

UNIVERSITY OF PENNSYLVANIA

DEPARTMENT OF THE HISTORY OF ART

NEWSLETTER

SPRING 2011



VOLUME II, NUMBER II

LETTER FROM THE CHAIR

Dear Friends,

2010 was another active year for the History of Art department with many achievements and events. We are thrilled to welcome into our midst Professor Kaja Silverman who joins us as the inaugural Katherine Stein Sachs CW'69 and Keith L. Sachs W'67 Professor of Contemporary Art. Professor Silverman is an art historian and theorist of film, photography, and time-based art who comes to Penn from the University of California, Berkeley, where she was Class of 1940 Professor of Rhetoric, Film, and Art History. Since the 1970s, she has been one of the most prominent U. S. feminist thinkers in areas such as psychoanalysis, phenomenology, and film and visual studies, and over the last decade she has written about and collaborated with many contemporary artists. Already she has created an exciting synergy among her many collaborators at Penn and Philadelphia engaged with contemporary art, especially the Institute of Contemporary Art. With her background in film criticism and rhetoric she brings a fresh perspective on the world of contemporary visual arts. We look forward to the next several years which promise through her leadership to put Philadelphia at the center of contemporary art.

We began our year through sponsorship of the Second Annual Anne d'Harnoncourt Symposium at which the American Arts and Crafts artist Wharton Esherick was celebrated. We are partnering with the Philadelphia Museum of Art to develop the d'Harnoncourt symposia for future years. Next year will focus on South Asian Art in museum context. Our undergraduate curriculum included many unique opportunities for students including the Spiegel Freshman Seminar on Contemporary Art which this year was a yearlong investigation of the first exhibition by Andy Warhol, held in 1965 at the Institute of Contemporary Art. Our Site Seminar fund supported a student trip to Normandy to celebrate the 1100-year anniversary of the monastery at Cluny; and the Halpern-Rogath curatorial seminar exhibition entitled "Archaeologists and Travelers in Ottoman Lands," opened in October at the Penn Museum. We have been very pleased to have Lorenza Melli associated with the Max Planck Institute in Florence and Lia Markey a Penn Mellon postdoctoral fellow teaching Renaissance art for us while Michael Cole is on leave.

In April we celebrated the life of John McCoubrey, who passed away in the winter at the age of 86. Sadly, I must report that two members of our community have died in the past months: Michele Rein, a graduate student engaged in the study of textiles in Morocco, died in a tragic accident; Elfreida (Kezia) Knauer, a scholar of the late antique world who shared her broad and deep knowledge with us at many colloquia, died during the summer.

Our faculty continues to be productive in research and scholarship, and their individual achievements and awards, too numerous to mention here, are noted throughout these pages.

We continue to be grateful to all of the generous supporters of our efforts. Special thanks go to Keith and Kathy Sachs, 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, History of Art*
Bok Family Professor in the Humanities



Holly Pittman

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cover image: installation view of "Mineral Spirits" exhibition
at Institute of Contemporary Art, Philadelphia.
(photo: Aaron Igler)

SECOND ANNUAL ANNE d'HARNONCOURT SYMPOSIUM

The Second Annual Anne d'Harnoncourt Symposium, co-sponsored by the Department of the History of Art and the Center for American Art at the Philadelphia Museum of Art was held on October 1–2, 2010. The Symposium entitled “Wharton Esherick and the Birth of the American Modern” honored the late director of the PMA, who was interested in Esherick's work. Peter Conn, the Vartan Gregorian Professor of English at Penn gave the keynote address on Friday evening, entitled “Wharton Esherick and the Making of Modernism.” Following his talk, the exhibit of the same title held an opening reception at the Kamin Gallery in Van Pelt Library and the Kroiz Gallery in the Fischer Fine Arts Library at Penn. At the symposium, scholars from various disciplines spoke on topics explored in the exhibit. The symposium concluded with a visit for the participants to Hedgerow Theatre for dinner and a performance of Theodore Dreiser's *An American Tragedy*, marking Esherick's connection to the playwright and the original staging of the play. On Sunday participants were invited to attend a special tour of the Wharton Esherick Museum in Paoli.



American Modern” at the Kroiz Gallery of the Architectural Archives.

SPIEGEL FRESHMAN SEMINAR: CONTEMPORARY ART AND THE ART OF CURATING



Kenneth Goldsmith with Spiegel Freshman Seminar students.

In 1965, Andy Warhol had his first American museum exhibition at the Institute of Contemporary Art here at Penn. The place was so mobbed by students, fans, and the press that all of the paintings had to be removed from the walls because there was fear that they would be damaged. The crowd grew so large and unruly that Warhol and his entourage were forced to flee for fear of their lives.

This exhibition, arguably one of the most important of Warhol's career, marks a turning point in contemporary art, where the persona of the artist challenges the primacy of the works on display; by the time Warhol escaped, it was he whom the public wanted as much as the paintings he made.

The implications of this simple gesture are profound and play out in various ways over the next half-century, giving rise to performance and media art, as well as to the notion of the artist as celebrity as exemplified by Jeff Koons in the art world, Lady Gaga in music, and everybody's fifteen minutes of fame in reality television.

Under the direction of Kenneth Goldsmith, lecturer, students in the yearlong Spiegel Freshman Seminar have been researching the events surrounding this historic event in preparation for our own show at the ICA, opening this April. The students have been mining the deep archives of the ICA and the Penn libraries, investigating this fascinating story by hunting down television broadcasts and vintage photographs; they've been digging up newspaper articles that were written for Penn student newspapers as well as in the mainstream press; and they've been interviewing people who were there. The class has been acting like a group of archaeologists, reconstructing the exhibition space by locating and mapping its original location in what is today's Fisher Fine Arts Library.

Historically, the show has been somewhat of a mystery, even in the voluminous books and articles about Warhol. The exhibition will be the first time that many of these materials have been made public, thus contributing an essential piece to the puzzle of Warhol scholarship.

ARCHAEOLOGISTS AND TRAVELERS IN OTTOMAN LANDS



Osman Hamdi Bey's *At the Mosque Door*, after restoration.

In the fall of 2009, the Halpern-Rogath Curatorial Seminar, run by Robert Ousterhous and Renata Holod, developed the exhibition "Archaeologists & Travelers in Ottoman Lands," which opened on September 2010 and will be on display through June 26, 2011. The exhibition brings together documents, photographs, paintings, and artifacts from the archives and storerooms of the museum, the exhibit explores the beginnings of American archaeology through the lens of the diplomatic contacts between the University of Pennsylvania and the Ottoman government in the waning years of the nineteenth century. The exhibition takes a look at the accomplishments, struggles, and fortunes of three individuals whose lives intersected at Nippur: Osman Hamdi Bey, museum director, archaeologist, and internationally renowned Turkish painter; John Henry Haynes, American archaeologist and photographer; and Hermann Vollrath Hilprecht, a German archaeologist, Assyriologist, and professor at Penn. The year 2010 marks the centennial of the deaths of

Hamdi Bey and Haynes, and the demise of Hilprecht's career due to scandal. Featured are two paintings by Osman Hamdi Bey: *Excavations at Nippur*, which has never before been on public exhibition, and *At the Mosque Door*, which is recently restored and shown for the first time in one hundred years. Also shown are about fifty photographs by Haynes, whose contributions as an archaeological photographer are only now being recognized, and more than forty artifacts from the Nippur expedition (1889–1900), including a Parthian "slipper" coffin, Sasanian incantation bowls and glass, and numerous Sumerian cuneiform tablets. The exhibition is accompanied by an online catalog (<http://www.ottomanlands.com>) edited by Professors Ousterhout and Holod. Following the exhibit in Philadelphia, the paintings, photographs, drawings, and archival documents will travel to the Pera Museum in Istanbul for a second, related exhibit opening in October 2011.

SITE SEMINAR: CLUNY 910–2010

For seven days in late September, eight undergraduate and graduate students joined Professor Robert Maxwell on a trip through Romanesque Burgundy. The trip was part of a seminar devoted to the abbey of Cluny, the richest and most influential monastery of medieval Europe. In 2010 the abbey feted the 1100th anniversary of its foundation and was the subject of two major, once-in-a-lifetime exhibitions at Cluny itself. The curator of one of those exhibitions, Neil Stratford, emeritus Keeper of Medieval and Later Antiquities at the British Museum, led the class around Cluny 910–2010, offering great insights into the challenges of mounting such an exhibition and providing interpretations of the objects.



Neil Stratford, curator of "Cluny 910–2010," leads the class through the exhibition.

The second exhibition focused on domestic architecture in twelfth-century Cluny and presented probably the largest collection of Romanesque civic sculpture ever assembled. Of course the class also spent a day studying the abbey's monumental vestiges, basking in the feeling of being dwarfed by the surviving transept. For the rest of the week the class traveled around Burgundy to visit churches that fell within Cluny's sphere of influence, including Berzé-la-Ville (with its striking frescoes), Paray-le-Monial, Souvigny, Charlieu, and Autun. At each church, students presented their individual research and proposed angles for further exploration. The itinerary was always packed, but each day ended in cozy lodgings—including a seventeenth-century manor, an eighteenth-century

townhouse, and a late medieval convent—and feasts of Burgundian specialties (charolais beef, époisses, chaource, escargots....). Every day was filled with new discoveries that expanded and greatly enriched the classroom experience of studying medieval art.

IN CONVERSATION AT THE ICA



Kaja Silverman in conversation with Homay King and Leo Bersani at ICA

Organized by Kaja Silverman and supported by Keith and Katherine Sachs, the series “In Conversation at the ICA” brings to the greater Philadelphia community a stimulating opportunity to hear both artists and scholars discuss their work in an informal setting that invites audience participation. The first event in the series was held on October 6, 2010. Kaja Silverman together with Leo Bersani engaged Homay King, Associate Professor at Bryn Mawr College, about her new book, *Lost in Translation: Orientalism, Cinema and the Enigmatic Signifier*. The lively discussion was followed by a book signing and reception. For the second event, held on December 1, artist Erin Shirreff talked with Kaja Silverman and curator Lucy Gallun before a packed auditorium about her first solo exhibition, “Still, Flat and Far,” which was on view in the ICA’s upstairs gallery (<http://www.icaphila.org/exhibitions/shirreff.php>). We look forward to more of these events which are free and open to the public.



Installation view of Shirreff’s exhibition “Still, Flat and Far” at ICA, Philadelphia.

LAUGHING MATTERS



Kowell and Milkova with Dr. Aimee Price and Penn professor Monroe Price, the two main lenders to the exhibition.

In the spring, Masha Kowell and Liliana Milkova (recent PhD graduate in art history) team-curated the exhibition, “Laughing Matters: Soviet Propaganda in Khrushchev’s Thaw, 1956–1964,” at the Arthur Ross Gallery. A full-color brochure with an essay by Milkova and Kowell accompanied the exhibition, offering the first scholarly study of Soviet domestic propaganda in the Thaw. In conjunction with “Laughing Matters” and under the auspices of the Slavic Department’s annual research symposium, Kowell and Milkova organized the first scholarly gathering in the US devoted to the visual culture of the Thaw, entitled “The Thaw: Visual Culture and Beyond.” Conceived as a traveling exhibition, “Laughing Matters” continued to Grinnell College’s Burling Gallery where it was on view throughout the fall. In the early spring of 2011, the exhibition will travel to the University of Southern California where it will be on view at the Annenberg School for Communication and Journalism through May. Kowell and Milkova’s collaboration extended to another joint publication in the fall 2010 issue of *Chemical Heritage*. In their article entitled “Soviet Science,” the two art historians explore the visual propaganda that rallied support for Khrushchev’s economic reforms in agriculture and the chemical industry.

THE WOLF MAN PAINTS!

The History of Art Department co-sponsored the exhibition, “The Wolf Man Paints!” which opened at the Slought Foundation in November 2010. Curated by Professor Liliane Weissberg of the Department of Germanic Languages and Literatures, along with graduate students Melanie Adley (also from German) and Isabel Suchanek, the exhibition was an unprecedented investigation of the drawings and paintings by Sigmund Freud’s famous patient, Sergius Pankejeff (named the “Wolf Man” by Freud).

The exhibition was inspired by Professor Weissberg’s recent discovery that the Wolf Man produced a sizeable collection of drawings and paintings, and that several of these works could be found in the Philadelphia area. Muriel Gardiner, a psychoanalyst trained in Vienna who eventually worked in New Jersey, had encouraged

Pankejeff to paint, and bought some of these paintings herself, while giving away others to local psychoanalysts. In addition to displaying previously unpublished photographs and documents of the Wolf Man's life, the exhibition also recorded this local history, featuring paintings borrowed from analysts who had known Gardiner and received the works either from her or the Wolf Man directly.

Working in conjunction with the Department of Psychiatry and the Psychoanalytic Center of Philadelphia (both also co-sponsors of the exhibition), the Slought Foundation also hosted two interdisciplinary symposia related to the Wolf Man and Freud, bringing together scholars of history, literature, and popular media, with psychiatrists and psychoanalysts. The first panel explored the history of Freud and his famous patient. Speakers included Suchanek, who presented on Pankejeff as an artist, as well as lenders to the exhibition, who spoke about their connection to Gardiner. The second panel focused on the treatment of celebrity patients, examining the ethical and privacy issues involved in studying well-known patients and their clinical care.



Graduate students Melanie Adley and Isabel Suchanek with the Wolf Man.

THE RICH SCHOLARSHIP

The Howard and Sharon Rich Endowed Scholarship was established in 2009 by Howard, C'59, and Sharon Rich to provide financial support to undergraduate students in the College of Arts and Sciences majoring in the History of Art. Preference is given to students who demonstrate academic excellence. The scholarship for the 2010–11 academic year has been awarded to Pablo Barrera (C'11), a University Scholar. Since first being introduced to South Korea through the Penn-in-Seoul Summer Abroad program in 2008, Pablo has been conducting research on traditional Korean architecture in relation to the socio-political and cultural context of the nation. His studies are concerned with the representation of heritage through material culture, the reappropriation of art for use in a national narrative, and the status of research on the history and interpretation of these objects within a broader East Asian history.



Pablo Barrera in South Korea.

Pablo's research centers on hanok: Korean vernacular architecture from the Choson Dynasty (1392–1910). Hanok have been chosen as the symbol of Korean cultural identity, art, and tradition for the national "branding" campaign, which seeks to form a historical narrative to be presented to an international audience. In 2008, he began collaborative research to conduct a library and museum survey on hanok, resulting in his current research project on hanok preservation. Pablo returned to South Korea in the summer of 2009 with additional support from the Penn Cultural Heritage Center, where Pablo currently works as a research assistant. He conducted an architectural survey of hanok in the Bukchon Preservation Zone in Seoul, creating a basic data set that summarizes the architectural profile of hanok features there. For his senior thesis, supervised by Professors Nancy Steinhardt and Julie Nelson Davis, Pablo has expanded his study of hanok outside of Seoul to include Hahoe Village in Andong, South Korea, which was recently designated as a UNESCO World Heritage Site in August 2010.

Pablo collaborates with local communities in South Korea, the National Trust of Korea, and professors from multiple universities to directly address issues of national identity, historiography, socio-economic considerations of large-scale tourism, and sustainable preservation. Through coursework and independent study, he has developed working definitions of hanok that reflect on the heritage considerations and preservation strategies needed for structures built in either a rural or urban context. Pablo hopes to continue pursuing research on East Asian architectural history at the graduate level with a focus on the architectural features of hanok burdened with embodying Korean identity and the institutions that have reappropriated these structures.

KAREN BECKMAN

Karen Beckman is currently on sabbatical and is living in Berlin for the year, where she is beginning work on a new book about contemporary artists using animation in their work. In August, her new book, *Crash: Cinema and the Politics of Speed and Stasis*, came out with Duke University Press. In September, she participated in a conference at the University of Potsdam on the topic of “The Film Actor,” where she presented a paper that looked at the doubly negative space of the film actor’s body in the animated documentary film, where the so-called “non actor” of documentary and the drawn body coincide. An expanded version of that essay is forthcoming in a collection of essays entitled, *Acting in Film—Concepts, Theories, Philosophies*. She is also working on two other essays. The first, “Animation on Trial: Kota Ezawa’s *The Simpson Verdict*,” will appear in a special issue of the British journal, *ANIMATION*, and focuses on the topic of animated documentaries. The second will appear in a book called *Theory Aside*, and will look at film theory’s overlooking of the realm of animation. She continues her work as one of the editors of *Grey Room*, and in that capacity is currently collaborating with guest editors Professors Mara Mills (NYU) and John Tresch (Penn) to put together a special issue on the topic of “the Audio-Visual.” In November, she traveled on a research trip to SITE Santa Fe’s Biennale, entitled “The Dissolve,” which this year focuses entirely on animated video work. November is also Berlin’s “month of photography,” so she is enjoying seeing many photography shows around the city. She’s looking forward to attending the Berlin Film Festival in February, but is, in spite of all this adventure, homesick for students and colleagues in the Jaffe building.



Karen Beckman presents 2010 undergraduate thesis award in Cinema Studies.

DAVID BROWNLEE



David Brownlee peers at a map atop Hadrian's Wall.

March 2010 saw the launch of *JSAH Online*, the multimedia edition of the venerable *Journal of the Society of Architectural Historians*, which David Brownlee has edited for the last two years. This path-breaking innovation in academic publishing pairs the print edition of the quarterly magazine with an online platform that carries the same text content while offering authors the opportunity to replace conventional black-and-white images with zoomable color photography, video, audio, panoramic photography, three-dimensional models (viewed in Google Earth), and direct links to locations in Google Maps. Initiated by Professor Brownlee’s predecessor at the editorial helm of the *JSAH*, Hilary Ballon, and long in preparation, this bold project has been supported by large grants from the Andrew W. Mellon Foundation. During its first year, *JSAH Online* has been viewable only by individual members of the Society of Architectural Historians, although a sample article was (and is) available for previewing by all at www.sah.org. But in 2011 subscribing libraries will make the online journal available to all their users. Through the new “Current Scholarship” program of *JSTOR*, this access will embrace the entire run of the *JSAH*, from the first, mimeographed issue in January 1941 to today’s multimedia journal. Part of the challenge in launching this new form of scholarship has been to encourage scholars to make use of the new media capacities and instruct them in the preparation of illustrations in unfamiliar formats. To meet this challenge, Professor Brownlee is taking *JSAH Online* on the road this year, making appearances at the national conventions of the Archeological Institute of America, the College Art Association, and the American Collegiate Schools of Architecture, in addition to the Society of Architectural Historians. He has also commissioned a set of short videos, produced by Chris Cook of the Penn Video Network, which showcase the new capacities and explain the nuts and bolts of preparing videos, panoramic photographs, and three-dimensional models for publication in *JSAH Online*. These

lively tutorials can be seen at www.sah.org. The last issue of the *JSAH* under Brownlee's editorship will appear in December 2011, and since the editorial work for that will be completed by the end of the summer, he looks forward to a yearlong leave in 2011–12 in which he will take up again the “big” book on nineteenth-century architecture that readers of this newsletter have been hearing about for quite a few years.

JULIE NELSON DAVIS



Julie Davis with students at Shōfūsō, the Japanese House and Garden, in Fairmount Park.

In this academic year, Julie Nelson Davis continues as the undergraduate chair for the department and reports that she feels grateful to work with such a terrific group of students and faculty. Davis is also a Mellon Fellow at the Penn Humanities Forum this year, participating in the Forum's discussion on the theme of “virtuality.” Davis presented her ongoing research on the “floating world” (ukiyo) as a “virtual world” there in September, focusing on the representation of the courtesans of Edo's licensed pleasure district. In the spring semester, Davis will use the course release awarded by the fellowship to make progress on her book on collaborations and rivalries in the world of ukiyo-e print culture in the late eighteenth century. Several new essays were published this year. An article on the representation of courtesans in a late eighteenth-century album appeared in an anthology on the history of the book in the Edo period produced by the National Institute of Japanese Literature in Tokyo. Davis also wrote the main essay for the catalogue, *Kitagawa Utamaro*, that accompanies an exhibition of the artist's prints held at the Ikon Gallery in Birmingham and forthcoming at the British Museum in 2011. An essay on Utamaro's *Poem of the Pillow* just came out in *What Makes a Masterpiece? Artists, Writers, and Curators on the World's Greatest Art*, edited by Christopher Dell, for Thames & Hudson. For Davis, the most exciting event of the past year was traveling to Sydney, Australia, to be the keynote speaker at the Utamaro exhibition at the Gallery of New South Wales. In April she was one of two lecturers at the Seattle Asian Art Museum Golden Week symposium of ukiyo-e, and in May was a speaker and participant in a workshop on *The Tale of Genji* and its legacies at Scripps College. Thanks to a Center for East Asian Studies course development grant she traveled to Japan to study modern art and architecture; she was also a visiting researcher at Gakushūin University in Tokyo and Ritsumeikan University in Kyoto.

Davis remains active as a member of the editorial board for the Japanese Visual Culture series at Brill and the editorial Board for *caa reviews*. She chaired a panel on the place of the past in Edo images at the Mid-Atlantic Association for Asian Studies in October, spoke on the relationship between ukiyo-e artists, their publishers and their market at the Conservation Center for Art and Historic Artifacts in November, and gave a lecture on things ukiyo-e at the San Diego Museum of Art in January.

ANDRÉ DOMBROWSKI

André Dombrowski has completed the final manuscript for his monograph *Cézanne, Murder and Modern Life* that will appear from the University of California Press in early 2012. An essay on Zola, Manet, and Cézanne will appear this spring in a volume on the interior and masculine identity in nineteenth-century French art (Ashgate) and an article on Degas' *Place de la Concorde* and its staging of the Third Republic's conflicted democratic order is slated to appear in *The Art Bulletin* this coming June. He lectured widely this past year, including talks on Manet at Harvard, George Washington, and Temple Universities, and on Cézanne at the Norton Simon Museum in Pasadena and at Purchase College, SUNY. He was invited to respond to a panel at a conference at the Art Institute of Chicago in honor of the career of Hollis Clayson and will speak twice at the Courtauld this coming spring, at a conference on Cézanne's card players and a symposium organized in honor of John House, his MA teacher. His most exciting research/conference experience this past year was organizing an international conference in St. Petersburg on Cézanne's global influence in the early twentieth century sponsored by The Konchalovsky Foundation.



Alexander Meier-Dörzenbach, Jonathan D. Katz, André Dombrowski, Cornelia Pearsall, and James Meyer, at the opening of the “Hide/Seek: Difference and Desire in American Portraiture” exhibition at the National Portrait Gallery in D.C., October 29, 2010.

LOTHAR HASSELBERGER

Lothar Haselberger is still in disbelief: it's his twentieth year at Penn, and he has celebrated with his family his twentieth Christmas in the New World. What a change of perspectives has happened during this time. Without notice (but with the strong encouragement of his

colleagues and students) he came “down from Olympus,” from the thin air of Bavarian Philhellenism to the lowlands of Greco-Romanism and American Neo-Classicism, where he now feels at home. Nonetheless, his sabbatical in the spring of 2010 responded to a strong call from the Greek world, and he completed the draft of a small book on a case study in Hellenistic art theory on Hermogenes and his master temple in Magnesia. For this, it was first necessary to establish the key to the proportional system for the temple, its column height, after a century-long debate. In addition, work on Alexandria’s urbanism continued. Three of the main ‘work-horses’ on the team publication project “Mapping Augustan Alexandria” were presented as speakers this past October at the Philadelphia Colloquium on Cleopatra: Margaret Andrews (AAMW), Seth Bernard (Classics), and Stephan Zink (AAMW). Earlier, during spring break in March, Haselberger visited Alexandria together with Meg (and her husband Jason) and Stephan. No less delightful was the new issue of the *Journal of Roman Archaeology*: seminar participant Amanda Reiterman (AAMW) and dissertation student Seth Bernard, respectively, published results of their research, and former dissertation student Alexander Thein (Classics) contributed a book review. Haselberger himself currently prepares a critical ‘paper plus responses’ for this journal on Augustus’s Horologium in Rome; together with five invited international scholars he will discuss the state of affairs regarding this most extraordinary imperial monument, including the question of whether it existed at all in the Augustan period.



Lothar Haselberger together with Meg Andrews, Jason Schwartz, and Stephan Zink at the Mustapha Pasha tombs in Alexandria, spring break 2010. Photo: Meg Andrews.

RENATA HOLOD

In 2010, Renata Holod was named College of Women Class of 1963 Term Professor in the Humanities and she received the Provost’s Award for Distinguished PhD Teaching and Mentoring. She was also named to the editorial board of *Arkheolohiia*, journal of the Institute of Archaeology, Kyiv. The Jerba Archaeological Survey Project with volume 2 in the wings, now has a searchable data and GIS website: <http://www.sas.upenn.edu/jerba>, and an article on Jerba pottery written three years ago with project ceramicist, Enrico Cirelli, “Islamic Pottery from Jerba (7th–10th Century) Aspects of Continuity,” Patrice Cr  ssier et Elizabeth Fentress, eds., *La C  ramique maghr  bine de haut moyen   ge (VIIIe–Xe si  cle)   tat*

des recherches, probl  mes et perspectives (  cole Fran  aise de Rome, Rome: 2010), has finally appeared. She also presented a preview in a lecture and seminar at University of Maryland of the conclusions of the settlement pattern study, “Islam in a Rural Setting: Recovering a Sectarian Landscape in Medieval and Early Modern Tunisia.” She gave a keynote speech, “Developing a Contemporary Expression: Ongoing Struggles,” at The Lalla Saidi Symposium, Zimmerli Museum, New Brunswick, in spring 2010. June 2010 saw her in Helsinki at the first meeting of the group of authors preparing *The Oxford Handbook of Cities in History*, Peter Clark, editor. Together with Lynn Lees (History Department) and Nancy Steinhardt (EALC Department), and with Gregory Tentler as assistant, they are preparing the second meeting here at Penn in April 2011. Her work on Chungul Kurgan: The Study of a Medieval (Kipchak/Polovtsian) Kurgan in the Ukrainian Steppe is proceeding apace. The first analyses of the textile finds co-authored with W.T. Woodfin and Y. Rassamakin appeared in *Ars Orientalis* 2010, and she presented a paper, “Tumuli, Grave Goods and Rituals of Burial: Indicators of Conversion in the Steppe?” at the Byzantine Studies Conference held at Penn in October. Exploring the landscape aspect of the project took her and the Chungul team (Olesandr Halenko, Yuriy Rassamakin, Warren Woodfin and her husband Oleh Tretiak) out to the steppes of southern Ukraine and the magical valley of the Molochna River, the site of Chungul Kurgan. In collaboration with Robert Ousterhout, she taught the Halpern-Rogath Seminar in fall 2009, and an entire program of activities came out of it, beginning with a conference in March 2010, “Recovering the Past”; an exhibition at the Penn Museum, “Archaeologists and Travelers in Ottoman Lands,” September 2010–June 2011; its web catalogue, beautifully designed by Brooke Sietinsons: <http://ottomanlands.com>. At the second biennial symposium of the Historians of Islamic Art Association (HIAA) “Objects, Collections, Cultures” at the Freer/Sackler Galleries, in Fall 2010, she was a workshop leader of “The Freer Battle Plate: The Problem of Mina’i Ceramics and Their Meanings.” After having been president of HIAA since 2008, she is looking forward to handing over the reins to Marianna Shreve Simpson (CW ’71) a History of Art alumna. Thanksgiving found her in Qatar at the Aga Khan Award for Architecture 2010 ceremony, where she participated in a roundtable on Architecture and History.



Renata Holod does fieldwork with sun allergy.

ANN KUTTNER

For Ann Kuttner, 2010's big event was the closing, fifth season of the excavation of the imperial villa at Villa Magna (<http://www.villa-magna.org>). And, of course, fragments of Roman sculpture, her especial purview among the small finds that she continuously oversaw, kept turning up even in the last days! Writing and editing for the dig monograph and its companion online ARK database catalogue marked the fall and winter 2010–11: for next year's Newsletter she trusts to officially name that book/web publication.

MICHAEL LEJA



Michael Leja with graduate student Ellery Fouch and former Penn visiting scholar Helene Valance at Cerisy.

Michael Leja was on research leave funded by a Guggenheim Fellowship during calendar year 2010. He continued to work on a book on the flood of images in the mid-nineteenth century, and part of that work appeared in the catalogue for an exhibition of John Rogers's sculpture organized by the New York Historical Society (and opening at the Palmer Museum at Penn State in February 2011). He also wrote two other essays on art and reproductive media that will appear in exhibition catalogues: a study of Thomas Eakins and composite images for *American Painting and the Photograph* at the Georgia O'Keeffe Museum in Santa Fe, and an essay on Henry Ossawa Tanner's 1902 pictures for the *Ladies Home Journal* for the catalogue for a Tanner retrospective at the Pennsylvania Academy opening in January 2012. He also wrote an introduction to a volume of letters exchanged among members of Jackson Pollock's family during the 1930s and 1940s, and he completed a short essay on paintings of the American countryside in the twentieth century for an exhibition at the National Museum of China in Beijing. During 2010 Leja gave lectures at Princeton University, Indiana University, the Thyssen-Bornemisza Museum in Madrid, Reynolda House/Wake Forest University, Davidson College, the Winterthur Museum, the Menil Foundation/Rice University, and

the American College of Surgeons conference in Harrisburg (on Eakins's clinic paintings). The conference highlight of the year was unquestionably the week-long colloquium on Alfred Stieglitz held in July at a massive chateau in Normandy—the Centre Culturel International in Cerisy-la-Salle, France—where Leja gave a paper on the paintings of Morgan Russell. The combination of great food, wonderful excursions, hikes, games, stimulating company, and some good papers at this event set what he considers a new standard for conference formats.

ROBERT MAXWELL



In the shadow of Giselbertus at Autun: (L to R) Heather Hughes, Jamie Sanecki, Larisa Grollemond, Lexi Jackson, Jess Ferro, Liz Lastra, Rosa DeArmas.

For Robert Maxwell, this past year saw the appearance of several publications: *Representing History, 900–1300: Art, Music, History* (Penn State Press), a collection of papers based on a symposium that he organized at Penn in 2006; another volume, *Current Directions in Romanesque Sculpture Studies* (Brepols), co-edited with K. Ambrose (University of Colorado); and several articles on Romanesque topics. Professor Maxwell continues to conduct research for his next project, a study of illuminated cartularies, and is presenting several lectures on the topic this year, including in Paris, where he will close out spring 2011 as Visiting Professor (Directeur d'études invité) at the École des Hautes Études en Sciences sociales. A highlight of the fall semester in 2010 was a site seminar on the important abbey Cluny, which was celebrating the 1100th anniversary of its founding. Professor Maxwell traveled with eight undergraduate and graduate students to Burgundy, where they took in two major, once-in-a-lifetime exhibitions at Cluny itself.

Neil Stratford, emeritus Keeper of Medieval and Later Antiquities at the British Museum and curator of one of those exhibitions, was the guide to his “Cluny 910–2010,” offering great insights into the challenges of mounting such an exhibition and offering his interpretations of the objects. The class spent the remainder of the eight-day trip visiting numerous churches in the region, including Autun (pictured).

MICHAEL MEISTER



“Myths, Religion & Ritual, Indian Art from the Koblenzer Collection” exhibition at Allentown Museum of Art.

Michael W. Meister’s monograph *Temples of the Indus: Essays in the Hindu Architecture of Ancient Pakistan* was published by Brill in August 2010. He reported on this project at the Conference of the European Association of South Asian Archaeologists in Vienna last summer. Professor Meister also led a group of seven Penn students—from undergraduate to postdoctoral Fulbright—in a pro-seminar that focused on evaluating the Koblenzer Collection of Indian Art offered to the Allentown Museum of Art, establishing gallery prototypes for integrating this new collection with the Jaipaul Family Collection already gifted to the AMA, and developing a preliminary framework for an exhibition, “Myths, Religion & Ritual, Indian Art from the Koblenzer Collection” in Allentown, June 20–September 5, 2011.

ROBERT OUSTERHOUT

Robert (Bob) Ousterhout saw a number of projects come to fruition in the last year, most notably the opening of the exhibit, “Archaeologists and Travelers in Ottoman Lands,” at the Penn Museum that was the product of the Halpern-Rogath Curatorial Seminar Fund. Two articles related to the exhibit appeared in *Expedition* and *Cornucopia* magazines, in addition to the usual array of Byzantine-focused articles, catalogue essays, and reviews. A number of co-edited volumes are seeing their way to publication including *The Kariye Camii Reconsidered*, co-edited with Holger A. Klein and Brigitte Pitarakis (Istanbul: Pera Museum, 2010), which will appear this winter; *Architecture of the Sacred: Space and Experience in Mediterranean Architecture from Classical Greece to Byzantium*, with Bonna D. Wescoat (Cambridge University Press,

2011), January 2012; *Approaches to Byzantine Architecture and Its Decoration: Studies in Honor of Slobodan Curcuk*, with M. Johnson and A. Papalexandrou (Ashgate, 2011), to be presented at the International Byzantine Congress in Sofia, Bulgaria, in August; and *Mosaic: The Square of Civilization*, with G. Sözen (Istanbul: HSBC Bank, 2011).

Bob Ousterhout hosted the annual Byzantine Studies Conference in October, bringing 250 Byzantine specialists to the Penn campus for three days of scholarly papers, exhibits, and food-related events. His efforts were rewarded by his election as President of the Byzantine Studies Association of North America for 2010–11. The highlight of the year was a guest appearance on the Martha Stewart Show. He was invited to guide Martha through the rock-cut monasteries of the Göreme Valley, during which he explained to her (among other things) how to cook in a Byzantine kitchen. His reward was a memorable balloon trip across Cappadocia; check out the footage at <http://www.marthastewart.com/show/the-martha-stewart-show/adventures-in-turkey>

He delivered invited lectures at Princeton, NYU, Columbia, Indiana, Athens, Thessaloniki, Istanbul, and Jerusalem. At the last, a symposium on “Visual Constructs of Jerusalem” sponsored by the European Forum of Hebrew University, he was pleased to arrange for four of his graduate students to participate, including Jordan Pickett from the AAMW program. Bob will be presented with the Alumni Achievement Award from his alma mater, the University of Illinois at Urbana-Champaign, at the 2011 CAA meeting.



Bob Ousterhout leading a tour of the Holy Sepulchre at the “Visual Constructs of Jerusalem” Symposium, November 2010.

HOLLY PITTMAN

Holly Pittman spent the summer and fall completing four articles on Bronze Age Iran that will appear in memorial and honorific volumes of colleagues in the field. She traveled to Xi’an China to participate in a conference on Eurasian archaeology and then traveled to western China to visit archaeological sites in the Taklamakan desert. She continues to be active in the development of the Institute for the Study of the Ancient World at New York University in New York City.

Professor Pittman is the team leader for the Transregional Group on Art of the European Union project ARCANE which focuses on the coordination of the chronologies of regional cultures across the near east during the third millennium BCE. During this year the project, which involves more than 30 thirty scholars, has become more intense and will culminate in three major conferences and eleven volumes.

She continues to work on the results of six years of excavation in Iran at the site of Konar Sandal South and North. At the same time she is working with a small team of assistants to continue to prepare for publication the excavations report of al Hiba, the city of ancient Lagash which was an important site in third millennium BCE Mesopotamia excavated by Donald P. Hansen. She looks forward to a break in her responsibilities as department Chair during a sabbatical year in which she plans to make headway on a number of projects. She was named the inaugural Bok Family Professor in the Humanities.



Holly Pittman and William Honeychurch in spirited conversation at the Terracotta Warriors tomb in Xi'an, China.

CHRISTINE POGGI

Christine Poggi spent the last year launching several new projects. This past fall she presented a paper titled "Mirroring the Law in Contemporary Art" at the "Law and the Image" conference held in Stockholm. She plans to continue working on the nexus of law, representation, and performance art, possibly for a future book. She also participated in two conversations with artist Michelangelo Pistoletto, one at the Philadelphia Museum of Art and one at the Center for Italian Studies at Penn. Her essay "Cubist Faktura" will

appear in the catalogue of the exhibition "Picasso and Braque: The Cubist Experiment, 1910–1912," organized by Eik Kahng for the Santa Barbara Museum of Art (2011). Last year interviews with Professor Poggi were incorporated into two films, one on Picasso for NBC, and another on an exhibition of women Pop artists, "Seductive Subversion," organized by Sid Sachs (Glenfilms).

Current projects include essays on the role of newspaper as a marker of temporality for the catalogue of the National Gallery of Art's forthcoming exhibition, "The Shock of the News," and an essay on Pistoletto's yearlong exhibition of 1975–1976, "Le Stanze (The Rooms/Stanzas)." Professor Poggi's book, *Inventing Futurism: The Art and Politics of Artificial Optimism* (Princeton, 2009), was awarded the 2010 Modern Language Association's Howard R. Marraro Prize for a book on any phase of literature, comparative literature, or culture involving Italian. In 2009 she also received the Ira H. Abrams Memorial Award for Distinguished Teaching from the School of Art and Sciences at Penn. Currently on sabbatical, she is looking forward to returning to teaching in fall 2011, and to becoming Faculty Director of the Alice Paul Center and of the Gender, Sexuality, and Women's Studies Program.



Christine Poggi accepting the Modern Language Association's Howard R. Marraro Prize at the award ceremony in Los Angeles. photo: Edward Savaria Jr.

GWENDOLYN DUBOIS SHAW

Last spring marked the end of Gwendolyn DuBois Shaw's three-year term as Director of Visual Studies and the beginning of her first leave year since coming to Penn from Harvard in 2005. She spent this past fall as a distinguished visiting professor at the University of Washington in Seattle, working with both undergraduate Huskies, MA, and PhD students, and the staff of the Seattle Art Museum to bring greater attention to American art in the Pacific Northwest. Having returned home, she is spending the spring semester completing a book manuscript and preparing to accompany a Penn Alumni Travel cruise to the Caribbean aboard the six-star MV Silver Whisper.

LARRY SILVER

Larry Silver had the luxury of a sabbatical year in 2009–10 and tried to make the most of it. He spent the fall in Philadelphia and extended his research in the spring at the Clark Art Institute in Williamstown, Massachusetts. In May, his long-term project, co-authored with Shelley Perlove, *Rembrandt's Faith. Church and Temple in the Dutch Golden Age* (Penn State University Press) appeared. His book was a finalist for the CAA book prize and was awarded the Bainton Prize by the Sixteenth Century Studies Conference. A second book, co-edited with Jeffrey Chipps Smith of the University of Texas, appeared early in 2010: *The Essential Dürer*, published by Penn Press. That book was selected by Choice as an Outstanding Academic Title and has found its way into some classrooms already. Lectures included several trips to Germany. First to Heidelberg for participation in a lecture series about the contacts between Asia and Europe under a university-wide rubric titled, "The Power of Things." That topic, "India Ink," addressed the European image of South Asia from medieval maps through Dürer's *Rhinoceros* to Dutch ethnographies. A second lecture in Munich last spring, within a conference on translations in literature and art, featured Hendrik Goltzius prints and their complex relations to ancient and Italian sources. Other lectures included trips to Midwestern museums, on Bosch (Figge Museum, Davenport, Iowa) and Bruegel (Calvin College), the latter in conjunction with an exhibition, "The Humor and Wit of Pieter Bruegel the Elder," for which he wrote an essay, "Bruegel Translates Bosch." For the second time, Silver sailed on the summer voyage of Semester at Sea, a floating university program sponsored by the University of Virginia. It was really gratifying to teach an ancient and medieval survey and then to visit with students ancient, medieval, and Renaissance sites around the Mediterranean itinerary. An additional pleasure was to share it with daughter Laura, who began a joint graduate program at Penn this fall in Political Science and Communications. Finally, this October, Silver accompanied a week-long Penn Alumni Association trip to Sicily and delivered a pair of lectures, on Byzantine mosaics and on Italian Baroque.



Larry Silver with Penn Alumni in Sicily.

KAJA SILVERMAN



This fall Kaja Silverman joined the History of Art Department as the Katherine Stein Sachs CW'69 and Keith L. Sachs W'67 Professor of Contemporary Art. During her first semester at Penn, she taught a graduate seminar titled "Installations, Projections, Divagations" that focused on a group of contemporary artists working with time-based media. She also participated in several events at the Institute of Contemporary Art and at the Slought Foundation, engaging contemporary artists, art historians, curators, and filmmakers in conversation about their work. She is currently developing plans for a variety of interdisciplinary events and programs in collaboration with the ICA. This spring, she is teaching two courses, a graduate seminar on contemporary photography, and a survey of art since 1945 that traces the history of our photographic present, beginning with Pop Art and concluding with Thomas Ruff's *jpegs*.

Following the recent publication of *Flesh of My Flesh*, Professor Silverman has been working on her next book, *The Miracle of Analogy*, and a catalogue essay on the time-based work of Knut Asdam, a young Norwegian artist.

She and her two collies, Jezzie and Lolly, are enjoying Philadelphia and their new house, and although they have yet to experience the wonders of Central Park, she is keeping her finger on the pulse of the New York art world.



Leo Bersani, Homay King, and Kaja Silverman in conversation at the ICA.

MARGARET ANDREWS

Margaret Andrews (AAMW) has spent much of the last year torn between Rome and Alexandria. While formulating her dissertation research on Rome, she pressed ahead with contributions to the Mapping Augustan Alexandria project, directed by Professor Lothar Haselberger. To gain a sense of modern Alexandria and first-hand knowledge of its natural topography, she and her husband joined Professor Haselberger and colleague Stephan Zink (AAMW) for an immensely fruitful research trip to the city in March 2010. This visit proved particularly helpful for the joint-paper delivered at a recent symposium on Cleopatra held at the Penn Museum in November 2010. Supported by a Lemmermann Foundation fellowship, she spent May–July in Rome to begin her dissertation research, which will focus on the topographical development of the Subura district in Rome during the first millennium. Some fruits of these labors were presented in a paper at the Annual Meeting of the Archaeological Institute of America just recently in January 2011. While in Italy, she also helped to wrap up fieldwork for the Villa Magna Project just south of Rome, and she is now working to bring many aspects of the project to publication.



Professor Haselberger spots a bit of Neo-classical architecture in the distance of Alexandria.

LACEY BARADEL

Lacey Baradel is spending the 2010–11 academic year in residence as the Wyeth Foundation Predoctoral Fellow at the Smithsonian American Art Museum. She is thrilled to be able to explore the many resources that Washington, D.C., has to offer and finds SAAM to be an extremely supportive and productive environment in which to work on her dissertation. During the summer of 2010, Lacey was also fortunate enough to visit the archives of the Buffalo Bill Historical Center in Cody, Wyoming thanks to a departmental McCoubrey/Campbell Fellowship. There, she researched the “Attack on the Settler’s Cabin” performances of Buffalo Bill’s Wild West, which will feed into her dissertation chapter on director D.W. Griffith’s adaptation of this Wild West performance in several of his silent films.

NACHIKET CHANCHANI



Nachiket Chanchani drinking water from a medieval water fountain at a temple in Patan, Nepal.

After delivering papers on varied topics at the annual meeting of the Association for Asian Studies in Philadelphia and at a symposium organized by the National Gallery of Art in Washington, D.C., in the spring semester, Nachiket Chanchani began his dissertation fieldwork in India and Nepal. His dissertation seeks to trace the expansion of sacred geographies, the movements of builders, and the creation of a mosaic of polities in the Central Himalayas, and how these intersected with the development of architectural form and stone temple construction from the eighth to the twelfth centuries. This research project is supported by grants from the New York based Asian Cultural Council, the Ahmedabad based Akshara Foundation, and a departmental Goldman Fellowship. In September, Nachiket was invited to present his findings on a sumptuously illustrated recension of the *Vasanta Vilasa* (Spring Sports), prepared on a forty-foot long scroll in 1451 CE in Western India, at a faculty symposium at Jawaharlal Nehru University in New Delhi. His essay on this masterpiece will be appearing in a forthcoming issue of *Artibus Asiae*.

PETER CLERICUZIO

An article, “Le Corbusier and the Reconstruction of Saint-Dié: The Debate Over Modernism in France, 1944–46,” by Peter Clericuzio was just published in volume 20 of the *Chicago Art Journal*. He will defend his dissertation, “Nancy as a Center of Art Nouveau Architecture, 1895–1914,” in May 2011. During 2010, he presented papers from his dissertation research at various conferences: at the Penn Humanities Forum, at Temple University, and at the University of Kentucky in Lexington. A paper based on his dissertation research won the Dahesh Museum Prize for the best paper at the 7th Annual Graduate Student Conference of the Association of Historians of Nineteenth-Century Art, held at the CUNY Graduate Center in New York in March 2010. A revised version of that paper, “Modernity, Regionalism, and Art Nouveau at the Exposition Internationale de l’Est de la France, 1909,” will appear in *Nineteenth-Century Art Worldwide* in 2011. Another paper from his dissertation was presented at the University of Toronto. He serves as an editorial assistant for the *Journal of the Society of Architectural Historians*.

SOPHIA D’ADDIO



Sophia D’Addio in Venice.

Sophia D’Addio traveled to Europe this summer on a Latner Fellowship, supplemented by a Presidential Prize Fellowship and departmental funding. She spent the month of June at the Goethe-Institut in Freiburg, working on her German; while there she traveled to Munich, Heidelberg, and Basel. Following the end of the language course, Sophia departed on a five-week visual research odyssey during which she visited Colmar, Strasbourg, Ghent, Bruges, Amsterdam, Berlin, Dresden, Prague, Vienna, Salzburg, and Innsbruck, and then crossed the Alps for two weeks in Italy. Personal highlights included hours spent among Filippino and Raffaellino del Garbo drawings in the Kupferstichkabinett in Berlin, as well as the Gabinetto degli Uffizi in Florence; visiting the newly reopened Albertinum in Dresden, the Fondation Beyeler in Basel, and the Alte Pinakothek in Munich; and three days in Siena taking in as much of Beccafumi’s oeuvre as possible. During the fall semester she devoted much of her time to researching the significance of his frescoes in the Sala del Concistoro of the Palazzo Pubblico within the ceremonial proceedings of Charles V’s 1536 triumphal entry into Siena.

ALIX DAVIS

After a yearlong fellowship at the National Portrait Gallery in Washington, D.C., during 2009–10, Alix Davis moved back to Philadelphia this fall. She presented a paper entitled “Caricature, Photography, and the Artist-as-Celebrity in Vanity Fair, 1923–1936” at a symposium at the Smithsonian American Art Museum in May. Alix is currently serving as the Carl Zigrosser Fellow in the Prints, Drawings, and Photographs Department at the Philadelphia Museum of Art and writing her dissertation, “The Portrayal of the Artist-as-Celebrity in American Fashion and Lifestyle Magazines, 1923–1951,” with research support from a School of Arts and Sciences Dissertation Research Fellowship.

RUTH ERICKSON

Ruth Erickson, a fourth-year PhD student, is spending the 2010–11 academic year in Paris through the support of a Fulbright fellowship. She is doing dissertation research on exchanges between artists and sociologists in the 1970s through the collaborative work of le Collectif d’Art Sociologique. With the support of a Kress Language Fellowship and a departmental McCoubrey/Campbell Fellowship, she spent the summer of 2010 at the Middlebury French Language school. In the spring 2010, she received two teaching awards: the School of Arts and Sciences Dean’s Award for Distinguished Teaching and the Penn Prize for Excellence in Graduate Student Teaching. In December, she presented her Master’s thesis project on images captured from cameras attached to animals’ bodies, entitled “Animal-Borne Imaging: Embodied Point-of-View and the Ethics of Identification,” at a cinema conference at the University of Leeds. In spring of 2011, she will present preliminary dissertation findings at the Ecole Normale Supérieure, Paris.



Ruth Erickson with her partner, Sahir, in Paris.

ELLERY FOUTCH

Ellery Foutch is nearing completion on her dissertation, “Arresting Beauty: The Perfectionist Impulse of Peale’s Butterflies, Heade’s Hummingbirds, Blaschka’s Flowers, and Sandow’s Body,” thanks to the support of an ACLS/Mellon Foundation Dissertation Completion Fellowship. During the current academic year, she is also a graduate fellow at the Penn Humanities Forum on “Virtuality,” where she will discuss her research on Harvard’s “Glass Flowers” and nineteenth-century botanical models. This past summer, she was a Fellow at the Terra Foundation for American Art Summer Residency in Giverny during which she participated in a conference on the Stieglitz circle. She also presented a paper on nineteenth-century artificial flowers in science, art, and fancywork at the Anglo-American Conference of Historians in London. She co-chaired the panel “Displaying Fitness: Bodybuilding and the Visualizing of Civic Identities, 1860–1915” at the Organization of American Historians Annual Meeting in Washington, D.C., and she presented “Embodying the Medium: Eugen Sandow and Bodybuilding as Sculpture” at “Bodies of Art,” a conference sponsored by Florida Atlantic University’s Center for Body, Mind, and Culture and the Center for Women, Gender, and Sexuality Studies.

NURITH GOSHEN

Nurith Goshen (AAMW) was able to go to Israel twice during the year of 2010 to work in the Tel Kabri Project, where she has been an assistant to director Assaf Yasur-Landau of Haifa University and Eric H. Cline of The George Washington University since 2005. Tel Kabri—situated in the western Galilee of modern day Israel—was the center of a Middle Bronze Age Canaanite polity. It is one of only four sites in the ancient Near East where Aegean style frescoes were discovered. Nurith’s participation in this season was also enabled by an INSTAP (The Institute for Aegean Prehistory) contribution. During the summer, a long study season enabled the preparation of previous discoveries for final publication. Nurith made contributions to the stratigraphic analysis, pottery studies, textile industry reconstruction, and a consideration of newly discovered fresco fragments. In April, Nurith participated in 7ICAANE (International Congress of the Archaeology of the Ancient Near East) in London, where she presented a paper titled “Textile Production in Palatial and Non-palatial Contexts: the Case of Tel Kabri.”

ALEXA GREIST

In June, Alexa Greist concluded a year as the Carl Zigrosser Fellow in the Department of Prints, Drawings, and Photographs at the Philadelphia Museum of Art. In August she moved to Venice where she is a Junior Fellow in Residence at the Vittore Branca International Center for the Study of Italian Culture (housed at the Fondazione Cini). Thanks to the generous support of the Centro Branca she will reside and conduct research on the Island of San Giorgio Maggiore through February of 2011. The holdings of sixteenth and seventeenth-century books and the large collection of more than 5,000 drawings from the Veneto and Emilia Romagna, have lent insight to her study of seventeenth-century Italian drawing books. She expects to finish in May 2011.



Alexa studying drawings in the Nuova Manica Lunga at the Fondazione Giorgio Cini.

HEATHER HUGHES

After taking a German course at Penn, Heather Hughes spent the rest of the summer in New York interning at The Frick Collection. As a research assistant for Chief Curator Colin Bailey, she worked primarily on the exhibition “Rembrandt and His School: Masterworks from the Frick and Lugt Collections,” focusing on two paintings in the Collection, *The Polish Rider* and *Self-Portrait* (1658). When she wasn’t reading Mr. Frick’s letters or roaming around the Collection’s fantastic library, she worked to finish co-writing a catalogue essay with Emily Neumeier for the Penn Museum exhibition “Archaeologists and Travelers in Ottoman Lands.” As a continuation of their research from last year’s Halpern-Rogath Curatorial Seminar, their essay discusses the recently rediscovered painting *At the Mosque Door*, by Osman Hamdi Bey.

CHARLOTTE ICKES

Charlotte Ickes spent her summer as the 2010 Katherine Sachs Curatorial Intern at the Institute of Contemporary Art, Philadelphia. For much of the twelve-week internship, she conducted research for the ICA’s upcoming exhibition on architect and former Philadelphian Anne Tyng, whose archives are held in Penn’s Architectural Archives. “Anne Tyng: Inhabiting Geometry” is on view at the ICA from January 13–March 27, 2011.

ERIN KELLEY

Erin Kelley presented her dissertation research titled “Confronting Modernity: White Birch Magazine and the Japanese Avant-garde,” at the History of Art Department Graduate Student Colloquium on February 22, 2010. She also presented a paper titled “White Birch: Champions of Post-Impressionism,” at the Philadelphia Museum of Art’s 15th Annual Graduate Student Symposium on the History of Art in April 2010. Last June her article titled “Dance, Stardom, and the Trans-National Celebrity Status of Anna May Wong” was published in the book *Not So Silent: Women in Cinema Before Sound*, edited by Sofia Bull and Astrid Söderbergh Widding (Stockholm: Acta Universitatis Stockholmiensis, 2010). Erin was also awarded the Social Science Research Council/Japan Society for the Promotion of Science Post-Doctoral Fellowship (SSRC/JSPS Fellowship), 2010–2011. During the fall of 2010, Erin was working on her dissertation, and in March of 2011 she has been invited to give a paper on the Japanese silent film *A Page of Madness* in the Visual and Environmental Studies Department at Harvard University.

JEANNIE KENMOTSU



Jeannie Kenmotsu at the gates of the Shugakuin Imperial Villa near Kyoto.

Jeannie Kenmotsu presented her first conference paper at the 39th Annual Mid-Atlantic Region Association for Asian Studies Conference at Penn State University in October 2010. Her paper, “Pleasure and Parody in Edo: Suzuki Harunobu’s Zashiki hakkei,” is part of research for her Master’s paper on the artist’s “Eight Views” prints. For the academic year 2009–10, Jeannie was awarded the Charles K. Williams Fellowship in Art History. Additionally, she received the generous support a McCoubrey/Latner Grant in summer 2010, which allowed her to travel for three weeks in Japan, conducting pre-dissertation research and visiting important museum collections and Edo-period architectural sites. Also, with the help of her advisor, Julie Davis, Jeannie secured multiple university affiliations for doctoral research and made valuable contacts with scholars and curators in Tokyo and Kyoto. During the academic year 2010–11, Jeannie is a Spotlight Lecturer at the Philadelphia Museum of Art, leading talks on works in the museum’s East Asian collections.

MASHA KOWELL

In April 2010, Masha Kowell co-curated with Liliana Milkova the exhibition “Laughing Matters: Soviet Propaganda in Khrushchev’s Thaw, 1956–1964,” at the Arthur Ross Gallery at Penn. The exhibition presented for the first time an important collection of the Thaw-era Soviet posters. She co-organized a symposium “The Thaw: Visual Culture and Beyond.” Subsequently, the exhibition traveled to Grinnell College, Grinnell, IA in the fall of 2010, and opened at the Annenberg School of Communication and Journalism at USC in January 2011.

Kowell is currently writing her dissertation, “Agit-plakat: Soviet Posters of the Thaw (1956–1967).” This work offers the first analysis of the volatile environment of poster production from the Khrushchev period through 1967. It focuses on the poster workshop Agit-plakat, arguing that it offered an unprecedented *official* post-Stalinist venue for more personal and formally diversified experimentation in propaganda art.

After she had received an SAS Dissertation Research Fellowship, in the summer of 2010, Kowell conducted research at Stanford’s Hoover Library and Archive. In the fall of 2010, she traveled to Moscow where she worked with unpublished Agit-plakat-related documents at the Russian State Archive of Literature and Art and the poster collection at the Russian State Library. She interviewed prominent Agit-plakat poster artists and Soviet poster experts.

Kowell participated in conferences and contributed to important publications. In October 2010, at Grinnell College, she gave an invited lecture with Milkova. In November 2010, she also chaired a panel “The Bulgarian Village and the Bulgarian City” at the convention of the Association for Slavic, East European and Eurasian Studies. In December 2010, she presented her dissertation colloquium at Penn. Her most recent publications include an article in *Chemical Heritage Journal* (January 2011). Entitled “Soviet Science” and co-authored with Milkova, the article addresses visual propaganda of chemical industry. Kowell has also authored an essay on the Agit-plakat artist Yefim Tsvik. This essay, “Juggling Lines, Colors, and Forms: Yefim Tsvik’s Agit-plakat,” will appear in the exhibition catalogue for Tsvik’s retrospective slated to take place in Moscow in 2011. Kowell continues her film-review contributions to the film studies journal *KinoKultura*, with her next review set to come out in April 2011.



Installation view of “Laughing Matters” Exhibition at Arthur Ross Gallery.

JUSTIN LEIDWANGER

Justin Leidwanger (AAMW) spent most of 2009–10 traveling for dissertation research in Turkey, Greece, and Cyprus as a Council of American Overseas Research Centers (CAORC) fellow. For much of this time he was “sent to the Tower”—a happy confinement in the English Tower that serves as a storeroom in the Bodrum Museum of Underwater Archaeology’s fifteenth-century crusader castle—crawling through trap doors and cisterns to rediscover ceramics from five decades of shipwreck surveys. Alongside museum study and fieldwork, he had the opportunity to present different parts of his research at workshops and conferences in the US, Cyprus, Israel, Germany, and Serbia, and closer to home at the Penn Museum, where he co-organized an international workshop on underwater cultural heritage preservation. In October, thanks to the support of the Center for Italian Studies, Justin worked for three weeks in Sicily looking into comparanda for his dissertation material, and also laying the foundations for a new survey, excavation, and maritime cultural heritage preservation project. He visited a number of shipwreck sites, of which several mixed cargos of ceramics and new or reused architectural elements seem particularly promising. One ship carried the prefabricated marble elements of the ambo and other parts of the interior of a sixth-century Byzantine basilica. All this means that Justin is anxious to defend his dissertation and return to Sicily as soon as possible.



Justin Leidwanger excavates sixth-century shipwreck off Sicily.

EMILY NEUMEIER



Emily visits the Agizkara Caravanserai, outside of Aksaray, Turkey.

Supported by a FLAS, Emily traveled to a small island off the coast of Turkey to participate in the Intensive Ottoman Turkish Summer School where she spent six weeks studying Ottoman Turkish, Modern Turkish, and Farsi. She attended the annual summer conference for the Lilly Fellows Graduate Program in Grand Rapids Michigan after which she returned to Kayseri in Turkey to begin a two-week study tour of central Anatolia, focusing on settlements and architectural monuments from the Byzantine, Seljuk, Beylik, and Ottoman periods. Emily ended her summer in Istanbul, where she worked in the State Ottoman Archives to locate documents for her MA Thesis. This October, Emily and Heather Hughes’s (Penn, Art History) collaborative project on Osman Hamdi Bey’s painting *At the Mosque Door* was published in the Penn Museum exhibition’s online catalogue. Emily is an organizer of the Middle East Center spring conference “The Nonhuman, Subhuman, and Superhuman: Exploring Nature(s) in the Middle East.”

JORDAN PICKETT

Jordan Pickett (AAMW) had a very busy summer and fall of 2010. In August, he traveled with History of Art colleague Emily Neumeier and Bryn Mawr Art History PhD candidate Benjamin Anderson through Central Anatolia to study Byzantine and Seljuk monuments. He also visited the Wolfenbüttel Herzog August Bibliothek to study a rare seventeenth-century Greek manuscript, as part of a larger project on the Church of the Nativity in Bethlehem, which he presented and will publish for the Institute of Advanced Studies, Hebrew University of Jerusalem. In December, Jordan traveled to Istanbul for a conference on the subject of his dissertation, “Roman hydraulic infrastructure in the early Middle Ages,” and was invited to join an international project that has made its goal the assembly of a corpus of historical baths in the Eastern Mediterranean. To top it all off, in October Jordan received the Byzantine Studies Association of North America’s Tousimis Prize for Best Graduate Student Paper 2009.

NATHANIEL PROTAS

Now in his fourth year, Nathaniel Protas is presently the Slifka Interdisciplinary Fellow at the Metropolitan Museum of Art, working with curator Maryan Ainsworth to research and write a new catalogue of Early German paintings in the museum's conservation lab. During the year, Nathaniel will do research both on his own dissertation as well as aid Dr. Ainsworth. Additionally, he is working on several side projects, including an article on the early sixteenth-century artist Jan Gossart and his work on taxidermy and film. Next year he plans to continue work on his dissertation in Germany.

AMANDA REITERMAN

Amanda Reiterman (AAMW) is currently studying as a Regular Member at the American School of Classical Studies at Athens, thanks to the support of the Anna C. and Oliver C. Colburn Fellowship (University Museum). She crossed two big milestones in the last year. Her first publication, "Clamp-holes and Marble Veneers: the Pantheon's Lost Original Facing," the result of an extended research project supervised by Professor Lothar Haselberger, appeared as an Archaeological Note in the 2010 issue of the *Journal of Roman Archaeology*. She also delivered her first conference paper—a discussion of Early Bronze Age trade networks in the Northeastern Peloponnese—at the AIA's 2010 Annual Meeting. This past summer, Amanda continued to work on her dissertation and to assist with the publication of the University Museum's Greek vases in the *CVA*.

MIRANDA ROUTH



Miranda Routh stands before the south façade of Saint Paul's Cathedral in London.

Miranda Routh began the archival research for her dissertation last summer at the Royal Institute of British Architects' Library in London. Her dissertation is an intellectual and architectural history project that examines the British encounter with the Renaissance in the long nineteenth century. Between 1750 and 1914, the study of Italian Renaissance culture was foundational to architectural design and accounts of architectural style and history in Britain. For many of the most prominent nineteenth-century British architects, the study of the Italian Renaissance allowed for an especially enriching engagement with modernity and progress, and provided a crucial measure of the nature and evolution of all other architectural styles and cultures. At the Library, she reviewed the unpublished lectures and drawings of Thomas Sandby (1768–1798) and a selection of the unpublished lectures and notes of Charles Robert Cockerell (1839–1859), respectively the first and fifth Royal Academy Professors of Architecture.

JAMIE SANECKI



Jamie Sanecki in Italy.

During the fall semester, Jamie participated in the Halpern-Rogath Curatorial Seminar, helping to plan the exhibition "Archaeologists and Travelers in Ottoman Lands" for the Penn Museum. She continued to be involved in this project during the summer as she worked as editorial assistant for the online catalogue and revised her own paper for inclusion in the catalogue. In addition, with the help of Goldman and Striker fellowships, she spent July in Italy, where she studied Italian in Bologna and traveled to many of the major Romanesque sites in the surrounding region.

WILL SCHMENNER

Will Schmenner spent the summer in Berlin researching West and East German western movies and improving his German at the Freie Universität. The best known East German westerns, also called Indianerfilm or Osterns, star the Serbian actor Gojko Mitic, who was made an honorary chief by the Sioux. Will spent time at the archives in the Deutsche Kinemathek—Museum für Film und Fernsehen—and at the Karl May House near Dresden researching how the western genre traveled to Germany, how it was interpreted and why it was so popular.



The Schmenner clan at the Bode Museum in Berlin.

ANNA SITZ

Before beginning her first semester in the AAMW program, Anna Sitz jump-started her study of the ancient Mediterranean by participating in the Summer Session of the American School of Classical Studies at Athens. This six-week program was based in Athens, where the twenty students explored the major sites and museums of the capital under the guidance of their leading professor and other scholars. The group traveled throughout Greece, with major trips to Crete, the Peloponnese, and the north as far as Thessaloniki. Tours of archaeological sites were often provided by the archaeologists themselves, and each participant of the Summer Session researched and presented on two sites. The sites visited ranged in date from the Bronze age, such as Knossos, to the Byzantine period, such as Mystra. The Summer Session laid a solid foundation for Anna's graduate studies by providing an introduction to the major archaeological sites and practices of Greece.



Anna Sitz in Greece.

THEODORE VAN LOAN

Theodore van Loan spent summer 2010 in Philadelphia fortifying his German language skills and preparing his dissertation proposal. Also he took a brief trip to Lebanon, viewing the “Homeworks 5” show in Beirut, and to Syria, taking in the major monuments in Damascus and Aleppo. In the fall semester, he assisted Professor Holod in teaching the Introduction to Islamic Visual Culture, in addition to taking three seminars: Vision and Optics in Islamic Art, Islam and the Religious Image, and Contemporary Art. This spring he will serve as a TA for Visual Studies 101: Eye, Mind, and Image, as well as prepare for his preliminary PhD exams. He has begun his dissertation project, which will entail a theorization of artistic production in the early Islamic period (seventh–ninth centuries), particularly concerned with the nature of representation in visual media.

EMILY WARNER

Emily Warner, in her second year in the doctoral program, spent the past summer working on her Master's Thesis on art critic Harold Rosenberg, a project that originated in Professor Michael Leja's fall 2009 American Art seminar. A version of the thesis was subsequently awarded the Drs. Thomas and Marika Herskovic Essay Prize, which recognizes graduate student work in Abstract Expressionism. As part of the prize, the paper, “Action and Arena: Rethinking Identity in Rosenberg's Action Painting,” will be published in an upcoming issue of *Art Criticism*. In addition, Emily has loved the many teaching opportunities she's experienced this year, which include being a TA for her first course and serving as a lecturer at the Institute of Contemporary Art, Philadelphia, where she leads exhibition tours for public and private groups.

2010 DEGREES AWARDED

HISTORY OF ART UNDERGRADUATES

SPRING 2010: Shauna Aaron, Noor Al-Rahim, Samantha Benson, Stephanie Danhaki, Nathaniel Foulds, Hannah Gilbert, Margaret Hoffman, Emily Kaplan, Lucia Laughlin, Claudia Lauture, Seung Yeon Lee, Melissa Milich, Laura Minskoff, Emily Schlesinger, Martha Wright

VISUAL STUDIES UNDERGRADUATES

SPRING 2010: Steffan Bankier, Alexandra Berger, Danielle Daitch, Lauren Every-Wortman, Kyle Johnson, Bianca Lauria, Erin Marshall, Sara Mead

HISTORY OF ART GRADUATES

SPRING 2010: Lacey Baradel (MA), Ruth Erickson (MA), Charlotte Robbins (MA)

SUMMER 2010: Alison Chang (PhD), Francesca Marzullo (MA), Jonathan Mekinda (PhD), John Henry Rice (PhD), Pushkar Sohoni (PhD), Gregory Tentler (PhD), Amy Venator (MA)

AAMW GRADUATES

SUMMER 2010: Robin Ngo (MA), Karen Sonik (PhD)



Undergraduate Chair Julie Davis and Graduate Chair Bob Ousterhout following the 2010 Commencement ceremony.

HONORS AND AWARDS

FACULTY AWARDS

KAREN BECKMAN was named a Penn Fellow for 2011. The Penn Fellows program, begun in 2009, provides leadership development to select Penn faculty members in mid-career. It includes opportunities to build cross-campus alliances, meet distinguished academic leaders, think strategically about universities and university governance, and consult with Penn's senior administrators.

RENATA HOLOD received the 2010 Provost's Award for Distinguished PhD Teaching and Mentoring. She has dedicated more than thirty-five years to outstanding teaching and mentoring of more than forty graduate students who have gone on to hold the most distinguished positions in the field of Islamic Art and Architecture both in this country and abroad in Europe and the Middle East. These students range in discipline from academics with specialization in medieval to contemporary Islam, to archaeologists, to anthropologists, to practicing architects. Several work outside of academe in positions of filmmaking, archiving, and government administration.

HOLLY PITTMAN was named the Bok Family Professor in the Humanities. Prior to this distinction, Dr. Pittman held the College for Women Class of 1963 Endowed Term Professorship in the Humanities in the School of Arts and Sciences. The Bok Family Professorship in the Humanities was created in 2007 with a gift from Roxanne Conisha Bok, C'81, Scott L. Bok, C'81, W'81, L'84, and the Bok Family Foundation. Mr. Bok, a University trustee, is co-chief executive officer of Greenhill & Co., Inc., an investment banking firm. Mrs. Bok began her career in banking and retailing before earning a master's degree in American literature at King's College, London.

CHRISTINE POGGI received the 2009 Ira H. Abrams Memorial Teaching Award, the School of Arts and Sciences highest teaching award. The prize recognizes teaching that is intellectually challenging and exceptionally coherent and honors faculty who embody high standards of integrity and fairness, have a strong commitment to learning, and are open to new ideas. Dr. Poggi is hailed as a "superb teacher who is a model of clarity, organization, generosity, and stimulation." Well-known for her large undergraduate lecture courses on modern art, she is also widely praised as an undergraduate research advisor and a mentor of graduate students, many of whom have gone on to achieve distinction in their fields.

KAJA SILVERMAN has been named the inaugural Katherine Stein Sachs CW'69 and Keith L. Sachs W'67 Professor of Art History in the School of Arts and Sciences. Katherine Stein Sachs and Keith L. Sachs established this professorship in contemporary art to strengthen ties between the Department of the History of Art and the ICA. They also established a fund for contemporary art programming, including seminars, conferences, lectures, performances and other events to raise the profile of contemporary art on campus and position Penn as an arts center. Mrs. Sachs is a current term member of the University Board of Trustees and a member of the Board of Overseers for the ICA. Mr. Sachs serves as chair of the Board of Overseers for Penn's School of Design.

DEPARTMENTAL TRAVEL GRANTS

CAMPBELL-MCCOUBREY FELLOWSHIP

Lacey Baradel, Ruth Erickson, Jeannie Kenmotsu,
Kirk Nickel, Will Schmenner

LATNER FELLOWSHIP

Sophia D'Addio, Shannon Martino, Ekin Pinar, Miranda Routh,
Carolyn Trench

GOLDMAN FELLOWSHIP

Nachiket Chanchani, Jamie Sanecki

STRIKER FELLOWSHIP

Jamie Sanecki

THUNE FELLOWSHIP

Samantha Bloom, Sol Jung, Michelle Perin

DAVID M. ROBB THESIS PRIZE

Emily Kaplan, "Matisse's Surrealism (1935–1950)"



Emily Kaplan with Professor André Dombrowski, her undergraduate thesis advisor.

VISUAL STUDIES CHARLES WILLSON PEALE THESIS PRIZE

Alexandra Berger, "Universalism: Modern Thought and Contemporary Research"

Danielle Daith, "The Effects of Language on Color Processing"

Lauren Every-Wortman, "Celebrity Martyrdom: Representations of Celebrities as Religious Icons in Contemporary Art"

Sara Mead, "Generation Green: Exposing Nature's Benefits and Improving Access in Urban Areas"

FELLOWSHIPS AND AWARDS



Recent PhD Gregory Tentler with second-year graduate student Emily Warner at Slought Foundation for the opening of "The Wolf Man Paints!" exhibition.

PRESIDENTIAL PRIZE

Sophia D'Addio, Emily Warner

THOURON AWARD

Grace Ambrose

ORDER OF THE MEROVINGIAN DYNASTY SCHOLARSHIP

Meg Andrews

LEMMERMAN FOUNDATION SUMMER FELLOWSHIP

Meg Andrews

WYETH FOUNDATION PREDOCTORAL FELLOWSHIP

Lacey Baradel

ASIAN CULTURAL COUNCIL GRANT

Nachiket Chanchani

FULBRIGHT FELLOWSHIP TO THE AMERICAN SCHOOL OF CLASSICAL STUDIES IN ATHENS

Miriam Clinton

CARL ZIGROSSER FELLOWSHIP

Alix Davis

SAS DISSERTATION RESEARCH FELLOWSHIP

Alix Davis, Masha Kowell

FULBRIGHT FELLOWSHIP TO FRANCE

Ruth Erickson

KRESS LANGUAGE FELLOWSHIP

Ruth Erickson

PENN PRIZE FOR EXCELLENCE IN GRADUATE STUDENT TEACHING

Ruth Erickson

SAS DEAN'S AWARD FOR DISTINGUISHED TEACHING

Ruth Erickson, Amanda Reiterman

ACLS/MELLON FOUNDATION DISSERTATION
COMPLETION FELLOWSHIP

Ellery Foutch

PENN HUMANITIES FORUM GRADUATE FELLOWSHIP

Ellery Foutch

TERRA FOUNDATION FOR AMERICAN ART SUMMER
RESIDENCY IN GIVERNY

Ellery Foutch

PENN MUSEUM SUMMER RESEARCH FELLOWSHIP

Nurith Goshen

SAS DEAN'S FELLOWSHIP

Nurith Goshen

VITTORE BRANCA INTERNATIONAL CENTER FOR THE
STUDY OF ITALIAN CULTURE FELLOWSHIP

Alexa Geist

FONTAINE FELLOWSHIP

Heather Hughes

KATHERINE SACHS CURATORIAL INTERNSHIP AT
THE INSTITUTE OF CONTEMPORARY ART

Charlotte Ickes

FULBRIGHT FELLOWSHIP TO SPAIN

Julia Perratore

KOLB FELLOWSHIP

Julia Perratore, Amanda Reiterman

BYZANTINE STUDIES ASSOCIATION OF NORTH AMERICA'S
TOUSIMIS PRIZE

Jordon Pickett

SLIFKA INTERDISCIPLINARY FELLOWSHIP AT THE
METROPOLITAN MUSEUM OF ART

Nathaniel Prottas

ANNA C. AND OLIVER C. COLBURN FELLOWSHIP
(UNIVERSITY MUSEUM)

Amanda Reiterman

CTL GRADUATE FELLOWSHIP FOR TEACHING
EXCELLENCE

Amanda Reiterman, Miranda Routh

PMA SUMMER FELLOWSHIP IN THE CENTER FOR
AMERICAN ART

Charlotte Robbins

PENN CRITICAL WRITING FELLOWSHIP

Geoffrey Shamos, Isabel Suchanek

PORSTDCTORAL FELLOWSHIP AT THE INSTITUTE FOR
THE STUDY OF THE ANCIENT WORLD, NYU

Karen Sonik

CASVA ROBERT H. AND CLARICE SMITH FELLOWSHIP

Miya Tokumitsu

DRS. THOMAS AND MARIKA HERSKOVIC ESSAY PRIZE

Emily Warner

CURF PINCUS-MAGAZINER FAMILY
UNDERGRADUATE RESEARCH AND TRAVEL FUND GRANT

Kyle Lutkewitte

CURF VAGELOS RESEARCH GRANT

McKenna Crilley, Ryna Frankel, Margaret Kross,
Dorothy Melander-Dayton



Jeehyun Lee, Erin Kelley, Professor Julie Nelson Davis, and Jeannie Kenmotsu.

SAS DEAN'S SCHOLAR

Erin Kelley, Amanda Reiterman

CHARLES K. WILLIAMS FELLOWSHIP IN ART HISTORY

Jeannie Kenmotsu

COUNCIL OF AMERICAN OVERSEAS RESEARCH CENTERS
(CAORC) FELLOWSHIP

Justin Leidwanger

FOREIGN LANGUAGE AND AREA STUDIES FELLOWSHIP

Emily Neumeier

FARQUHAR FELLOWSHIP

Kirk Nickel



VLST senior Dorothy Melander-Dayton presents mid-year progress on her thesis project.

2010–2011 COLLOQUIUM SERIES

FALL 2010

SEPTEMBER

- 17 Larry Silver, "India Ink: European Visions of India in the Age of Discovery"
- 24 Robert Ousterhout, "Is Nothing Sacred? A Modernist Encounter at the Holy Sepulchre"

OCTOBER

- 1–2 PMA, 2010 Anne d'Harnoncourt Symposium: "Wharton Esherick and the Birth of the American Modern"
- 8–10 Byzantine Studies Conference
- 15 Shannon Martino, "Clarifying the Eneolithic–Early Bronze Age Transition Around the Southwestern Black Sea Through Clay Figurines"
- 22 Lia Markey, Mellon Postdoctoral Fellow, "Vicarious Conquest: The New World in Sixteenth-Century Florence"
- 29 Peter Clericuzio, "Nancy as a Center of Art Nouveau Architecture, 1895–1914"

NOVEMBER

- 12 Art di Furia, Savannah College of Art and Design, "Imagining the Eternal: Maerten van Heemskerck Before Rome"
- 19 Geoffrey Shamos, "Picturing Transcendence: The Prints and Paintings of Marten de Vos, 1566–1603"

DECEMBER

- 3 Masha Kowell, "Agitplakat: Socialist Laughter in the Political Posters of the Thaw (1956–1966)"

SPRING 2011

JANUARY

- 21 Catriona MacLeod, Department of Germanic Languages and Literatures, Penn, "The Matter with Sculpture: German Romanticism and Idealism"
- 28 Ashley West, Temple University, "Depicting Sacred Treasures: Artistic Authority in the Earliest Visual Archives"

FEBRUARY

- 4 Susan Sidlauskas, Rutgers University, "The Spectacle of the Face: Manet's *Portrait of Victorine Meurent*"
- 18 Kimberly Bowes, Department of Classical Studies, Penn, "Building a Small Space: Miniaturization and Ritual in Late Antiquity"
- 25 Ann Kuttner, "Sacrifice upon a Story: Punic Hannibal's Great Altar at Greco-Italian Kroton"

MARCH

- 4–5 Center for Ancient Studies Graduate Symposium: "Strangers in a Strange Land"
- 18 Andrea Goulet, Department of Romance Languages, Penn, "Seeing Skulls: Paleontology, Animality, and Fin-de-siècle Crime Fiction"
- 25 Julie Nelson Davis, "Designing Pictures for the Virtual and Floating World: An Illustrated Book, Its Artists, Their Publisher, and His Patrons"

APRIL

- 1 Holly Pittman, "Was the Land of Aratta Real? Reflections on Myth as History in the Ancient Near East"
- 8–9 Philadelphia Museum of Art Graduate Symposium
- 15 André Dombrowski, "The Cut and Shuffle: Form and Ethics in Cézanne's Card Players"
- 22 Michael Clapper, Franklin and Marshall College, "Maxfield Parrish's Constructed Fantasyland"



Professor Christine Poggi gives an introduction before Masha Kowell's colloquium.



Claude Manet, *Portrait of Victorine Meurent*.

2010 SPONSORED EVENTS

SPRING 2010

FEBRUARY

- 4 Douglas Crimp, University of Rochester, "Douglas Crimp on Andy Warhol's *Paul Swan*"

MARCH

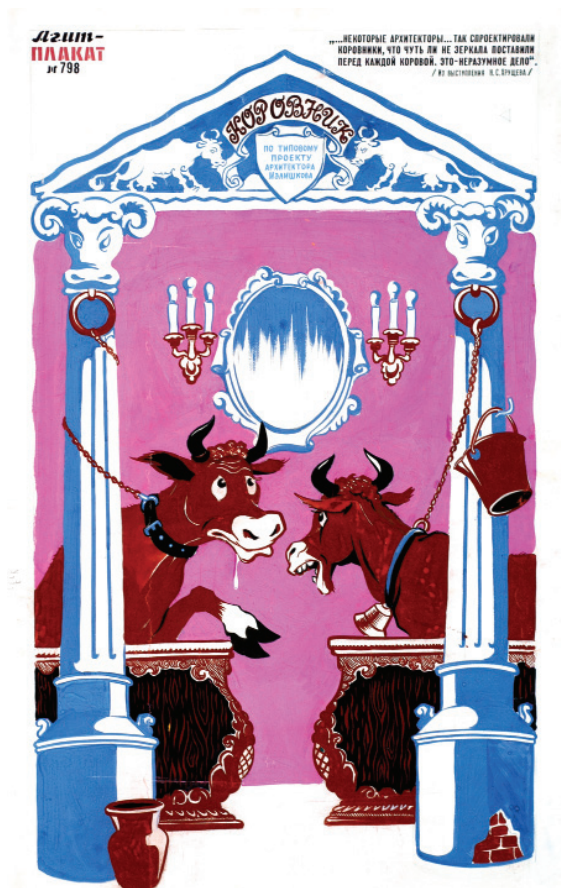
- 22 Judi Loach, Cardiff University, "Outside-in: Le Corbusier, Nature, and a New Spirit in Architecture"
- 25 Mary M. Woods, Cornell University, "Eyes of the Flâneuse: Women Photographers of the 'New' New York, 1890s–1950s"

APRIL

- 9 The Thaw: Visual Culture and Beyond Symposium
- 10 Bus trip to the Whitney Biennial

MAY

- 10–17 Visual Studies Senior Exhibition at Fox Gallery



Detail of a Thaw poster from the Price collection.

FALL 2010

SEPTEMBER

- 12 Future/No Future: An Interdisciplinary Graduate Student Conference on the Future of Gender and Sexuality Studies
- 25 Archaeologists and Travelers in Ottoman Lands Exhibition at Penn Museum

OCTOBER

- 1–2 Wharton Esherick and the Birth of the American Modern Symposium
- 6 Homay King, Bryn Mawr College, in Conversation with Kaja Silverman and Leo Bersani, "Lost in Translation: Orientalism, Cinema, and the Enigmatic Signifier"
- 8–10 Byzantine Studies Conference
- 14 Mathieu Copeland, independent curator, "Scores for Exhibitions, a Silent Soundtrack"
- 20 Jeffrey Horvitz, Penn alumni, "The Heart of Artness: a 36-year Career as Dealer, Collector and Museum Trustee"

NOVEMBER

- 3 Andrew Hare, Freer and Sackler Galleries, "Conservation and Preservation Practices for East Asian Paintings in Western Collections"
- 17 Claudia Swan, Northwestern University, "Counterfeit Chimeras: Early Modern Theories of the Imagination and the Work of Art"
- 18 The Wolf Man Paints! Symposium
- 30 Gordon Hughes, Rice University, "Vision in the Face of Abstraction: Robert Delaunay's Movement into Pure Painting"

DECEMBER

- 1 Artist Erin Shirreff in Conversation with Kaja Silverman and Lucy Gallun
- 9 Marie-Thérèse Camus, Université de Poitiers, "High Romanesque Sculpture of Poitou: The Making of a Book"
- 9 Bernice Jones, Ringling College of Art and Design, "Haute Couture in the Aegean: Deciphering the Dress Codes"



Claudia Swan speaking at Penn Museum in November 2010.

PROGRAM NEWS

CINEMA STUDIES



Law and Order producer Dick Wolf speaks with visiting television studies professor Susan Murray.

Cinema Studies continues to grow and offer an exciting range of courses and programs. In 2010, we offered over eighty courses on a variety of topics, including courses on British, Iranian, Japanese, and Russian cinema; courses on globalization, television, and horror cinema; and courses in screenwriting and video production. This spring we will be graduating our largest class yet of Cinema Studies majors (twenty-nine) in addition to over a dozen graduating minors. Seniors are writing theses on topics ranging from refugees in European cinema to Harry Potter, while other students have been taking advantage of the many Cinema Studies internships and opportunities to study abroad. Our annual course that travels to the Cannes Film Festival included thirty-two students this spring—a record number. In addition to seeing films and stars, they heard guest lectures from industry leaders. Super agent Jeff Berg spoke about changes to film financing and theater chain owner Lorraine Carriody Quinn spoke about the international exhibition end of the film business. In addition to Cannes, Cinema Studies programs took students to the University of London for a semester and the National Association of Theater Owners' festival, the largest showcase for new films and technology. Cinema Studies majors have also worked at internships at the Creative Artists Agency, Women Make Movies, Brooklyn Films, and MTV. Cinema Studies continues to offer films and speakers almost daily. Some highlights of the past year include our third Penn Film and Media Pioneers conference, which brought together students, faculty, and alumni to talk about their current projects. Alumni guests this year included *Law and Order* producer Dick Wolf and Tribeca Film Festival director Geoff Gilmore. We also helped organize the Penn Alumni Festival, which included presentations by Emmy award-winning editor Nancy Novak and president of Columbia Pictures, Doug Belgrad. Dozens of filmmakers and scholars have come to talk to Cinema Studies students and faculty this year, including screenwriter Aaron Sorkin (*The Social Network*), German artist and filmmaker Ulrike Ottinger, Oxford scholar Walter Armbrust, and video game scholar Greg Lastowka, among many, many others.

VISUAL STUDIES

Visual Studies is in its seventh year of existence as an interdisciplinary undergraduate major. As the first undergraduate major program of its kind, Penn Visual Studies is distinctive in combining art history and fine arts with philosophy and psychology to form an integrated liberal arts and sciences major. The number of majors is growing: from nine in 2010, to fifteen expected in 2011, with sixteen juniors forming the class of 2012. The flagship course, VLST 101, taught this year by Michael Leja and Gary Hatfield, continues to increase in enrollment and capped at ninety-six for spring 2011.

Each visual studies major completes a senior project under the guidance of two faculty advisers who must represent different disciplines. In May 2010, four seniors were awarded Charles Willson Peale prizes for their projects: Alexandra Berger, Danielle Daitch, Lauren Every-Wortman, and Sara Mead. This year's senior projects are well underway and were presented to advisers and guests on December 9–10. The topics include new media, social networks, dance and the camera, advertising, the visual culture of dining, beauty and the abject, installation art, and architectural salvage. Also in December, four seniors were awarded \$400 in research funding from the Center for Undergraduate Research and Fellowships (CURF): McKenna Crilley, "Constructing Contemporary Cultural Identity"; Ryna Frankel, "Just Short of Ambitious: A Study of Provisional Painting and Visual Culture"; Margaret Kross, "Normative Perceptions and Rhizomatic Conceptions: The Intersection of Art and Architecture in Contemporary Installation Art Practices"; and Dorothy Melander-Dayton, "Freakshows: Blurring the Lines Between Fantasy, Reality, and the Assumed Persona."



2010 Visual Studies thesis prize winner Lauren Every-Wortman with her work in the Fox Gallery.

The program seeks to build intellectual bonds among associated faculty by offering interdisciplinary colloquia. On November 30, Gordon Hughes (Art History, Rice University) spoke to a diverse audience on "Vision in the Face of Abstraction: Robert Delaunay's Movement into Pure Painting." He met with graduate students from philosophy and art history earlier in the day. On February 14, Caroline Arscott (Head of Research, Courtauld Institute of Art) will speak on "William Morris's *Woodpecker* Tapestry: Evolution and Utopia," with a brief response by Jeremy Melius (Department of Art and Archaeology, Princeton University). On the following afternoon, she will lead a seminar on "Edward Burne-Jones's *King Cophetua* and *the Beggar Maid*, Cryptography, a Pit and the Swing of the Pendulum," with background reading from Edgar Allan Poe.



Visiting lecturer Gordon Hughes discusses Robert Delaunay's painting *The First Disk* at Visual Studies colloquium.

ART AND ARCHAEOLOGY OF THE MEDITERRANEAN WORLD

The Graduate Group in Art and Archaeology of the Mediterranean World has had a busy and fruitful year under the guidance of Robert Ousterhout, Chair. In a move of symmetry, we admitted four new students to the program in 2010 and saw four receive their PhD's. Karen Sonik successfully completed her dissertation on the "Daimon-Haunted Universe: Conceptions of the Supernatural in Mesopotamia" (adviser Holly Pittman), before moving on to a prestigious postdoctoral fellowship at the Institute for the Study of the Ancient World (NYU). She was followed in the autumn by Beth Ann Judas, "Late Bronze Age Ceramics in the New Kingdom Nile Valley" (adviser Josef Wegner), Peri Johnson, "Landscapes of Achaemenid Paphlagonia" (adviser C. Brian Rose), and Susan Helft, "Hittite Foreign Relations and Late Bronze Age Internationalism" (adviser Holly Pittman). We congratulate them all. Several additional defenses are planned for the spring of 2011.

Our students continue to impress us. In addition to organizing our regular Friday lunchtime colloquium, they have redesigned the website and taken charge of our recruitment weekend. Meg Andrews co-chaired a session at the 2010 meeting of the Archaeological Institute of America; she will speak again at the 2011 meeting. Colleen Kron and Miriam Clinton will also present at the same meeting. Justin Leidwanger's concern for underwater cultural heritage led to co-organizing a two-part workshop and conference at the Penn Museum last spring. Emily Modrall has spoken at several international conferences. Jordan Pickett received the 2010 Tousimis Prize for the best graduate student paper at the 2009 Byzantine Studies Conference and delivered an invited paper at a symposium in Jerusalem in November 2010. Amanda Reitermann was named a Kolb Fellow, honored for her outstanding teaching, and awarded a Colburn Fellowship to spend the year at the American School of Classical Studies in Athens. Stephan Zink's investigations of the Temple of Apollo on the Palatine in Rome continue to garner press attention.

Our faculty was enriched this fall with the addition of Kimberly Bowes as Associate Professor of Classical Studies. Kim is a

specialist in Late Roman archaeology and is the co-director of two field projects in Italy. We're also pleased to have Caitlin Barrett as a Mellon Postdoctoral Fellow in Classical Archaeology for 2010–12. Her research examines cultural, religious, and trade connections between Egypt and the ancient Mediterranean world. For more on the AAMW activities, visit the website at <http://www.sas.upenn.edu/aamw/>.

CENTER FOR ANCIENT STUDIES

The Center for Ancient Studies at the University of Pennsylvania continues 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 events pertaining to pre-modern societies. Under the direction of Robert Ousterhout and graduate assistant Shannon Martino, CAS has sponsored or co-sponsored a variety of events across campus, ranging from individual lectures and workshops to symposia and international conferences. In June 2010, CAS supported the Penn-Leiden Colloquium on Ancient Values, and in October 2010 the North American Byzantine Studies Conference, hosted by Penn. For the 2010–2011 CAS annual symposium, we have joined forces with the Penn Museum to host an international symposium on the Silk Road, to coincide with the museum's exhibit *Secrets of the Silk Road*. The exhibit, which explores the history of the vast desert landscape of the Tarim Basin in Western China, opens February 5, 2011 and runs through June 5, 2011. The symposium takes place on March 19, and will feature as speakers: Colin Renfrew, J.P. Mallory, Victor H. Mair, David W. Anthony, Michael Frachetti, Elizabeth Wayland Barber, Joseph G. Manning, and Peter Brown. The annual CAS Graduate Student Conference has the theme "Strangers in a Strange Land," and will be held on March 4, 2011. It will examine the fundamental role travel has played in the shaping of history, and the keynote speaker will be Annette Juliano of Rutgers University. Another major co-sponsored event is the international conference and working group on "Cities in Global Perspective," to meet April 14–16, 2011. Professors Renata Holod and Lothar Haselberger will play important roles in this gathering. For more information on these and other events, visit the CAS website at: <http://www.sas.upenn.edu/ancient/>.



Professor Anthony Cutler (Penn State), Bob Ousterhout, and colleagues discuss the authenticity of a Byzantine gemstone in a special Penn Museum exhibit at the Byzantine Studies Conference, October 2010.

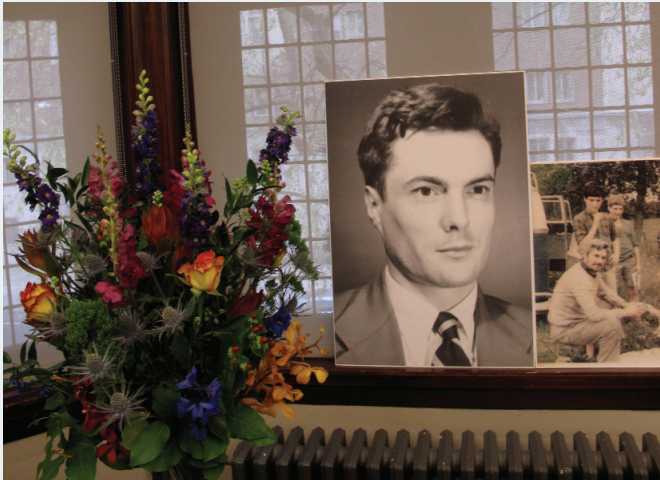
EMERITUS FACULTY NEWS

CECIL LEE STRIKER

Cecil L. Striker continues preparation for publication of his research on tree-ring dating of buildings in the Balkans, in particular in northern Greece. His pamphlet, "What is Dendrochronology", is in press in a bilingual Greek-English edition in Thessaloniki. He was in Germany for a month in the summer during which he consulted with his tree-ring research collaborator, Dr. Burghart Schmidt, and visited the large Byzantine exhibition in Bonn.

IN MEMORIAM

JOHN WALKER MCCOUBREY MEMORIAL GATHERING



On April 3, 2010 family, friends and colleagues gathered to overflowing in the Ben Franklin Room in Penn's Houston Hall to celebrate the life of John Walker McCoubrey who had passed away in February. The entire family, legendary in size with children, grandchildren and great-grandchildren, gathered around Betsey and remembered John in all of his special dimensions. The gathering was convened in Quaker style with minimal structure and maximal participation. David Tatgenhorst, a close family friend, gently guided the proceedings which began with family tributes by John and Betsey's wonderful children Dan, Stephan, Hannah, Sarah, and Peter. Joe Rischel spoke of John as a pillar of the Philadelphia Museum of Art community through the decades and Lee Striker spoke of his long collegial and personal friendship in the department. Susan Sidlauskas gave a moving tribute to John as a teacher and as a scholar, highlighting his unique ability to capture in words the very essence of painterly expression. We closed with several

members of the audience, in Quaker fashion, remembering our dear friend in their own personal ways. The event ended with a generous spread of good food and wine, giving the many in attendance a chance to greet each other and reminisce about the days when John was at the center of our community.



The crowd at the McCoubrey memorial gathering.

MICHELLE REIN (1966–2010)

Michelle Rein passed away in a tragic accident on June 11th. Michelle was an ABD student in the PhD program in the History of Art at Penn. At the time of her death she was completing her doctoral dissertation on Women and Shrines in Morocco titled "Visual Expression of Baraka: Marabout Shrines and Material Culture in Morocco" under the direction of Renata Holod, Professor of Islamic Art and College for Women Class of 1963 Endowed Term Professor in the Humanities. Michelle was a lively and creative member of our community who was a talented teacher, and a courageous and inspired field researcher. She is sorely missed.

Memorial donations can be made to the charitable care fund at Ryan Hospital, the veterinary hospital at the University of Pennsylvania, where Ms. Rein's dog, Taz, was treated for his injuries. For information or to contribute, go to www.vet.upenn.edu/giving.



Michelle interviewing a suppliant in the Shrine of Sidi Boubakr.

ALUMNI NEWS

SAMANTHA BASKIND

Samantha Baskind (BA 1992) received an MA and PhD in Art History at the University of North Carolina at Chapel Hill. Currently an Associate Professor at Cleveland State University, she is the author of *Raphael Soyer and the Search for Modern Jewish Art* (2004) and *Encyclopedia of Jewish American Artists* (2007). *The Jewish Graphic Novel: Critical Approaches*, co-edited with Ranen Omer-Sherman, was published in 2008. A book forthcoming in June 2011, *Jewish Art: A Modern History*, is co-authored with Penn's own Larry Silver.

JULIET BELLOW

Juliet Bellow (PhD 2005) is Visiting Assistant Professor of Modern European Art History at American University. Her article, "Fashioning Cléopâtre: Sonia Delaunay's New Woman," appeared in the *Art Journal* (Summer 2009), and her book, *Modernism on Stage: The Ballets Russes and the Parisian Avant-Garde, 1917–1929*, is forthcoming from Ashgate Press.

KATHERINE BOURGUIGNON

Katherine Bourguignon (PhD 1998) has been working as an Associate Curator with the Terra Foundation for American Art, based in Giverny and Paris, since 2001. She recently co-curated an exhibition entitled "Monet and the Artists of Giverny: the Beginning of American Impressionism," with the Bunkamura Museum of Art in Tokyo, Japan. She has worked on an upcoming focus exhibition at the National Gallery, London entitled "An American Experiment: George Bellows and the Ashcan Painter."

EMILY HAGE

Emily Hage (PhD 2005) is currently an Assistant Professor of Art History at St. Joseph's University—the first full-time art historian there. Recent and forthcoming publications include "The Magazine as Strategy: Tristan Tzara's Dada and the Seminal Role of Dada Art Journals in the Dada Movement," *The Journal of Modern Periodical Studies*, vol. 2, no. 1 (Spring/Summer 2010) and "Transnational Exchange, Recontextualization, and Identity in Dada Art Journals," *English Language Notes*, vol. 49, no. 1 (August 2011), as well as scholarly entries in *Chance Aesthetics: International Experiments in Modern Art*, ed. Meredith Malone (Saint Louis: Mildred Lane Kemper Art Museum and University of Chicago Press, 2009).

SAMANTHA KAVKY

Samantha Kavky (MA 1993, PhD 2001) received tenure and was promoted to Associate Professor at Penn State University, Berks campus. Her most recent article, "Max Ernst in Arizona: Myth, Mimesis and the Hysterical Landscape," is forthcoming this year in *RES—Journal of Anthropology and Aesthetics*. She is also the co-

editor of the online *Journal of Surrealism and the Americas*, which can be found at <http://jsa.asu.edu>. The journal has sponsored two conferences; the most recent took place at Rice University this past November.

MEREDITH MALONE

Meredith Malone (PhD 2006) is Associate Curator at the Mildred Lane Kemper Art Museum at Washington University, St. Louis. She has curated several exhibitions of both modern and contemporary art, including: "Andrea Fraser, What do I, as an artist, provide?"; "Thaddeus Strobe: Absolutes and Nothings"; and "Chance Aesthetics." The exhibition catalogue accompanying "Chance Aesthetics" included contributions by Janine Mileaf (PhD 1999) and Emily Hage (PhD 2005) and won the Midwest Art History Society Award for Outstanding Catalogue for 2009. Most recently, she was the coordinating curator for the St. Louis presentation of "Rivane Neuenschwander: A Day Like Any Other," an exhibition that originated at the New Museum in New York.

LILIANA MILKOVA

Liliana Milkova (PhD 2008) spent a year as a Postdoctoral Curatorial Fellow at the National Gallery of Art's Department of Photographs where she worked on "Looking In: Robert Frank's 'The Americans' and Jaromír Funke and the Amateur Avant-Garde." She assisted in organizing the first comprehensive exhibition of Allen Ginsberg's photographs on view at the National Gallery in the spring and summer of 2010. In addition to contributing to the exhibition's catalog, Milkova is contributing to the publication accompanying the exhibition "Mannerism and Modernism: The Kasper Collection of Drawings and Photographs," opening at the Morgan Museum and Library in spring 2011. Milkova has held the position of Curator of Academic Programs at Oberlin College's Allen Memorial Art Museum since October 2009. She has authored two forthcoming publications on the pedagogy of teaching with art in higher education. In January 2011, she presented with a team of Oberlin faculty at the American Association of Colleges and University's pre-meeting symposium, "Integrating the Sciences, Arts, and Humanities: Global Challenges and the Intentional Curriculum," as well as its annual meeting, "Global Positioning: Essential Learning, Student Success, and the Currency of U.S. Degrees."



Left: Cover of *Dada 3*, ed. Tristan Tzara, Zurich, December 1918, featured in forthcoming publication by alumni Emily Hage. Right: Cover of recent book by alumni Janine Mileaf: *Please Touch: Dada and Surrealist Objects after the Readymade*.

JANINE MILEAF

Janine Mileaf (MA 1995, PhD 1999) is Professor of Art History at Swarthmore College. She is author of *Please Touch: Dada and Surrealist Objects after the Readymade* (2010), published by Duke University Press, which explores the notion of tactility in dada and surrealism.

JEANNE NUGENT

Jeanne Nugent (PhD 2005) is finishing up her monographic study entitled *Gerhard Richter, Artist and Producer, 1949–1972*, to be published by University of Chicago Press in late 2011. She has recently co-edited a volume of essays entitled *Gerhard Richter: Early Work* (Getty Publications) with Christine Mehring and Jon Seydl (PhD 2003). Jeanne has contributed recent essays for exhibitions: “From Caspar David Friedrich to Gerhard Richter: German Paintings from Dresden,” at The J. Paul Getty Museum; “Chaos and Classicism: Art in France, Italy and Germany, 1918–1936,” at the Guggenheim Museum; and “Gerhard Richter: Panorama,” at the Tate Modern in 2011. She is currently developing a small, focused exhibition comparing works by Thomas Struth and Gerhard Richter for The Grey Gallery at New York University with co-curator Dietmar Elger. Jeanne will edit the accompanying catalogue, *Gerhard Richter and Thomas Struth: A Dialogue*, to be published by Hatje Cantz in 2012.

NICHOLAS SAWICKI

Nicholas Sawicki (PhD 2007) has been appointed to a tenure-track assistant professorship in the Department of Art, Architecture and Design at Lehigh University. After much time in the Midwest and four rewarding years teaching at the School of the Art Institute Chicago, he is happy to be within striking distance of Philadelphia once again. In his position at Lehigh, Nick teaches modern and contemporary art and administers the university’s undergraduate art history program, in addition to serving on the board of the Lehigh University Humanities Center. His forthcoming monograph this year from Charles University Press will be published in Czech under the title *Osmá a její okruh: Vznik a rozvoj umelecké skupiny, 1900–1910* (The Eight and Their Circle: The Rise and Formation of an Artists’ Group, 1900–1910).

OLIVER SHELL

Oliver Shell (PhD 1998) started working as a Samuel H. Kress Curatorial Fellow at The Baltimore Museum of Art in 2003. He became Assistant Curator of European Painting and Sculpture in 2005, and Associate Curator in 2007. Shell has been the lead curator of exhibitions including: “The Persistent Figure in Modern Sculpture, Rodin Expression and Influence,” and “A Circus Family: Picasso to Léger.” He was a co-curator for “Matisse: Painter as Sculptor,” organized by the BMA together with the Dallas Museum of Art and the Nasher Sculpture Center. Shell’s essay, “Seeing Figures: Exhibition and Vision in Matisse’s Sculpture,” is published in the exhibition catalogue. His current exhibition, “Advancing Abstraction in Modern Sculpture,” is on view until February 2011, and is reviewed in the November 2010 issue of *Burlington Magazine*.

PUSHKAR SOHONI

Pushkar Sohoni graduated in June 2010 and is currently a Post-doctoral Fellow in the Department of Asian Studies at the University of British Columbia.

JUDITH STEIN

For her biography of the legendary art dealer Dick Bellamy, Judith Stein (MA 1967, PhD 1981) received an Arts Writers Book Grant, Warhol Foundation/Creative Capital, and was granted a writing residency by the Ragdale Foundation. At the 2010 “Women and Pop Art Symposium,” at the University of the Arts, Philadelphia, she presented a paper entitled “Art Interrupted: the Short, Sad, Extraordinary Career of Jean Follett.” Judith was a guest speaker in The Barnes Foundation’s “Art Now” Seminar (2010), and in the “Case Studies in Art Business” class at New York University (2009). In addition to her feature interview with Alfred Leslie in *Art in America*, January 2009, her recent publications online include reviews of “Diane Burko, The Politics of Snow,” *Broad Street Review*, 2010; “Peter Saul: A Retrospective,” *caa.reviews*, April 29, 2009; and “James Rosenquist, Painting Below Zero,” *The Art Blog*, December 2009.

ISABEL TAUBE

Isabel L. Taube (PhD 2004) continues to teach at Rutgers University and the School of Visual Arts, New York. She has also been working on two exhibitions: “Between Picture and Viewer: The Image in Contemporary Painting,” which was on view at the Visual Arts Gallery of the School of Visual Arts in fall 2010; and “Impressions of Interiors: Gilded Age Paintings by Walter Gay,” which will open at the Frick Art & Historical Center, Pittsburgh, in fall 2012.

JOHN VICK

In July 2010, John Vick (MA 2007) was hired as the Exhibition Assistant in Modern & Contemporary Art at the Philadelphia Museum of Art, leaving a position at the Fleisher/Ollman Gallery, Philadelphia. John had previously worked at the PMA as a Curatorial Fellow in the Department of Prints, Drawings, and Photographs from 2007–2009. He is currently assisting with the upcoming exhibition, “Paris Through the Window: Marc Chagall and His Circle,” which opens in March 2011, as well as a future project on surrealism in the 1940s. John is a co-founder of the Art Workers Resource Group, which organizes events and publishes a zine related to art and culture. This past summer, AWRG hosted a reading group at the Institute of Contemporary Art, Philadelphia, as part of the Summer Studio with Anthony Campuzano.

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back cover, left to right: 1) Erin Shirreff, *Roden Crater*, 2009. • 2) detail of cover image: *Crash: Cinema and the Politics of Speed and Stasis*, by Karen Beckman. • 3) *Incantation Bowl from Nippur*, 750–850 CE, from the “Archaeologists and Travelers in Ottoman Lands” catalogue. • 4) detail of door, Wharton Esherick Studio, Paoli, PA.

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