall of 2011 from the University of California Press, and he is currently revising the manuscript. An essay on Wilhelm Leibl's stay in Paris appeared a few months ago in the anthology *American Artists in Munich* (Deutscher Kunstverlag) and a review of Thomas Cragin's *Murder in Parisian Streets* is about to appear in *French Forum*.

In late October, Prof. Dombrowski co-organized, with Hollis Clayson, a symposium at the Clark Art Institute in Williamstown, which gathered a large group of prominent scholars to consider “Is Paris Still the Capital of the 19th-Century? The Painting of Modern Life Now.” His contribution to the event, entitled “Living on Manet’s Balcony, or the Right to Privacy,” is part of his new project on Manet and Second Empire policy, in this case on modernism’s relation to changes in privacy law. At the 2009 CAA in Los Angeles, he organized a double-session on “Art and the Memory of Revolution, 1789-1939.” And he is currently busy co-organizing a large-scale international conference with the Moscow Konchalovsky Foundation to take place in St. Petersburg in March 2010 with the topic “Russia and the Global Cézanne Effect.” Prof. Dombrowski lectured widely last year, including on “Richard Wagner and Early Modernist Painting” at the 2009 Bard Music Festival devoted to the composer, on “On Male Subjectivity and Early Modernist Painting” at GAFOH 2009 in Potsdam, organized by the American Philosophical Society and the Alexander von Humboldt Foundation, and on “Cézanne’s Expressionism” at the Philadelphia Museum of Art in conjunction with the exhibition “Cézanne and Beyond.” He was an invited participant to the “pre-colloque” for the planned exhibition “Fashion, Impressionism, and Modernity” at the Art Institute of Chicago and to the colloqui “Manet in the 1860s” at CASVA/National Gallery of Art, Washington, D. C.

LOTHAR HASSELBERGER

For Lothar Haselberger a “dream’s come true”: when presenting the collaborative publication project *Mapping Augustan Alexandria* at the AIA Gold Medal Colloquium in honor of John Humphrey this January in Anaheim, CA, he was finally able to visit Disneyland and conduct an autopsy of all the lovely kitsch architecture firmly anchored in his childhood memories of post-war Germany’s cultural re-orientation. Also at the AIA Meeting, he witnessed the much-applauded session on “Marble, Bricks, and Mortar” organized by his dissertation students Meg Andrews (AAMW) and Seth Bernard (AnCH). Earlier, he had cleared the way for Seth to participate in an “Excellence Cluster” Conference at Humboldt-University, Berlin, with his paper on lifting and transporting techniques in ancient Rome – thus demonstrating Penn’s contribution to the next generation of Bauforscher. Stephan Zink (AAMW) continued to do so as well, with his impressive second article published in the *Journal of Roman Archaeology*, which now focuses on the ancient colors of the Palatine Temple of Apollo, an exploration supported by Charles K. Williams. Next in line for a *JRA* article is Amanda Reiterman (AAMW) with her breakthrough insight on the revetment of the Pantheon rotunda gained in Haselberger’s Pantheon seminar of spring 2008. Professor Haselberger has also produced a number of his own studies, including “The Pantheon: Nagging Questions to No End” (in *The Pantheon in Rome. Contributions to the Conference*, Bern 2006 [2009] 171-86) and “Exactly Corresponding: Virtuelle Spolien aus Athen in Philadelphia,” dedicated to Lee Striker (in *Spolien im Umkreis der Macht Iberia Archaeologica* [2009] 399-451).

In October, he spent a week as an Onassis Scholar at Columbia University to celebrate the opening of the New Acropolis Museum in Athens, and in November he joined his German Bauforscher colleagues at Regensburg, Bavaria, for a conference on “Dipteros–Pseudodipteros.” Assisted by Meg Andrews, he is currently enjoying undivided work on the Alexandria project during his sabbatical term.



Lothar Haselberger studying Mickey's House and its refinements, second only to the Parthenon (courtesy M. Andrews)

RENATA HOLOD

Renata Holod is still recovering from the “RenataFest” organized by her former students with the help of the department, and is still drinking the wine wrapped with the special labels provided by students and colleagues from around the globe. She is proud to have had such wonderful students and supportive colleagues.

Work on the Getty Collaborative Project grave goods of the Turkic noble project is proceeding apace. The second workshop on the finds and their dating was held in Kyiv in March, with several local specialists on the thirteenth century.

A couple of weeks later, a preliminary reconstruction of the burial ritual of the project was presented at Penn, during a meeting on the “Thirteenth Century” organized by the Center for Ancient Studies. Then, in September, at Indiana University a fuller argument was presented before an audience of art historians and Central Asian specialists.

An Island through Time: Jerba Studies, volume 1 appeared in the summer, and volume 2 is nearing submission. The Cordoba project morphed into a study of interior lighting with students and faculty of the School of Engineering. The result: Joseph T. Kider, Rebecca L. Fletcher, Nancy Yu, Renata Holod, Alan Chalmers, and Norman Badler “Recreating Early Islamic Glass Lamp Lighting” 10th VAST International Symposium on Virtual Reality, Archaeology and Cultural Heritage, 2009, won the best paper award at the VAST conference.

ANN KUTTNER

Ann Kuttner reports on the results of the 4th year of excavation of the country villa of the emperor Antoninus Pius at Villa Magna near Anagni, under the combined auspices of the Penn Museum, funded in large part by the 1984 Foundation, and by the British School in Rome and the Soprintendenza ai Beni Archeologici del Lazio. Penn graduate students Meg Andrews (AAMW) and Seth Bernard (AncH), were prominent on the large team, and will be contributing to the final publication. This villa flourished into the 5th c. CE, when it suffered an attack from marauders and was abandoned for many decades before medieval resettlement and an apparent 6th-c. first foundation of the shrine (as 2009 clarified) for the church of San Pietro which is being revealed through excavation.



Foot of the season of Winter, a miniature dead boar curled at his ankle, from a 3rd-century Seasons sarcophagus made at Rome

More significant fragments of the original Antonine and later 2nd-4th c. CE marble sculptural installations and furnishing, Kuttner's especial purview (along with the finds catalogue database), came to light as in prior seasons, fleshing out the remains of mythological groups and imperial portraits. Two interesting features of the corpus are: first, that the 'mythological' sculptures were clearly carefully curated through the last, Christian centuries of the Roman palatial villa before its abandonment in the 5th-c. CE; and, second, that Italian conservator Fabio Sigismondi completed and reported on his reconstruction of the the rich, once well-waxed, colorful tinting of the violent Hercules-Amazon group found two years ago. The 2010 summer will see the last excavation weeks and the study season. Work will then begin on the preparation of the final

monograph, and the editing for public access of the enormous online database of finds, several hundred medieval burials, and the detailed archaeological contexts.

MICHAEL LEJA

Michael Leja was on research leave last year, during which he worked primarily on his book about the beginnings of industrialized picture production in the mid-19th century. He spent the spring term in Paris courtesy of a fellowship from the American Council of Learned Societies. While based in Paris he gave lectures at the Musée des Beaux-Arts in Lyon (on Barnett Newman), the Office for Contemporary Art in Oslo (on Documenta 12), University of Manchester (on art, society, and cognition), l'Université de Paris 7—Denis Diderot (on pictures and daily life in the mid-19th century), the University of Warsaw (on Mark Rothko and Jackson Pollock), and at the John F. Kennedy Institut für Nordamerikastudien at the Freie Universität in Berlin (on social and artistic aspects of industrialized picture production in the U.S.). Back in the states for the fall term, he presented papers at the Modernist Studies Association Conference in Montreal (on material texts) and the Modern Language Association Conference in Philadelphia (on scholarship about modernism). At Penn he co-taught for the first time the introductory course for the Visual Studies Program (which demanded a lot of remedial reading!) and a graduate seminar on the ways that art and ideas get connected to one another in scholarship on American art.

Three publications appeared in 2009. An essay on “American Art History after 11/2” is in the anthology *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century*, edited by Elizabeth Cropper for the National Gallery of Art in Washington and Yale University Press. A short essay titled “Keyword” is included in a special issue (Spring 2009) of the journal *American Art*. Another short essay on Charles Willson Peale and his museum was included in *A New Literary History of America*, published by Harvard University Press, for which Leja also served as sub-editor for the visual arts.

ROBERT MAXWELL

During the past year Professor Maxwell put the finishing touches on two edited volumes, both of which should be in finer bookstores and libraries in Spring 2010. The first, edited with Kirk Ambrose (University of Colorado) and published by Brepols, offers a conspectus of recent research and methodologies applied to Romanesque sculpture. The second, titled *Representing History: Art, Music, History (1000-1300)* and published by Penn State Press, explores discourses of historical (re)presentation that emerge in the realms of artistic production, musical composition and performance, and historical writing. That project provided a particularly useful sounding board for Prof. Maxwell's current research that examines the earliest traditions of illustrated historical texts in the Latin West.

Research into these illuminated chronicles and cartularies has sent him across Europe over the past few years, and most recently to Santiago de Compostela in July 2009, where he studied the twelfth-century *Codex Calixtinus* (with its famous “Pilgrim’s Guide”) and the illuminated legal works that formed part of that cathedral’s own record-keeping.

Audiences at lectures held at Columbia University and the Medieval Institute at Kalamazoo also provided him with excellent feedback for this project. Additional lectures this year will take him to Penn State University and Paris. An upcoming exhibition and symposium titled “Gothic Art in the Gilded Age” and organized by the Ringling Museum of Art in Sarasota will give him an opportunity to present material on the circulation of forgeries among American collectors. Prof. Maxwell also completed an article on pilgrimage architecture in Aquitaine, which will appear in *Architectural History*, published by the Society of Architectural Historians of Great Britain. Another essay on illuminated charters of the Romanesque period is currently in press with the *Revue de la Bibliothèque de l’École de Chartes*.

MICHAEL MEISTER



“India’s Angkor,” Shiva Temple, Masrur, HP, India

Michael W. Meister gave lectures this fall at the Art Institute of Chicago on “Obscure Objects of Desire,” Penn State University on “India’s Angkor,” and the biannual conference of the American Council for Southern Asian Art on “Abstracting Figuration.” His essay “Abstracting Figuration: Akbar Padamsee’s Body in India,” was published this winter in *Akbar Padamsee: Work in Language*, Marg Publications: Mumbai. Other essays recently published include “Exploring Kafirkot: When is a Rose Apple Not a Rose?” in *Pakistan Heritage* and “The Problem of Platform Extensions at Kafirkot North,” *Ancient Pakistan*. Professor Meister was on leave this fall to complete revisions of *Temples of the Indus: Studies in the Hindu Architecture of Ancient Pakistan* to be published by Brill.

ROBERT OUSTERHOUT

In August 2009 Robert Ousterhout shifted into high gear as he assumed the duties of Chair of the Graduate Group in the History of Art AND Chair of the Graduate Group in the Art and Archaeology of the Mediterranean World, while continuing as Director of the Center for Ancient Studies. Although the missions of the three organizations overlap, he notes, it doesn’t seem to simplify their oversight. The rumor that he keeps a sleeping bag in his office is entirely unfounded, but he does seem to spend an inordinant amount of time at his desk.



Ousterhout celebrates the Feast of the Virgin at the Olympiotissa on Mt. Olympus

More interesting than his administrative duties has been the preparation of an exhibit in collaboration with distinguished colleague Renata Holod, entitled “Recovering the Past: Archaeologists and Travelers from Ottoman Lands,” as a Halpern-Rogath Curatorial Seminar (see separate feature). Preparation of the exhibit has stimulated his interest in early travel photography, which is a current subject of research and has taken him on exploratory missions to archives in Cambridge, Mass., Istanbul, Sofia, and elsewhere. The upheavals of the early 20th century in the Middle East have led to the loss of many significant medieval monuments, for which early photography may provide our only source of information. Working with unpublished materials from the Penn Museum Archives and the Aga Khan Archives at Harvard, he presented a paper on “John Henry Haynes’s Travels and Photographs of Byzantine Anatolia in 1884-87,” as the first fruits of this research.

Ousterhout somehow found the time to deliver invited lectures at the Courtauld Institute in London, the Hermitage Museum in St. Petersburg, Kadir Has University in Istanbul, the Gennadios Library in Athens, the Byzantine Museum in Thessaloniki, as well as at Princeton, Yale, Johns Hopkins, and the Smithsonian. He also published a handful of articles, including a chapter on Byzantine church architecture in the *Oxford Handbook of Byzantine Studies*. His co-edited volume *The Kariye Camii Reconsidered* (Istanbul Research Institute: Istanbul 2010) should appear shortly. Summer research travel took him to Greece, Albania (for the first time), and Turkey, where he ventured to the far eastern provinces to examine the Georgian churches of the Tao-Klarjeti region and the Armenian monuments at Ani and Kars. He still travels with goggles and continues to swim in all accessible bodies of water.

HOLLY PITTMAN

Holly Pittman had her hands full running the department while trying to keep a number of other fires burning as well. In the early summer, she travelled to Iran to lead a tour of fifteen archaeology buffs to some of her favorite sites. After the tour she spent a week in Tehran meeting with friends and colleagues, and working toward the next season of excavation in the region of Jiroft. These have been postponed for the present because of the current political climate in Iran but the work continues on the materials from previous seasons. In July she attended a conference in Cambridge England concerned with Iran and its neighbors in the fourth millennia BCE, delivering a paper on the relationship between Uruk and Susa during this period as reflected in the glyptic art.

Much of the rest of the summer was spent working as the curator on the exhibition at the Penn Museum entitled "Iraq's Ancient Past: Re-excavating Ur's Royal Cemetery." After more than a ten-year hiatus, the treasures from the Royal Cemetery are finally back on display, as the first stage of the reinstallation of the permanent Near East Galleries. The exhibition opened in early October with a museum fundraising gala.



Holly Pittman in China

Pittman attended a number of conferences in the fall. The most interesting was a conference on early state formation held in Beijing organized by the Chinese Academy of Social Sciences. There she presented her theories on how the new discoveries on the Iranian plateau are leading to a reformulation of the theories of the rise of the first states. She presented a paper at the University of Beijing on the excavations in the region of Jiroft and had fruitful and intense discussions with Chinese colleagues. She hopes to return to China in the near future. On the return to China she spent five days in Blaubeuren, Germany meeting with the team leaders of the European Science Foundation Project ARCANE. This multi-year multimillion Euro project involved more than one hundred fifty scholars from Europe, American and the Middle East. Its goal is to establish a rigorous comparative chronology of the Greater Middle East for the third millennium BCE. Pittman is the leader of the Trans-regional Group addressing Glyptic Sculpture and other arts. Finally, in December she travelled to Ghent delivering a paper on the Old Elamite glyptic art from Tal i Malyan, where she explored the ramifications of this material for our understanding of the relationship between the dynasties of Shimaski and the sukkulmah. Her jointly authored report of the First Season of excavations at Konar Sandal South with Youssef Madjidzadeh appeared in the journal *Iran*.

CHRISTINE POGGI

Symposia and exhibitions devoted to the centenary of Futurism made the past year very interesting and productive for Professor Christine Poggi. Her volume of primary texts and images, *Futurism: An Anthology* (co-edited with Lawrence Rainey and Laura Wittman), was published over the summer. She participated in conferences at Harvard University, at the Royal Institute of Technology in Stockholm, at NYU, and at Yale University. An article titled "The Futurist Noise Machine" was published in *The European Legacy*, and will appear in Swedish in the journal *OEI* in 2010. Another essay, "The Square and the Vortex: Modes of Potentiality in the Abstractions of Malevich and Balla," will appear in a volume on Russian and Italian Futurism edited by the Pushkin Museum in Moscow in 2010. For the Yale conference, she considered El Lissitzky's *Victory Over the Sun* portfolio, and *Anguish of the Machines* by Ruggero Vasari. New and continuing projects include an essay on Luca Buvoli, on the contemporary Russian conceptual artist Pavel Pepperstein, and an edited volume on Vito Acconci (with Meredith Malone).

Last summer, a travel grant from the Salvatori Fund of the Center for Italian Studies allowed Professor Poggi to carry out research on contemporary Italian and Russian artists represented at the Venice Biennale. She and Ruth Erickson also co-taught a Spiegel freshman seminar on the Venice Biennale in the fall. Highlights included discussions with ICA curators, with Carlos Basualdo and Erica Battle of the PMA, with Aaron Levy of the Slought Foundation, and the class trip to

Venice (see separate feature). This spring, Professor Poggi will co-teach a graduate seminar on Picasso with Curator Michael Taylor, in conjunction with the Picasso and Paris exhibition at the Philadelphia Museum of Art.

GWENDOLYN DuBOIS SHAW

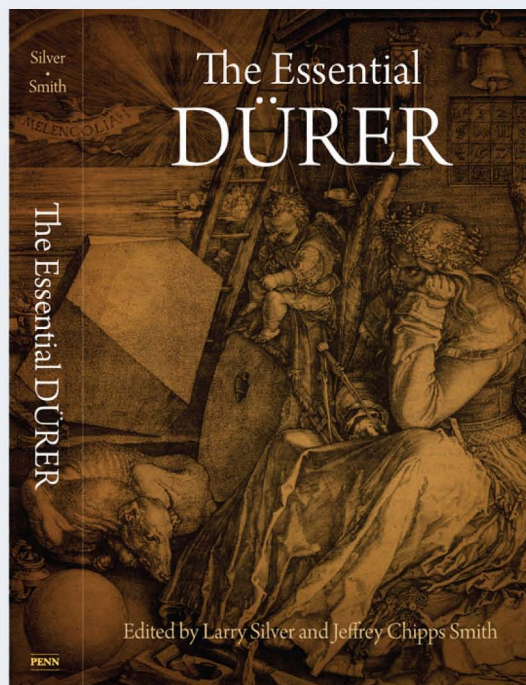
Professor Gwendolyn DuBois Shaw spent much of the last year tending to the Program in Visual Studies, the undergraduate major that has its home in History of Art, and hosting a Penn Alumni Travel trip to Argentina and Chile. This fall she has continued to spend a fair amount of time on the road, speaking at various universities and events. In October she presented a paper at Yale as a part of a Gilder Lehrman Center's conference marking the sesquicentenary of John Brown's raid at Harper's Ferry. In November she chaired a panel on images of President Barack Obama at the American Studies Association's annual meeting in Washington DC (where she was also elected the chair of the Visual Culture Caucus); she presented a paper at Stanford as a part of "A Great American Thing: A Symposium in Honor of Wanda Corn," a festschrift celebrating the groundbreaking career of one of Shaw's dissertation advisors; and she moderated a day-long symposium at the Pennsylvania Academy of the Fine Arts, titled "The Evolution of the Cool," in conjunction with the Barkley L. Hendricks retrospective.



Professor Shaw (5th from the left) with a group of Penn Alumni on a Chilean Glacier

LARRY SILVER

Larry Silver finally got a clear desk with the completion of several large book projects, which have extended over many years, in some cases decades. Almost all of them have involved fruitful collaborations with valued colleagues as co-authors or co-editors. The biggest, fattest tome was co-authored: Shelley Perlove and Larry Silver, *Rembrandt's Faith: Church and Temple in the Dutch Golden Age* (Penn State University Press, 2009). Especially long in development (even longer for Perlove), this work is lavishly illustrated (with truly indispensable material assistance from the Farquhar research fund); it is the first book to discuss all of the artist's biblical subjects in paintings and prints across his career.



Several other works are in various stages of preparation and progress. Most notably, a long-delayed, co-edited (with Jeffrey Chipps Smith) introduction to the oeuvre of Albrecht Dürer, *The Essential Dürer* (Penn Press), will appear in early 2010. It comprises a series of essays by leading scholars (mostly American) on all aspects of the artist: his works in various media, his complex relations with wife and best friend (was Dürer gay? depressive?), his trips to Italy and the Netherlands, his court patrons and Reformation ties, and his complex reception in the twentieth century, especially by the Nazis.

A large monograph on Pieter Bruegel (a sequel to a 2006 study of Bosch by the same publisher, Citadelles & Mazenod of Paris) has been submitted and is under review. One other project, still in progress, offers something "completely different" (as Monty Python used to say), a study of the complex elements conditioning modern/Jewish/artists of the past two centuries—again co-authored (with Samantha Baskind, a B.A. from Penn, whose interest in modern was inspired by Professor Christine Poggi) and under contract with Reaktion Books.

This year has been a sabbatical year, but with no rest for the weary. In fall 2009, while working on the Jewish art book, Silver has been an honorary fellow at Penn's Center for Advanced Judaic Studies under their annual theme, this year on "Secularization and its Discontents." He will move in spring 2010 to the Clark Art Institute at Williams College. He will co-chair (again collaborating, with Lynette Bosch) a pair of Open Sessions on Mannerism and Baroque at the Chicago 2010 CAA annual conference. Next May at the quadrennial gathering of the Historians of Netherlandish Art in Amsterdam, he will co-chair (with Shelley Perlove) a workshop session on religious themes in later Flemish and Dutch painting.

GRADUATE STUDENT TRAVEL AND RESEARCH

EMERSON AVERY

In Summer 2009, Emerson Avery spent two weeks in Girona, Spain and a further four in western Sicily, on a research trip funded by AAMW and a Kolb Junior Fellowship.

In Girona Avery took part in the second season of the Marsala Hinterland Survey (MHS), a field survey project co-directed by Robert Schon and Emma Blake of the University of Arizona, looking at the evolving relationship between Phoenician and native peoples in the coastal hinterland. He will be pursuing research on a GIS-based dissertation exploring settlement dynamics and overland movement in the Late Antique and Medieval periods in western Sicily.

Back in Philadelphia, Avery resumed a research project begun last year: the restudy and analysis of the Roman and Byzantine tomb groups excavated by the University Museum at Beth She'an in Northern Palestine. This research was presented at two conferences: the Byzantine Studies Association of North America Annual Meeting in Sarasota, Florida on November 7-8 and the Archaeological Institute of America Annual Meeting in Anaheim, California, on January 6-9, 2010. A paper on this research has been accepted for inclusion in the conference "Making Senses of the Past: Toward a Sensory Archaeology" scheduled to take place at Southern Illinois University in Carbondale, Illinois on March 26-27, 2010. Funding for travel to Sarasota was provided by the Byzantine Studies Association of North America and an SAS travel grant. Funding for travel to the AIA Meeting was provided by an AIA Graduate Student Travel Grant, an allotment from AAMW, and a Kolb Junior Fellowship.

LACEY BARADEL

Lacey Baradel spent seven weeks this summer in Ecuador and Peru thanks to the generous support of CASVA's Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad and summer travel funding from the History of Art Department. The purpose of the trip was to study themes of transatlantic artistic exchange and Old World/New World dialogues in the pre-Columbian, Spanish colonial, and modern art and architecture of Andean South America. Her journey began with two weeks in Ecuador where she visited numerous museums, churches, artist studios, and archaeological sites in Quito, the Northern Highlands, and Cuenca. She then traveled to Peru where she spent five weeks exploring the nation's diverse artistic and cultural heritage, commencing at the Ecuadorian border and journeying south along the Pacific coast before finally arriving in Cusco. Her trip culminated in

an unforgettable four-day hike along the Inca Trail to Machu Picchu. She is thankful for having had the opportunity to increase her awareness of Pan-American artistic issues and hopes to build upon these themes in future research.



Lacey Baradel at Machu Picchu.

PETER CLERICUZIO

Peter Clericuzio visited Darmstadt, Nancy (France), and Brussels on a Latner Research Travel Grant in August 2009, finishing up the last pieces of research abroad for his dissertation, "Capitale de l'Est: Nancy As a Center of Art Nouveau Architecture, 1895-1914," which he is now writing. His essay, "George Morgan, The Philadelphia Art Community, and the Redesign of the Silver Dollar, ca. 1876-82," was published in vol. 27 of the journal *Athanasia*. In October 2009, he presented part of his dissertation research at the Fall Meeting of the New England Historical Association at the University of Vermont in Burlington, supported by a grant from the School of Arts and Sciences, and will present two other conference papers from his research in the spring of 2010. He is also working at the American Philosophical Society Museum in Philadelphia to help organize an exhibition on French natural history, decorative arts, and fashion between 1790 and 1840, which is tentatively scheduled to open in the spring of 2011.

NACHIKET CHANCHANI

Nachiket Chanchani presented papers at several scholarly conferences this academic year. In August 2009, he gave a talk on animals in Indian art at the Wildlife Institute of India, in Dehradun, India. In October, he spoke on Renaissance architecture at the “Dialogues of Animality” symposium held in Philadelphia. In March 2010 he will present his findings on a medieval Indian scroll at the annual meeting of the Association for Asian Studies in Philadelphia and read a paper on photography at a conference organized by the National Gallery of Art in Washington, D.C.



Nachiket and a local archaeologist measure a seventh-century temple at Naresar in Central India. Nachiket travelled to India in the summer on a Latner Fellowship.

ALIX DAVIS

Alix Davis presented her dissertation research on the portrayal of artists as celebrities in twentieth-century fashion and life-style magazines at the History of Art Department's colloquium in mid-November. She also gave a paper on Miguel Covarrubias's caricatures for *Vanity Fair* magazine in July at the Modernist Magazines Project Conference held at the University of Sussex in Brighton, England, travel for which was funded by a School of Arts and Sciences Travel Grant. Alix is currently a Smithsonian American Art Museum Predoctoral Fellow, working on her dissertation at the National Portrait Gallery in Washington, D.C., during 2009-2010.

RUTH ERICKSON



Ruth Erickson in Paris

A third-year graduate student, Ruth Erickson has had many firsts this year. This past summer, she attended the Venice Biennale for her first time with the support of a Salvatori Travel Grant from Italian studies and then continued her European tour to Paris to conduct preliminary research for her dissertation with the support of a McCoubrey-Campbell Travel grant from the Department of the History of Art. Back on campus in the fall, she co-taught her first freshmen seminar with Prof. Christine Poggi on the Venice Biennale. In October, she hosted her first conference “Dialogues on Animality” which she co-organized with fellow graduate student Nathaniel Prottas. In December at the Bryn Mawr Graduate Student Symposium “Thievery: The Anxiety of Influence and Appropriation,” she presented her first paper on reenactments in contemporary art. She also expects her first published article to come out in early 2010: “The Real Movie: Reenactment, Spectacle, and Recovery in Pierre Huyghe’s *The Third Memory*” in *Framework*. To support her dissertation on 1970s art collectives in France, she has applied for a number of fellowships, and following her Ph.D exams in the spring, she hopes to move to Paris to being research in earnest. In the mean time, she will continue to enjoy the great community of colleagues, professors, and students at Penn.



Ruth Erickson and Todd Carmody at the “Dialogues on Animality” conference

ELLERY FOUTCH

Ellery Foutch is happy to be back in Philadelphia after a year-long stint in Washington, DC, as the Wyeth Predoctoral Fellow at the Smithsonian American Art Museum. Before leaving DC, she was invited to give a talk about her dissertation project at the Smithsonian National Museum of American History's weekly colloquium; she also delivered papers at the Parsons/Cooper-Hewitt Symposium on Decorative Arts and Design (on Harvard's botanical models and the 19th-century vogue for artificial flowers), Columbia University's "Multiplying the Visual" conference for 19th-century visual culture (on representations of bodybuilder Eugene Sandow and indexicality), and the annual meeting of the American Society for Eighteenth-Century Studies (on Titian Peale's butterfly projects for a panel exploring 18th-century metaphors of time).

This fall, she presented further work on Sandow for the American Antiquarian Society's "Destined for Men: Visual Materials for Male Audiences," and she looks forward to discussing the bodybuilder and the plaster life cast of his body at February's CAA meeting in Chicago and an upcoming conference on plaster casts, sponsored by the Victoria and Albert Museum.

JEANNIE KENMOTSU

Supported by a Foreign Language in Areas Studies (FLAS) fellowship from the US Department of Education, Jeannie Kenmotsu spent seven weeks in Japan this summer, engaged in intensive study at the Inter-University Center for Japanese Language Studies in Yokohama. Jeannie also received funding from the Latner Travel Fund (returned) for the same program. While in Japan, she had the opportunity to visit a number of important cultural sites and several interesting museum exhibitions in the Tokyo area. At the Chiba City Museum of Art, which is well known for its collection of paintings and prints of the floating world, or ukiyo-e, Jeannie was fortunate to view in person two single impressions from the first and second edition of Suzuki Harunobu's *Eight Parlor Views (Zashiki Hakkei)* (c. 1764), a set of full-color prints that will be a major focus of her Master's paper, to be completed in the summer of 2010.

SHANNON MARTINO

In the first half of 2009 Shannon helped to organize the Center for Ancient Studies graduate student conference titled "Cultures in Contact: Catalysts for Change." Additionally, the paper, which she jointly authored with Miriam Clinton, G.H. Myer, D.O. Terry, Jr., and P.P. Betancourt, "Rapid Cooling Effects in Early Bronze Age Copper Smelting Slags from Chrysokamino" was published in volume 8 of *Aegean Archaeology*. She also received the American Research Center in Sofia's Fall Fellowship and both the FLAS Research Fellowship and SAS Dissertation Research Fellowship for 2009-2010,

accepting the FLAS and ARCS fellowships. These, along with the departmental Williams Travel Fellowship, allowed her to spend six months abroad, beginning in July, doing research necessary for her dissertation.



Shannon Martino in Bulgaria

During three months in Turkey she visited collections in the archaeological museums of Samsun, Kırklareli, Ankara, and Sinop, the Manfred Korfmann Library in Çanakkale and the American Research Institute in Turkey's library in Ankara. Archaeologists Önder Bilgi and Mehmet Özdoğan kindly showed her their respective sites at İkiztepe and Asağı Pınar.

During three months spent in Sophia, Bulgaria, at the American Research Center and visiting the Archaeological Institute's library, she studied the figurine collections at museums of Ruse, Stara and Nova Zagora, Shumen, Targovishte, and Plovdiv.

FRANCESCA MARZULLO

Francesca Marzullo presented her first conference paper, "Bernardo Rossellino and Architectural Ornament," at the Princeton University Renaissance Studies Graduate Conference in May 2009. She spent the first half of the summer studying French and German at Penn and subsequently traveled to southern Italy, where she ate delicious food, went hiking, and visited a number of churches, monasteries, and museums, including the abbeys at San Vincenzo al Volturno and Montecassino. This semester, she plans to improve her Italian skills and complete her Master's paper.

JULIA PERRATORE

Julia Perratore spent the 2008-09 academic year in Spain with the assistance of a Travel Fellowship from the Samuel H. Kress Foundation. There she researched her dissertation on the Romanesque architectural sculpture of Santa María de Uncastillo, a twelfth-century church that reflects the medieval experience of conquest and convivencia. She continued her archival research and on-site study during the fall of 2009 with a Research Grant from the Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities. In September, she also participated in a Summer School hosted by the Kunsthistorisches Institut in Florenz that focused on "Pisa and the Mediterranean" and was conducted in Pisa and Sardinia. Julia is currently enjoying her second year as a Junior Fellow of the Louis J. Kolb Foundation.

NATHANIEL PROTAS

Nathaniel Protas spent the summer of 2009 in Freiburg-Breisgau on a DAAD Fellowship, studying German at the Goethe Institute and doing preliminary research for his dissertation. Upon his return to Philadelphia, he and Ruth Erickson hosted a conference they had organized, "Dialogues on Animality," which was both well attended and received. During the academic year 2009-2010 Nathaniel holds a fellowship with the Center for Teaching and Learning, and in that capacity organizes pedagogy workshops for the graduate students run by Art History faculty members. In addition to his work with the Center for Teaching and Learning he continues to lecture monthly at the Cloisters Museum in New York City. In the Fall of 2009 Nathaniel won the Penn Prize for Excellence in Teaching by Graduate Students.



Nathaniel Protas eating a "Berliner" in Berlin

PUSHKAR SOHONI

Pushkar Sohoni spent most of 2008-09 in India, where he finished his fieldwork with a Junior Research Fellowship from the American Institute of Indian Studies. He taught at Penn through the summer and fall of 2009, and will teach a course at the University of the Arts in spring 2010. He has been awarded a non-residential fellowship at the Kunsthistorisches Institut (Max Planck Institut) in Florence for the program "Art, Space and Mobility in the Early Ages of Globalization 400-1650."

ERIN KELLEY AND JEEYUN LEE

This past October 2009 Erin Kelley and Jeehyun Lee participated in the 39th Annual Mid-Atlantic Region of the Association of Asian Studies Conference at Villanova University. Their panel, chaired by Prof. Davis, "Networks and Partnerships: Case Studies of Collaboration in East Asian Art," addressed tensions between the group and the individual in the development of modern Japanese painting. Erin's paper "The Fusain Society: An Anthem of Individualism" is part of her ongoing dissertation research on the White Birch Society. Jeehyun's paper, "Meiji History Painting" is part of her dissertation research on Kuroda Seiki.

GREGORY TENTLER

Gregory Tentler returned from Rome in August 2009 after a year of work on his dissertation: "Without Expensive Transport and the Bother of Customs: Piero Manzoni and the International Avant-Garde 1956-1963." While in Rome Gregory also had the chance to visit archives and collections in Venice, Milan, Bologna, and Turin. He is currently writing. Due to the generous funding provided to him by an SAS Dissertation Completion Fellowship he expects to finish in May 2010.

MIYA TOKOMITSU

Since arriving back in Philadelphia after a research year in Heidelberg, Germany, Miya has been continuing to write her dissertation on the Baroque sculptor Leonhard Kern (1588-1662). In October, Miya presented her research and some of her writing at the History of Art Department's colloquium series in a talk titled, "Die Kleine, die Feine, die Reine, die Eine: The Sculpture of Leonhard Kern." In other news, Miya will be working on chairing a panel at the annual conference of the Abreitskries für Niederländische Kunst- und Kulturgeschichte (ANKK) in the fall of 2011 in Frankfurt. The conference will be hosted jointly by the Johann Wolfgang Goethe-Universität and the Städel Museum.

2009 DEGREES AWARDED

HISTORY OF ART UNDERGRADUATES

SPRING 2009: Audra Amarosa, Roland Betancourt, Elizabeth Frasco, Madeleine Grant, Rebecca Kitchens, Brittany Noris, Natalie Picot, Alexandra Price, Shoshana Rosenthal, Michael Sall, Jessica Shanken, Amy Silver, Rebecca Starr, Gillian Sturtevant, Robert Wainstein, Christine Weller

VISUAL STUDIES UNDERGRADUATES

SPRING 2009: Carlin Adelson, John Cassidy, Stefanie Flaum, Elizabeth Frasco, Anastasia Kouriatova, Joyce Lee, Calypso Montouchet, Rebecca Starr, Ashley Templeton

HISTORY OF ART GRADUATES

SPRING 2009: Jessica Boehman (Ph.D), Charles Hausberg (MA), Julia Walker (Ph.D)

SUMMER 2009: Ekin Pinar (MA), Erika Tapp (MA),

FALL 2009: Beth Citron (Ph.D), Nathaniel Prottas (MA), Miranda Routh (MA)

AAMW GRADUATES

SPRING 2009: Solveig Lawrenz (MA)

SUMMER 2009: Elif Unlu (Ph.D.)

HONORS AND AWARDS

FACULTY AWARDS

Renata Holod was named COLLEGE OF WOMEN CLASS OF 1963 TERM PROFESSOR IN THE HUMANITIES and co-authored BEST PAPER, Annual VAST Conference: "Recreating Early Islamic Glass Lamp Lighting" 10th VAST International Symposium on Virtual Reality, Archaeology and Cultural Heritage, 2009.

The City in the Islamic World, Edited by Salma Khadra Jayyusi, Renata Holod, Antillio Petruccioli and André Raymond received the honour of CHOICE OUTSTANDING ACADEMIC TITLE 2009.

André Dombrowski was the winner of a 2008-09 J. PAUL GETTY NON-RESIDENTIAL POSTDOCTORAL FELLOWSHIP IN THE HISTORY OF ART, and also the winner of the 2009 PHILLIPS BOOK PRIZE, for his book manuscript entitled "Cézanne, Murder, and Modern Life," from the Center for the Study of Modern Art, at the Phillips Collection in Washington, D. C.

Larry Silver and co-author Shelley Perlove were finalists for the College Art Association annual MOREY BOOK PRIZE, awarded to the most outstanding book of 2009, for their volume, *Rembrandt's Faith: Church and Temple in the Dutch Golden Age* (Penn State U Press). Professor Silver was also a contributor to *The Patron's Payoff* by Richard Zeckhauser and Jonathan Nelson (Princeton UPress, 2009), a CHOICE OUTSTANDING ACADEMIC TITLE IN ART HISTORY. Larry Silver is also a Spring 2010 Fellow at the Clark Art Institute in Williamstown, Mass.

THE INTERNATIONAL ART CRITICS ASSOCIATION (AICA/USA) has awarded the Institute of Contemporary Art (ICA) at the University of Pennsylvania the First Place award for BEST SHOW IN A UNIVERSITY GALLERY for "Dirt on Delight: Impulses that Form Clay," organized by curators Ingrid Schaffner and Jenelle Porter, with art historian Glenn Adamson.

DEPARTMENTAL TRAVEL GRANTS

CAMPBELL-McCOUBREY FELLOWSHIP

Alix Davis, Ruth Erickson, Kirk Nickel

LATNER FELLOWSHIP

Peter Clericuzio, Jeannie Kenmotsu, Chanchani Nachiket

SAS TRAVEL GRANT

Alix Davis

FARQUHAR FELLOWSHIP

Lacey Baradel, Chanchani Nachiket, Peter Clericuzio, Ruth Erickson, Kirk Nickel, Ekin Pinar, Nathaniel Prottas, Miranda Routh

THUNE FELLOWSHIP

Shauna Aaron



Thune Fellow Shauna Aaron documents her visit to Robert Smithson's *Spiral Jetty* in Utah

FELLOWSHIPS

SAS DISSERTATION COMPLETION FELLOWSHIP

Valentina Follo, Gregory Tentler

INSTAP CORPUS OF AEGEAN FRESCOES FELLOWSHIP

Linda Meiberg

U.S. DEPARTMENT OF EDUCATION FOREIGN LANGUAGE AREA STUDY FELLOWSHIP

Jeannie Kenmotsu, Shannon Martino

CASVA, NATIONAL GALLERY OF ART, AILSA MELLON BRUCE PREDOCTORAL FELLOWSHIP FOR HISTORIANS OF AMERICAN ART TO TRAVEL ABROAD

Lacey Baradel

AMERICAN RESEARCH CENTER IN SOFIA FELLOWSHIP

Shannon Martino

WILLIAMS FELLOWSHIP

Jamie Sanecki, Shannon Martino

FONTAINE FELLOWSHIP

Heather Hughes

FULBRIGHT FOUNDATION GRANT

Miriam Clinton

KOLB FELLOWSHIPS

Julia Perratore, Leslee Katrina Michelsen, Emerson Avery

PROGRAM FOR CULTURAL COOPERATION BETWEEN SPAIN'S MINISTRY OF CULTURE AND UNITED STATES UNIVERSITIES RESEARCH GRANT

Julia Perratore

PENN PRIZE FOR EXCELLENCE IN TEACHING BY GRADUATE STUDENTS

Nathaniel Prottas

PACHS RESEARCH FELLOWSHIP

Ellery Foutch

SMITHSONIAN AMERICAN ART MUSEUM FELLOWSHIP

Alix Davis

CURF VAGELOS GRANTS

Sara Mead, Kyle Johnson, Danielle Daitch, Bianca Lauria

ZIGROSSER FELLOWSHIP

Alexa Greist

RICH SCHOLARSHIP

Shauna Aaron

SALVATORI TRAVEL GRANT

Ruth Erickson

FULBRIGHT FOUNDATION GRANT

Miriam-Galadriel Clinton

AMERICAN INSTITUTE OF INDIAN STUDIES JUNIOR RESEARCH FELLOWSHIP

Pushkar Sohoni

WYETH PREDOCTORAL FELLOWSHIP, SMITHSONIAN AMERICAN ART MUSEUM

Ellery Foutch

AIA GRADUATE STUDENT TRAVEL GRANT

Emerson Avery

KRESS FELLOWSHIP

Julia Perratore

DAAD FELLOWSHIP

Nathaniel Prottas

PENN CENTER FOR TEACHING AND LEARNING FELLOWSHIP

Nathaniel Prottas

ZIGROSSER FELLOWSHIP

Alexa Greist

PREDOCTORAL FELLOWSHIP FOR HISTORIANS OF AMERICAN ART

Lacey Baradel



Lacey Baradel and Ellery Foutch

DAVID M. ROBB THESIS PRIZE:

Madeleine Grant, "Gustav Klimt and the Femme Fatale," advised by Larry Silver

Michael Sall, "Uncovering the Typeface behind the Text," advised by Renata Holod

Honorable Mention: Rebecca Kitchens, "Reconsidering Praxiteles," advised by Ann Kuttner

2009-2010 COLLOQUIUM SCHEDULE

FALL 2009

SEPTEMBER

- 18 Michael Leja, "Reception Issues for Mass Visual Culture"
25 Michael W. Meister, "When is a Rose-Apple not a Rose?"

OCTOBER

- 2 Emine Fetvaci, Boston University, "Osman Hamdi Bey: a Nineteenth-Century Cosmopolitan"
9-10 Conference in Honor of Renata Holod
23 Lothar Haselberger, "Augustan Alexandria"
30 Miya Tokumitsu, "'Die Kleine, die Feine, die Reine, die Eine': The Sculpture of Leonhard Kern (1588-1662)"

NOVEMBER

- 6 David B. Brownlee, "Traveling to Nineteenth-Century Architecture"
13 Michael Taylor, Philadelphia Museum of Art, "Arshile Gorky and Surrealism"
20 Alix Davis, "The Vogue of Art: Representations of Artists in American Fashion and Lifestyle Magazines, 1923-1951"

DECEMBER

- 4 Renata Holod, "Event and Memory: The Portrayal of a (Minor) Victory in 13th-century Iran"



Crowd at the gala in honor of Renata Holod at the Penn Museum

SPRING 2010

JANUARY

- 22 Timothy Corrigan, "Of Diaries on Film, or the Velocities of 'Non Place'"
- 29 Jennifer Borland, Mellon Postdoctoral Fellow, "Health and Wealth: The Late Medieval Illustrated Manuscripts of Aldobrandino of Siena's Régime du Corps"

FEBRUARY

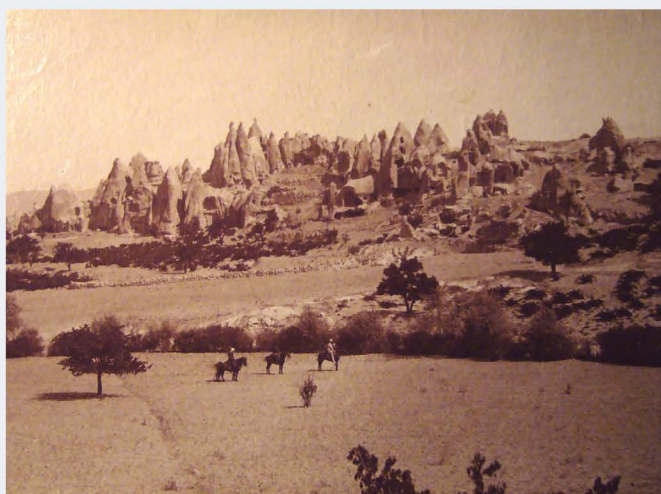
- 5 Gwendolyn DuBois Shaw, "To Know to Know to Love Her So: Sargent Johnson, Gertrude Stein and Motherless Moderns"
- 12 College Art Association Conference, Chicago
- 19 Robert Maxwell, "Notes on Some Medieval Illuminated Charters"
- 26 Erin Kelley, "Confronting Modernity: Shirakaba and the Japanese Avant-Garde"
- 26-27 Center for Ancient Studies Symposium:
"Connections You Believe in: Syncretism in the Ancient World"

MARCH

- 19-20 Symposium: "Recovering the Past: Archaeologists and Travelers in Ottoman Lands"
- 26 C. Brian Rose, "Antiochus of Commagene at Zeugma"

APRIL

- 9 Karen Beckman, "Documentation: Images of the World as It Was, Is and Might Be"
- 16-17 Philadelphia Museum of Art Graduate Symposium
- 23 Julia Perratore, "Romanesque on the Frontier: the Architectural Sculpture of Santa María de Uncastillo"



In Cappadocia, John Henry Haynes (promotional image for "Recovering the Past" symposium)



Jennifer Borland (2009 Mellon Postdoctoral Fellow) leading Colloquium

PROGRAM NEWS

CINEMA STUDIES

Cinema Studies has enjoyed another exciting year. This fall we offered 46 courses on a variety of topics such as, “World Film History to 1945,” “Charlie Chaplin,” “French Cinema,” “Women’s Cinema/World Cinema,” and “Landmarks in Spanish and Latin American Cinema.” Twenty-six lucky students participated last May in our Penn-in-Cannes course, in which students studied the phenomenon of the International Film Festival, and then traveled to Cannes for the festival, where they met with directors, producers, and other industry professionals, watched several films a day, and stood in line for tickets! Last April, Penn undergraduate Benjy Brooke, a student of our screenwriting instructor Kathy DeMarco, won the best screenplay award at the Ivy League Film Festival, the most significant student film festival in the country. And we were also delighted when Penn Law Professor Regina Austin’s innovative classes on law-genre documentaries were featured in *Documentary* magazine: <http://cinemastudies.upenn.edu/sites/cinemastudies.sas.upenn.edu/files/DocumentaryMagFall2009.pdf>.

We currently have over 50 majors enrolled in the program, eight of whom are writing honors theses on a range of subjects including the history of the long take and the MGM musical. Although one of our core faculty members, Professor Peter Decherney, is currently away in the United Kingdom running the year-long Penn-in-London program, we have benefitted from the teaching and collegiality of this year’s Wolf Visiting Professor Heather Hendershot, who has taught courses on the history of television and children’s television. This semester visiting professor Susan Napier is teaching courses on the history of animation and Animé auteurs.

Our majors and minors are competing for the three annual internships we offer. One will give a student the opportunity to attend the ShoWest convention in Las Vegas, the largest film industry convention of its kind; another will give a student the chance to work in the business offices of Caribbean Cinemas in Puerto Rico for the whole summer, observing the day-to-day activities involved in running a chain of movie theaters. The final internship will give a student the chance to work for a summer at Creative Artists Agency, one of Hollywood’s top talent agencies. We are also trying to develop more internship opportunities in the film industry for our students, as this provides them with a terrific first-hand experience of what they read about in the classroom, and we are extremely grateful to the generous alumni who make our existing internships possible.

The Cinema Studies colloquium has been lively and diverse this semester, featuring talks by our own faculty and graduate students, as well as by visitors such as Professors Akira Mizuta Lippit (USC); Dudley Andrews (Yale); Patricia White (Swarthmore); and Laurent Jullier (l’Université Paris III-Sorbonne Nouvelle). We have also run a variety of film screenings and talks, and co-sponsored symposia such as the “Dialogues on Animality” symposium, organized by History of Art graduate students Ruth Erickson and Nathaniel Prottas, and the Medical Film Symposium (January 20-23, 2010), a collaboration with The College of Physicians of Philadelphia and others: <http://www.medicalfilmsymposium.com>.



Stephanie Yaghoubi on her farewell lunch with office mates and Lorraine Carrady Quinn, CW '73, who sponsors the Cinema Studies summer internship program in San Juan with the family company, Caribbean Cinemas. Photo courtesy of Stephanie Yaghoubi

VISUAL STUDIES

Fall of 2009 found the Program in Visual Studies in full-gear with two public lectures and a record number of prize winning senior thesis project proposals.

On November 19 the program welcomed author Jonathan Lopez whose discussion, titled “Vermeer: True or False,” focused on issues of forgery and connoisseurship in the Dutch fine art market of the early 20th-century. Students and community members were fascinated by the story told by Lopez, and featured in his recent book, *The Man Who Made Vermeers: Unvarnishing the Legend of Master Forger Han van Meegeren* (Houghton Mifflin Harcourt: 2008), which examines the ways that desire and expectation influence the perception of veracity in art.

Two weeks later a standing-room-only crowd greeted Dr. Michelle Foa of Tulane University whose lecture, “To Paint in Depth: Seurat, Monet, Helmholtz, and the art of Visual Perception,” raised the question of whether or not the late-nineteenth-century French painter Georges Seurat was influenced by the theories of vision that were then being espoused by the German scientist Hermann von Helmholtz. Foa argued provocatively that, given this evidence, Seurat might be considered more anti-Impressionist than post- or neo-Impressionist.



Michelle Foa

This fall the Visual Studies senior thesis writers built on their classmates' past success at winning research awards from the Penn's Center for Undergraduate Research and Fellowships (CURF) and secured an annual program record of four fellowships! VLST would like to congratulate Sara Mead, whose thesis project "Green Roofs for Urban Dwellers: Heightening Awareness, Exposing Benefits," has been awarded a Mary L. and Matthew S. Santirocco College Alumni Society Undergraduate Research Grant; Kyle Johnson, whose project "Black (super) Power: Representations of African American Leadership in Popular Culture," has been awarded a Mary L. and Matthew S. Santirocco College Alumni Society Undergraduate Research Grant; Danielle Daitch, whose project "The Effects of Language on Perceptual Processing of Color," has been awarded a Pincus-Magaziner Family Undergraduate Research and Travel Grant; and Bianca Lauria, whose project "Globalization and Contemporary Mapping Techniques," has been awarded a Vagelos Undergraduate Research Grant.



Visual Studies major, Sara Mead (class of 2010)

These generous Penn alumni-funded grants continue to enable our students to better pursue the ambitious work of the multimedia senior thesis projects that have come to characterize the Program in Visual Studies' unique capstone experience. We all look forward to seeing their completed projects at the annual Senior Thesis Exhibition at the Fox Gallery in Cohen Hall in May 2010. The exhibition will be up for alumni and graduation weekend, so please stop by if you are on campus!

ART AND ARCHAEOLOGY OF THE MEDITERRANEAN WORLD

The History of Art department hosts the graduate group in the Art and Archaeology of the Mediterranean World. Robert Ousterhout serves as the program's Chair. AAMW is an inter-departmental 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 students in the program working on projects ranging from the Bronze Age through the Late Antique period. Last summer saw the awarding of a Ph.D. to Elif Ünlü with a dissertation on "Technological and Stylistic Evaluation of the Early Bronze Age Pottery at Tarsus-Gözlükule, Turkey: Pottery Production and Its Interaction with Economic, Social, and Cultural Spheres." She has taken a position in the History Department at Bogaziçi University in Istanbul.

CENTER FOR ANCIENT STUDIES

Under the guidance of Director Robert Ousterhout, the Center for Ancient Studies at the University of Pennsylvania strives to bring together students and faculty, as well as members of the greater Philadelphia community, who share a passion for the ancient world through the promotion and support of public events pertaining to pre-modern societies. The CAS also seeks to better integrate the interests of the Penn Museum with those of the university at large. In addition to a variety of sponsored or co-sponsored lectures, the CAS is supporting a variety of workshops and symposia.

The 2009-10 program has included a lively roundtable on "Contesting Images: Byzantine and Other Iconoclasms" (23 September), featuring Leslie Brubaker and Richard Clay from the University of Birmingham (UK), as well as Brian Rose and Jamal Elias from Penn. Topics ranged from ancient *damnatio memoriae* to the destruction of the Bamiyan Buddhas.

A graduate student symposium on "Visualizing Jerusalem" (24 October) examined ways in which art and ceremony reflect both a real and an imagined city. Rina Avner of the Israel Archaeological Authority gave the keynote address, and among the speakers were Jordan Pickett (AAMW) and Ted Van Loan (History of Art).

The CAS annual symposium for 2010, "Connections You Can Believe In: Syncretism in the Ancient World and Beyond," taking place on 26 February, examines the interplay of belief systems in pre-modern societies. Speakers include Caitlín Barrett (Columbia University), "Religious Syncretism in the Household and the Sanctuary: Egyptian and Egyptianizing Terracotta Figurines from Hellenistic Delos"; Fritz Graf (Ohio State University): "Magic and Religion in Ancient Rome"; Jason BeDuhn (Northern Arizona University), "Systematic Syncretism in Early Manichaeism"; Rina Talgam (Hebrew University of Jerusalem), "New Filters to Classical Traditions: Christian and Jewish Attitudes towards Pagan Heritage in the Art of Late Antique Palestine"; Jaime Lara (CASVA, National Gallery of Art), "It's All in the Blood: New Orthodoxies in the First Contact with Mesoamerica"; and Heath Lowry (Princeton University), "Hasluck & Beyond: The Fate of Muslim Sanctuaries in Post-Ottoman Greece." Ross Kraemer (Brown University) serves as Respondent.

The annual CAS Graduate Student Symposium, on the theme of "The Sincerest Form of Flattery: Emulation and Imitation in the Ancient World," will take place on 12-13 March. In addition to an interdisciplinary array of papers by graduate students from across North America, the keynote address will be delivered by Robert Ritner of the University of Chicago.

The CAS is also co-sponsoring several other events during the spring: a symposium "Recovering the Past: Archaeologists and

Travelers in Ottoman Lands" (19-20 March), organized by Renata Holod and Robert Ousterhout in conjunction with a planned exhibit at the Penn Museum; a symposium "History and Material Culture in Asian Religions" (21-22 March), organized by Annette Yoshiko Reed and Benjamin Fleming (Religious Studies, Penn); a workshop on "Law and Ethics in Underwater Archaeology" (26-28 March) organized by Elizabeth Greene (Brock University), Justin Leitwangler (AAMW, Penn), and Richard Leventhal (Center for Cultural Heritage, Penn); and a workshop on "America's Classical Inheritance" (28 April), organized by Cam Grey (Classics, Penn) in conjunction with the National Constitution Center and their exhibit "Ancient Rome and America."

More information about CAS events and lectures may be found on the website: <http://www.sas.upenn.edu/ancient/>



Peter Conn, Ann Blair Brownlee, Terry Conn and Brian Rose at the holiday party

EMERITUS FACULTY NEWS

JOHN WALKER MCCOUBREY (1924-2010)

A scholar and teacher, John Walker McCoubrey was a Professor of the History of Art for thirty-five years at the University of Pennsylvania, after teaching for seven years at Yale University.

He received many honors including the Fulbright, Guggenheim, and National Endowment for the Humanities fellowships, and Penn's Lindback Prize for Distinguished Teaching. He was the University's first James and Nan Farquhar Professor of the History of Art.

He wrote widely on American, English and French art from the 18th through the 20th centuries. His publications include the influential book *American Tradition in Painting*, numerous articles on the English painter J.M.W. Turner, and several essays for museum exhibition catalogues.



John McCoubrey

He played a central role in guiding and shaping the department of the History of Art at the University of Pennsylvania where he was beloved and respected by students and colleagues alike. An active figure in the Philadelphia arts community, he was a Trustee of the Pennsylvania Academy of the Fine Arts, served on the Painting and Sculpture Committee and the Committee for 20th-Century Art at the Philadelphia Museum of Art, and served on the Board of Penn's Institute of Contemporary Art. He received his Ph.D. in 1957 from the Institute of Fine Arts, New York University, and his B.A. from Harvard College in 1947, after serving as an Ensign in the Navy during WWII. His wife Bettsy; children Stephen, Daniel, John, Hannah, Sarah, Peter; and 13 grandchildren survive him.

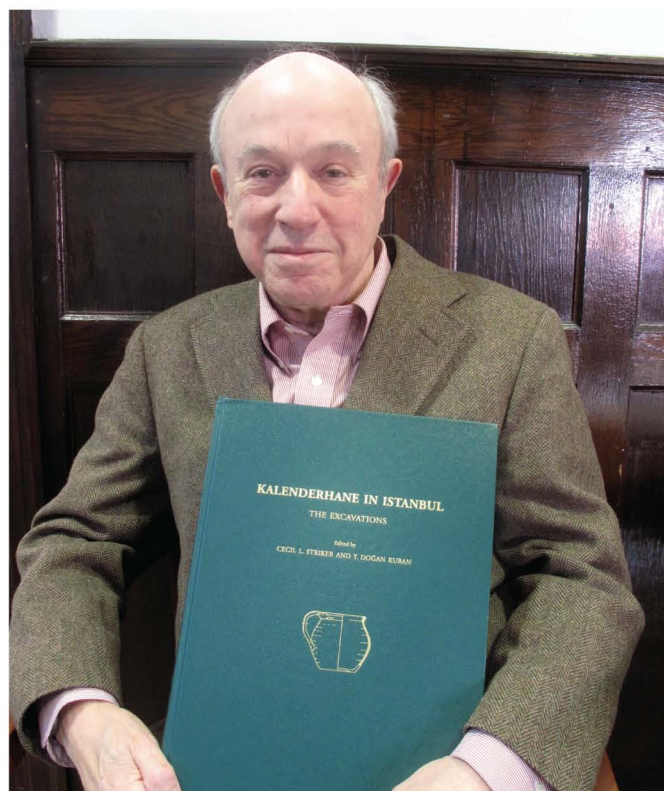
A memorial gathering will be held at Houston Hall, Ben Franklin Room (2nd Floor, 3417 Spruce Street) on April 3, 2010 from 3-5pm. Contributions in memory of John McCoubrey can be made to the Campbell-McCoubrey Travel Fund.

CECIL LEE STRIKER

In spring 2008, Cecil L. Striker published, together with Dogan Kuban, the second and concluding volume of the final report on the Kalenderhane Archaeological Project in Istanbul. This project had been his principal research activity since 1966. This publication was followed by his publication with J. and J. Russell of "Quantitative Indications about Church Building in Constantinople, 325-1453 A.D.," in *ARCHITECTURA* 39 (2008).

He devoted most of the following academic year 2008-09 to the preparation of all of his academic papers for deposit in the archive of the University of Pennsylvania Museum of Archaeology and Anthropology. He was helped in this by Shannon Munyan and Matthew Johnson, the latter his long-time research assistant. The archive, including all photographs, drawings and other records of his various archaeological projects, was given to the University in April 2009 and is available for use to qualified researchers.

In summer he was in Germany and Istanbul, and in Thessaloniki he discussed with the director of the 9th Ephorate of Byzantine Antiquities the details for publication of his paper on the architectural dendrochronology of Thessaloniki and vicinity. He is currently working on that publication.



Cecil Lee Striker holding his newly published volume, a report on the Kalenderhane Archaeological Project in Istanbul



Cecil Lee Striker and History of Art alumna Nancy Micklewright

ALUMNI NEWS

Elisa Magendatz Barton (BA 1998) completed her M.A. degree at Sotheby's Institute of Art, London in 2002. She worked in fundraising at English National Opera for two years and has been an Events Organizer at the Wallace Collection since 2006. Her department brings in much-needed income for the collection through corporate hire of the galleries. She enjoys working in one of the most beautiful museums in the U.K.

Catharine Trumpy "Pippy" Kolb (CW 1966, FAS 1978, WG 1981) retired from gainful employment in finance and now manages real estate investments. The aesthetic she developed in History of Art classes has guided the purchases of homes and works of art, and has also fueled travel choices. The thesis she wrote under John McCoubrey's guidance heavily influenced her values and politics, happily... She recognizes that transitioning from History of Art to Finance may not be a common path, but it is the reason that Penn was such a good fit for her.

David Magid (BA 1996) received a Masters in Architecture from UCLA in 2007, and graduated with distinction. He opened David Magid Studio in Los Angeles and currently has two employees.

Amy (Markowitz) Zeckhauser (BA 1941) was in awe of the many accomplishments listed in the 2008 Newsletter, and found very little comparison to the program she experienced in 1938-41, when nobody ever went abroad! She had planned to get her M.A. at NYU, but WWII broke out—and her thesis on History of Art in America (very little had been done on that) never was written. Her life was the "here and now" doing war work. She painted and sculpted in only local shows, and was involved in diverse volunteer jobs (teaching English, Fundraising, etc.) Amy continued her studies in the History of Art at Daemen College, but not for a degree. She and her husband have traveled extensively and pursued art on five continents.

Robert I. Rudolph (BA 1967, MA 1971, GME 1975) was a History of Art major at Penn and graduated in 1967. In May 2009 he was named "Duhring Clinic Attending of the Year" for excellence in teaching by the Dermatology Department of the Penn Medical School. He is a Clinical Professor of Dermatology in the Department, and has been on the Medical School's faculty since 1975.

Austin Lavin (BA 2006) lives in New Orleans and runs MakeNewOrleansHome.com/WorkNOLA.com a non-profit that aims to attract those looking to move to New Orleans, and retain those already here.

Shoshana Rosenthal (BA 2006) worked at the New Museum for the summer and fall of 2008, and then moved to Buenos Aires, Argentina to live and work indefinitely. Her History of Art degree is not essential to her current work at a law firm, but she hopes to look into opportunities in the art field when she makes a bit more progress with her Spanish language skills.

Krista Saunders (BA 2001) has spent the past year and a half building a portfolio as an independent curator working in the New York City area. She has worked in Public Relations full-time for the past few years which gives her the freedom to curate shows that are wholly about a concept/idea, not a dollar sign or reputation. While she has worked in museums in various capacities, she found it unrealistic to put her curatorial passions on hold while waiting for the plum curatorial position in one of the city's revered cultural institutions. After an enlightening trip to Italy 2 years ago, she realized that curating was definitely the path she wanted to pursue and the time was now! Since then it has been her mission to work with thought-provoking artists and to challenge herself to organize exhibitions in a variety of spaces. So, far it's been a bumpy but ultimately exhilarating ride for all involved!

Krista can't thank PENN enough for the art historical training and confidence her education provided; namely the ICA curatorial seminar she was enrolled in senior year with six other student curators in the History of Art program. Although she relished that experience then, she is even more grateful of the opportunity now. Placing artists first and developing a coherent theme directly inspired by their art are valuable lessons she learned from that hands-on exercise. Her current projects include, "Entree," (spring 2008), an artist takeover of an Upper West Side apartment, "PLAN B," the emerging artists' response to the recession (fall 2009) and the upcoming exhibition, "Limited Engagement," a group exhibition that examines the liberating potential of rules and restraints. On view in Philadelphia's Center for Emerging Visual Artists, the exhibition features a group of artists (mostly based in New York City) whose artistic practice benefits from rules and limitations. The exhibition originated as a proposal which was selected by CFEVA. Now, here she is, their Visiting Curator 2010! Krista is honored to return to Philadelphia as a curator—nearly a decade after she first explored this incredible art form.

Meredith Gamer (BA 2004), formerly an undergraduate Art History major at Penn, is now a fourth-year doctoral candidate in Art History at Yale University. In the fall of 2010, she will begin a two-year research stint in London, where she will be working on her dissertation, which explores the (thoroughly fascinating but admittedly gruesome) topic of art, religion, and public execution in eighteenth-century Britain. This research will be supported by a CASVA Paul Mellon Predoctoral Fellowship. Meredith encourages anyone passing through London — especially those in need of a temporary pied-à-terre — to please get in touch! (meredith.gamer@yale.edu)

WE WOULD LOVE TO HEAR FROM YOU!

NAME:

MAILING ADDRESS:

TELEPHONE:

EMAIL:

PENN DEGREES (AND THEIR DATES):

CURRENT POSITION AND EMPLOYER:

RECENT ACTIVITIES:

I WOULD LIKE TO CONTRIBUTE

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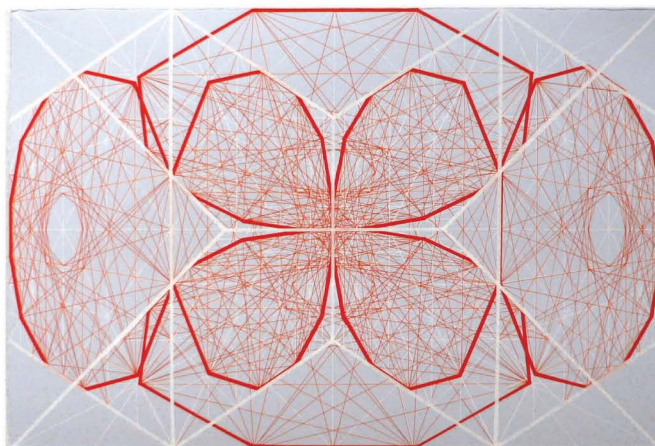


Image courtesy of Devin Powers—an artist participating in “Limited Engagement” Exhibition at CFEVA in Philadelphia, March 2010, curated by alumni Krista Saunders (BA 2001)

back cover, left to right: 1) cover of *JSAH* Volume 68, Issue 3, detail of *Leges Langobardorum* · 2) Jeehyun Lee, Jeannie Kenmotsu and Erin Kelley at “Hierarchies,” the Graduate Student Symposium in East Asian Art held at Princeton University · 3) *In Cappadocia*, John Henry Haynes · 4) Emily Neumeier and Renata Holod · 5) Gold and Lapis Bull-Headed Lyre, from “Iraq’s Ancient Past: Rediscovering Ur’s Royal Cemetery”

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