ob·ject

/'äbjakt/

noun
1. a material thing that can be seen and touched.
Dear Alumni and Friends,

Greetings from the Jaffe Building, where the History of Art department has had a full and exciting year, and I hope you enjoy reading about all of our activities in the pages that lie ahead. Putting the newsletter together gives me the chance to express my gratitude to the multigenerational nature of our community, from prospective undergraduate students to undergraduates, graduate students, faculty at different stages of their careers, and as recent and longstanding alumni and friends of the department. Different people contribute to our vibrancy in a variety of ways, and your multifarious generosity is the bedrock that enables us to grow and thrive.

As I write, we are in the process of conducting the first round of interviews with candidates from all around the world for our new position in Historical African Art. We eagerly await the arrival of this yet-to-be-determined colleague, as well as the ways in which this new area of teaching will allow us to expand our curriculum, rethink our introductory courses, and engage the collections of the Penn Museum and the Barnes Foundation in new ways. This new hire will no doubt also enrich our Andrew W. Mellon-funded collaboration with the Philadelphia Museum of Art, which focuses on object-based learning and the questions of what and how we can learn from objects, as well as how we might best harness the different types of art historical expertise that are distributed across academic and museum spaces. Thanks to the support of Mellon as well as the enthusiastic and collaborative spirit of our PMA colleagues, we have embarked upon a number of exciting ventures this year that we want to share with you here.

It is a privilege to chair a department of such wonderful colleagues, students, alumni, and friends, and I am grateful for the support of Contemporary Culture and the Visual Arts, The Institute for Aegean Prehistory, Jayne L. Bliss, Beatrice B. Cody, Dorothy de Groot, Mr. and Mrs. Mario Covo, Dr. And Mrs. Herbert A. Fischler, Ellery Foutch, Myrna Goldman, Lois Herzeca, Richard N. Hyman, Mr. and Mrs. Arthur Schoenberger, Carla Yanni, Joan M. Young, Amy M. Zeckhauser, Steven D. Latner, Constance C. McPhee and Henry R. McPhee III, Clifton C. Olds, Jodi Bergstein Rabinowitz and Jonathan Rabinowitz, Leah Goldman Rabinozitz, Mr. & Mrs. Arthur Schoenberger, Carla Yanni, Joan M. Young, Amy M. Zeckhauser, and several anonymous friends.

It is a privilege to chair a department of such wonderful colleagues, students, alumni, and friends, and I am grateful for the opportunity to do so. Please visit us when you are in Philadelphia, share your news and ideas with us, and support our efforts in the ways that are possible for you.

Warm wishes for a peaceful 2017,

Karen Hendro (formerly Beckman)
Elliott and Roslyn Jaffe Professor
In February 2016 Kathleen Foster, Robert McNeil Jr. Senior Curator of American Art, PMA, and Mark Tucker, Vice Chair of Conservation and Amon Carter Senior Conservator of Paintings, PMA, led the first of the object-focused workshops for the Penn/PMA collaboration funded by the Mellon Foundation. Their subject was the recent conservation and restoration of Thomas Eakins’s painting, The Gross Clinic (1876). The project aimed to undo some of the effects of time and a prior overcleaning in order to bring the painting back to its original appearance, insofar as that could be reconstructed from early photographs, technical examination, and painstaking study of Eakins’s working methods. The importance of uniting historical study and technical analysis in any restoration project was vividly demonstrated.

In April 2016, History of Art graduate students and faculty participated in a workshop with colleagues at the PMA from the conservation, education, and curatorial departments (Chris Atkins, Terry Lignelli, Jennifer Lee; los Santos, and Mark Tucker). The theme was the problem of “authenticity” in conservation interventions in works of art from the fifteenth to the twentieth centuries, with emphasis on panel painting and artistic process in the workshop. Discussions revolved around the questions of what we might gain by attending to works of art in person (as opposed to, for example, confrontation with works digitally), as well as the interpretative possibilities and pitfalls of close looking, a method that understandably has a problematic historiographic legacy. Through a series of exercises ranging from sessions in the galleries to examination of paintings in the conservation studio, the graduate students devised some working concepts, terms, and methods related to the multidimensionality of art works. Problems and issues included framing, reverse of paintings, hangings and height, surface and texture, scale, and lighting. The students were also introduced to a number of professional pathways in the fields of conservation, curation, and museum education and invited to imagine points of future collaboration between the art history department and colleagues at the PMA.

In September 2016, Dr. Jim Harris, Mellon Teaching Curator at the Ashmolean Museum, Oxford, shared with colleagues at Penn and the Philadelphia Museum of Art his experience in teaching with objects. Harris led two events: an informal walk-through of the museum’s sculpture collections with graduate students, and a formal talk about the teaching outreach initiative at the Ashmolean. Accompanied by Jack Hinton, Associate Curator, the graduate student encounter with the extraordinary sculptural collections at the PMA focused on Harris’s area of specialty, polychrome sculpture. The formal lecture, “ Agile Objects: Teaching and Learning with Real Things,” was presented to a full lecture hall at the PMA, and focused on the Oxford Mellon initiative to involve disciplines outside of Art History, Archaeology, and Classics with the collections at the Ashmolean. Harris discussed his success in engaging English, Medicine, and even the Business School with the transformative experience of learning directly with objects.

One of the great pleasures of the first stage of the PMA-Penn Mellon Object-Based learning initiative has been the visit of a series of colleagues in the field who have come to the PMA to share their own experiences of working with objects in a variety of contexts and with different types of objects and audiences. On December 2, 2016, we were fortunate to have the opportunity to welcome contemporary art specialist Professor Miwon Kwon, Chair of UCLA’s Department of Art History, who shared with us her experience as a principal investigator in the Mellon-funded collaboration between the UCLA department and the Los Angeles County Museum of Art. Kwon spoke eloquently and frankly about the challenges of the object-based learning agenda. Her topics included the danger of returning to a model of connoisseurship that appears to be anti-historical and anti-theoretical in nature; the challenge of creating long-term change and impact through permanent curricular change; the difference between object-based learning within the context of an art history PhD and curatorial studies programs; how the knowledge produced and the audiences engaged differ between the academy and the museum, and how to build horizons of continuity across these differences; how to make both the human face of the museum and the many different departments within a museum familiar to students; and the differences between life as a scholar and life in various parts of the museum. After her presentation, the PMA-Penn Mellon steering committee enjoyed a lively lunch with Kwon, where they discussed challenges, assignments, and aspirations.

Participants were given a full briefing on the collaborative planning and research that went into the exhibition, and some of the furniture was taken off display so that they could retrace the discoveries that enabled the curators to restore its original appearance. Other furniture was made available for study in the conservation studio, where students were tested on their ability to detect the differences between Boston-made and Philadelphia-made chairs. Students were also given special access to the American and English period rooms, where they climbed into the loft space above the Powel House room in order to understand its installation, and were allowed to walk to the middle of Robert Adam's brilliantly colored Lansdowne House room—whose floor is too fragile to allow regular public admission.

A very exciting daylong workshop for first-year History of Art students was organized at the Philadelphia Museum of Art in October 2016 by Alexandra Kirtley, the Montgomery-Garvan Curator of American Decorative Arts; Peggy Olley, Associate Conservator of Furniture and Woodwork; and Justin Barret, Museum Educator for American Art. Penn was represented by Professor David Brownlee.

The focus of the workshop was the splendid suite of neoclassical furniture designed in 1808 by Benjamin Henry Latrobe for the house of Philadelphia merchant William Wain and his wife, Mary. Recently restored and studied, the furniture was the subject of the exhibition “Classical Splendor,” curated by Kirtley and Olley at the PMA.
The Eighth Annual Anne d’Harnoncourt Symposium and related events, titled “Museum as Score,” took place from September 9 to 11, 2016. Expanding beyond the usual conference format, “Museum as Score” included several magical dance performances of Levée des conflits (Suspension of Conflicts), choreographed by Boris Charmatz, as well as a beautiful presentation of Duo2015, choreographed by William Forsythe.

Charmatz directed a community workshop performance of Levée des conflits on the East Terrace of the Museum on the morning of September 10, in blazing 100-degree weather. Initially braving the heat, about sixty dancers eventually dove into the large fountain, treating it and the surrounding flagstones as performance spaces. Later in the evening, the same piece was performed at Drexel University’s Armory by twenty-four professional dancers, each following a staggered sequence of twenty-five in-place or traveling movements that constituted a kind of dance alphabet. At any given moment, Levée des conflits was both complete and animated by a moving void, the missing twenty-fifth dancer, which created an overall effect of displacement and dispersal. Riley Watts and Brigel Gjoka performed Forsythe’s Duo2015, choreographed by William Forsythe.

The conference presentations, held at both the PMA and the University of Pennsylvania, included a wide range of critics, scholars and architects to discuss the significance and enduring impact of the remarkable book, which was written while Robert Venturi was teaching at Penn. The program (which began at MoMA and moved to the Philadelphia Museum of Art) included several magical dance performances of Levée des conflits (Suspension of Conflicts), choreographed by Boris Charmatz, as well as a beautiful presentation of Duo2015, choreographed by William Forsythe.

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The conference presentations, held at both the PMA and the University of Pennsylvania, included a wide range of critics, art and dance historians, and curators who addressed the issues raised by participatory, time-based artistic practices. The program was co-organized by Christine Poggi (Professor, UPenn), Carlos Basualdo (Keith L. and Katherine Sachs Senior Curator of Contemporary Art, PMA), Miriam Giguere (Department Head for Performing Arts, Drexel), and Charlotte Lowery (Project Assistant for the Contemporary Caucus, PMA), with the assistance of Alexander Kaufman (UPenn).

C o m p l e x i t y a n d C o n t r a d i c t i o n a t F i f t y

To mark the fiftieth anniversary of the publication of Robert Venturi’s Complexity and Contradiction in Architecture (1966), Professor David Brownlee collaborated with Martino Stierli, the curator of Architecture and Design at the Museum of Modern Art, to organize a three-day symposium from November 10 to 12, 2016. The event brought together international scholars and architects to discuss the significance and enduring impact of the remarkable book, which was written while Venturi was teaching at Penn. The program (which began at MoMA and moved to the Philadelphia Museum of Art) included a round table discussion among architects and three panels of scholars. Presenters included PhD candidate Lee Ann Custer, who examined the link between Venturi’s teaching and the book. She also helped Bill Whittaker, manager of Penn’s Architectural Archives, curate an exhibition devoted to the book, which conference attendees could view on Saturday evening, after touring both Venturi’s famous “Mother’s House” and Louis Kahn’s Margaret Esherick House and listening in on a conversation between Whittaker and Denise Scott Brown, Venturi’s partner and wife.

In Fall 2016, Penn announced the SACHS PROGRAM FOR ARTS INNOVATION. Founded with a commitment of $15 million from alumni Keith L. Sachs and Katherine Sachs, this transformative gift—the largest gift ever made across the arts at Penn—will establish the Sachs Arts Innovation Hub and closely link arts education to the Penn Compact 2020’s goal of advancing innovation across the University. Many thanks to Keith and Kathy Sachs for your generous contributions to the History of Art Department through the years.

MUSEUM AS SCORE
Eighth Annual Anne d’Harnoncourt Symposium

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The Jill and John Avery Lecture Series in the History of Art is a semiannual event which brings prominent international and national art historians to the University of Pennsylvania to share and discuss their recent research. The lecture series is intended to engage the full spectrum of art production across geography, time, and media, and over the course of their visit, invited speakers also meet with graduate historians to the University of Pennsylvania to share and discuss their recent research. The lecture series is intended to engage the full spectrum of art production across geography, time, and media, and over the course of their visit, invited speakers also meet with graduate historians to the University of Pennsylvania to share and discuss their recent research. The lecture series is intended to engage the full spectrum of art production across geography, time, and media, and over the course of their visit, invited speakers also meet with graduate historians to the University of Pennsylvania to share and discuss their recent research. The lecture series is intended to engage the full spectrum of art production across geography, time, and media, and over the course of their visit, invited speakers also meet with graduate historians to the University of Pennsylvania to share and discuss their recent research. The lecture series is intended to engage the full spectrum of art production across geography, time, and media, and over the course of their visit, invited speakers also meet with graduate historians to the University of Pennsylvania to share and discuss their recent research.
An innovative Digital Humanities Curatorial Seminar offered in Fall 2016 by Professors Holly Pittman and Renata Holod created a website to augment and extend the permanent Middle East Gallery of the Penn Museum, scheduled to open in Spring 2018. The new galleries will present the rich collection of artifacts excavated by the museum at ancient and medieval sites in Mesopotamia (modern Iraq) and Iran, together with collections of Islamic period ceramics, works on paper, and ethnographic costumes.

The overarching theme of the gallery is "JOURNEY TO THE CITY: From Village to Megapolis." Through objects, the installation narrates the ever-increasing scale and complexity of societies, from small Neolithic villages to the early modern cosmopolitan centers of Baghdad and Esfahan.

Augmenting information integrated into the display, the Penn Museum envisions a number of independent "digging deeper" resources that will be available online. One of the dominant themes that threads through the Middle East Gallery is that of trade and exchange, forces which brought (and continues to bring) ever more distant communities into contact.

Eleven students ranging from freshmen to graduate students from various backgrounds signed up for this challenge, and together they built a website which will serve as the basis for the final product, after it has been refined and reorganized by a professional team. The students were supported by the newly created Digital Scholarship staff in the Library and in particular by Sasha Renninger and Dr. Joanna Smith.

The website is organized around "focus objects" chosen to illustrate various aspects of trade and exchange. Metals, stones, and textiles are the most well-documented materials of exchange that remain in the archaeological record. The students were divided into teams who worked collaboratively on the various elements. Together the class studied their selected objects; developed content, images, and videos; and built interactive maps. They focused on the kinds of materials and objects that were traded, the modes of transportation that were used, and the methods of manufacture necessary to make the traded items. They also considered the organization of trade, which over time became highly specialized and innovative, developing many of the financial tools used today.

The group used the commercial platform Weebly, which allowed students to create a complex website without knowing HTML or other coding. Weebly got the group working from the very first class on building object biographies. The website built by the students will serve as the basis for a more highly integrated presentation, which will be launched together with the opening of the galleries.

The group invites you to visit its website (http://www.arth501-2016.com/) and make comments and suggestions on the questionnaire.

At the table, from left to right, are Sasha Renninger, Renata Holod, Joanna Smith, and Holly Pittman; behind are the eleven students in the class, flanked on each end by museum staff who assisted with object handling.
Seven months in Greece (January to July 2016) was enough time for DAVID BROWNLEE to be sure that he wanted to stay longer, but his sabbatical was over. The Greek sijoorn was spent with Dr. Ann Blair Brownlee, whose research on Corinthian vase painting of the seventh and sixth centuries BCE took the pair to the village of Ancient Corinth, with an interlude in Athens. While abroad, Brownlee was able to complete much of his long-incubating book on eighteenth- and nineteenth-century architecture and urbanism, and he took time off for a three-week immersion course in Modern Greek—finally putting some grammar underneath his haphazard grasp of the language. Before heading to Greece, Brownlee completed the filming of a short video that explains Philadelphia’s new status as a World Heritage City. Produced and directed by multiple Emmy-winning filmmaker Sam Katz, the video premiered in May.

Back in Philadelphia in August, Brownlee was quickly enmeshed in the preservation battle over the fate of Jewelers Row, the picturesque 700-block of Sansom Street, which most people were surprised to learn was unprotected against a proposed high-rise development. On behalf of the Design Advocacy Group, of which Brownlee is a vice chair, he wrote an op-ed essay, which the Inquirer ran in the widely-read Labor Day weekend Sunday edition (http://www.philly.com/philly/opinion/20160904_A_Philly_jewel_should_by_protection.html). Brownlee’s call for the developer to take up the cause, asking the developer to consider a compromise and announcing increased funding for comprehensive planning needed to protect similar historic districts, was co-organized by Brownlee and Julie Nelson Davis at Ginkakuji in Kyoto, March 2016.

DAVID BROWNLEE

DAVID BROWNLEE is delighted to announce that he has been promoted to full Professor and offers her sincere thanks to the department. The highlight for teaching this year was her Spring 2016 seminar on skio-ké, the “pictures of the floating world,” and their close study of a new collection of prints given to the Rischel Center. The students held a symposium and produced a website highlighting their research, developing skills in the analysis of the real work of art and its virtual presentation (http://www.museum.upenn.edu/japaneseprints/). An article, co-authored with Professor Linda Chance in the Department of East Asian Languages and Civilizations (EALC), came out in the new Schoenber Institute journal, Manuscript Studies, and features their collaborative work on an early modern kimono pattern book held here at Penn. An article about an aeronaut decorated with a self-portrait sent from Japanese modern artist Munakata Shikii to Carl Zigrosser, the longtime curator at the Philadelphia Museum of Art, and their relationship will appear in Impressions, the journal of the Japanese Art Society of America, in Spring 2017. Davis gave invited lectures at Princeton University; Scripps College, the University of California, Berkeley; the University of Maryland, Baltimore College; and the International Ulysses Society annual conference in Tokyo. She continues to lead the team producing the online scholarly catalogue for the Pulverer Collection of Japanese Illustrated Books at the Freer Sackler Galleries (http://www.pulverer.si.edu), and is guest curator for the exhibition “Rediscovered,” on view from April 8 to July 19, 2017 (http://tinyurl.com/jvkaqk). Davis was also the faculty host for the Penn Alumni Association tour of Japan, arriving in time for the cherry blossoms. On sabbatical for the academic year 2016-2017, Davis is Senior Fellow for Japanese art at the Freer Sackler Galleries, Smithsonian Institution.

JULIE NELSON DAVIS

Julie Nelson Davis at Ginkakuji in Kyoto, March 2016

On leave in 2016-2017, ANDRÉ DOMBROWSKI devoted his fall semester to his ongoing book project about the intersections between Impressionism’s temporalities and the period’s technologies of time, including the standardization of French time, railroad time, and reaction time. In November, he presented his newest book chapter as a colloquium to the department and benefited from everyone’s usual astute comments. In 2016, he presented his work on Impressionism and time at Northwestern University, McGill University, Columbia University, and Washington University (where he gave the keynote to the 2016 art history graduate student symposium devoted to temporality). In the spring, he delivered a Daniel H. Silberberg lecture at the IFA in New York, and in the fall a Devens Lecture at the Boston Museum of Fine Arts, as well as lectures on Monet’s only appearance on film in 1915 at the Musée des Beaux-Arts in Rouen and the University of Munich. He gave several lectures at The Barnes and taught a series of seminars on Cézanne there in November as well.

Dombrowski’s anthology Paris Still the Capital of the Nineteenth Century? Essays on Art and Modernity, 1850-1900, co-edited with Hollis Clayson, appeared from Routledge in June, and includes his study of Manet’s figurations of Second Empire privacy right. A shorter version of the article appeared in the exhibition catalog Manet – Sehen, from the Hamburger Kunsthalle. He also wrote several other essays this year, including one on Cézanne and Richard Wagner published by the Museum of Art in Budapest, and a review of Nazim’s Observing By Hand: Sketching the Nebule in the Nineteenth Century (2013), for the journal West 86th. In April 2016, he had the pleasure of accompanying a group of Penn alumni on an eight-day trip covering “The Stepping Stones of Western Europe”: Bordeaux, Belle-Ile, Brittany, Normandy, Guernsey Island, and London.

ANDRÉ DOMBROWSKI

In Monet’s Footsteps on Belle-Ile-en-Mer in April 2016

Sarah Guérin was delighted to join the Department of History of Art as an Assistant Professor in Fall 2016. Before arriving at Penn, she was an assistant professor of Medieval Art at the Université de Montréal (2013-2016), a postdoctoral faculty fellow at the Courtauld Institute of Art, London (2011-2013), and a Mellon postdoctoral teaching fellow in the Department of Art and Archaeology at Columbia University (2009-2011). Professor Guérin’s recent publications include the catalogue Gothic Ivories: Calouste Gulbenkian Collection (2015), a special journal issue entitled The Nature of Naturalism/La Nature de Naturallisme (2016) that proved the perennial question of naturalism in artistic practice across time, as well as essays on the haptic qualities of Gothic ivories (2015), the function of objects in Ituriges at Saint Denis (2016), and a reconsideration of the material needed for the impressive group of ivories in Salerno (2016). She is finishing a book entitled Ivory Palaces: Material, Belief, and Desire in Gothic Sculpture, which presents the first synthesis of the inspiration from the medieval context. The organizing principle is the materiality of ivory itself, and how the conceptions of elephant ivory circulating in Gothic France (scientific, medical, exegetical, poetic) shaped the iconography and forms typical of Gothic ivories produced between 1230 and 1330. In the past year, Guérin presented papers in Chicago, New York, St. Louis, Montréal, Paris, and Warsaw, and will in the winter term of 2017 speak at Yale and Princeton.

SARAH GUÉRIN

Sarah Guérin contemplating Trajan’s market, Rome, in May 2016 (preparing for ArtH 1017)
Beginning in Summer 2016, Research Assistants Desiree Annis and Michael Falecento (BA '14) are helping to lay the groundwork for a full publication of all materials excavated at Rayy located at the Penn Museum and other American collections. At the same time, at the Penn Museum, the preparation of materials, labels, and signage for the re-designed Middle East galleries is forging ahead.

Another building block on the nature of period vision in the long-term inquiry into the history of an archaeological text, was prepared for the Crossroads Lecture at University of North Carolina on April 18, 2016, titled, "Lighting the Great Mosque of Cordoba: Interiors, Vision, and Memory."

In Spring 2016, Holod organized a lecture series on Al-Andalus in conjunction with the pro-seminar "Art of Al-Andalus: Cordoba:" Talks included Glairie Anderson, UNC, "A Muslim Daedalus: Caliphate Science and Design," Tarek Kahlauoi, Rutgers (PHD '08), "Andalusian Mariners and Their Image of the Land and Sea," Abigail Krazer Bibeau, Bard Graduate Center, New York, "Contesting the Caliphate: Ibn Mardanish’s Fight with the Almohads in Twelfth-Century Iberia;" Maria Judith Feliciano (PHD '04), "Andalusi Textiles or Medieval Textiles in Iberia?;" and Cynthia Robinson (PHD '95), Cornell University, "How to See the World: Metaphor, Symbol and Illumination in Nasrid Visual Culture."

Lectures given in 2016 included "Seeing and Being Seen in Isfahan," at the "symposium Isfahan, Archetypal City," at the "Center for Middle Eastern Architecture and Culture, University of Oklahoma," March, 2016. At Penn, Holod participated in the Medieval Science panel for the Medieval - Renaissance Seminar presenting her findings on the alembics and other instruments excavated at Rayy, as well as in the Material Texts Seminar, reporting "On the Penn Museum’s NEH: Developing a History of Use."

In Spring 2016, DAVID YOUNG KIM presented portions from his new revision project on Renaissance painting at the University of Southern California, University of Yale, University of Harvard, University of the Renaissance Socius, and the "American Art Association Annual Meeting in New York. His article "Lotto's Carpets: Materiality, Textiles, and Composition in Renaissance Painting" appeared in the June issue of the Art Bulletin. He has also begun writing a book about translations of Giorgio Vasari’s work on the lives of the Most Excellent Painters, Sculptors, and Architects (1550/1558) rendered in Korean, Portuguese, and German to explore the global practice of Renaissance Art history. For the academic year 2016-2017, he is a Paul Mellon Senior Fellow at the Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art in Washington, DC.

ANN KUTTNER saw through the final revisions of two projects now in press. One, “Representing Romans at Sir John Soane’s House and Villa,” is on approaches to antiquity in the early nineteenth-century domestic projects of Sir John Soane, not least as they were shaped by his engagement with archaeology in his Italian travels as a young eighteenth-century designer, for Housing the New Roman: Architecural Reception and Classical Style in the Modern World (K. von Stackelberg and E. Macaslay-Lewis, eds.). The other, meant to test the limits of an archaeology of text, is titled “Tortured Image: The Biography of Lucullus’ Dying Hercules.” It addresses a strange triumphal monument showing the hero tormented by a poisoned tunica, on the verge of self-immolation and aposthesys, set up by late Republican general Lucullus in the Roman Forum; it is known from Pliny’s Natural History as multiplied removed, re-erected, and re-inscribed, and was a compelling public exemplum of mythic pain and endurance.

This was Kuttner’s first adventure into online-only publication, for a special issue of CS: California Italian Studies, The Folly of and Association: Images. Italian Art and Identity over Time (J. Greenstein and W. Tronzo eds). Speaking engagements in Spring and Fall 2016 let her test standing interests in the relation of art to “ethnicity” and luxury domestic displays, and to bring forward a new project on understanding the aims of Roman so-called historical relief in constructing the city as sacred and civic space. Her graduate students in her Spring 2016 seminar already did much to shape her thinking.

In 2016, MICHAEL MEISTER presented papers at the twenty-third biennial American Council of Southern Asian Art (ACASA) Symposium in Toronto, Canada; College Art Association Annual Conference in Washington, DC, and the European Association of South Asians: “A Photographic Exhibition of Indian Art,” Warburg Institute, 1940 (partial reconstruction)

Asian Archaeology in-Cartford, Wales. He published essays on “Gumbat Balu-Kale (Sout): Architectural Analysis, Conservation, and Excavation”; “Decoding Origins for the Ground Up”; and a “Note on the Distribution of gumbats.” He will be on Dean’s Leave in Spring 2017 to continue research on “Photography and the History of Art History: Recreating the Warburg Exhibition, 1940.” As a member of the South Asia Committee of the Philadelphia Museum of Art, he shared with them the excitement and responsibilities of formulating the new gallery installations that opened in Fall 2016. Students in his graduate seminar have benefited from these reopened galleries, and have also explored recent exhibitions of contemporary South Asian artists in New York at the Metropolitan Museum of Art and the Guggenheim Museum.
During his summer research travels, BOB OUSTERHOUT finally found the lost papers of the archaeologist Michael Gough (in a filing cabinet in Newcastle), deciphered the inscriptions on the only surviving Byzantine wall painting of Aesop’s Fables (in a rock-cut hall in Cappadocia), visited twenty-five of the 152 Byzantine churches on Naos (Greece), and learned to appreciate Russian Scientific Bread while staying at the medieval monastery of Studenica (Serbia). Somehow he continues to publish. The revised and expanded version of his book, John Henry Haynes: A Photographer and Archaeologist in the Ottoman Empire, appeared in October 2016, joined by a companion volume, Palermo 2008: The Wolfe Expedition and the Photographs of John Henry Haynes (both from Comupasia, Istanbul). The latter, co-authored with Benjamin Anderson, includes more than eighty unpublished historic views of the legendary city, which suffered wanton destruction in 2015. He also had an article in Art History, a book chapter, and an essay in an exhibition catalogue. Ousterhout’s monumental Visualizing Community: Art, Material Culture, and Settlement in Cappadocia (Dumbarton Oaks) appeared in January 2017.

In October 2016 Ousterhout delivered the keynote address on “The Enigma of Cappadocia” at the annual meeting of the Byzantine Studies Association of North America at Cornell University. He also spoke at the University of Newcastle (UK), Koç University (Istanbul), the International Congress of Byzantine Studies (Belgrade, Serbia), and at Dumbarton Oaks (Washington, DC).

The exhibition “Magic in the Ancient World,” which Ousterhout co-curated with Grant Frame of Near Eastern Languages & Civilizations (NELC), opened at the Penn Museum in April 2016 and will run through graduation 2017. Featuring objects from the museum collection that reflect engagement with the supernatural among ancient cultures, the exhibition grew out of a 2015 History of Art curatorial seminar. Ousterhout looks forward to a busy retirement.

HOLLY PITTMAN has been deeply occupied throughout 2016 in the development of large sections of the new Middle East Galleries of the Penn Museum, which are now scheduled to open in Spring 2018. This exciting and long-awaited project has involved combing through the rich collections of excavated objects from the sites of Ur, Khafajeh, and Fara in southern Iraq, as well as Hissar and Tureng Tepe in Iran. Together with a team of nine other curators, a design firm, and an interpretative team from England, they are building a story focused around the theme of “Journey to the City,” encompassing more than 6,000 years of history. Ousterhout will oversee the earliest villages to the Ottoman empire. They intend these galleries to bring new attention to an important and often misunderstood part of the world.

CHRISTINE POGGI spent the last year enjoying the opportunity to further develop several long-standing interests as well as to begin new projects. The major “Picasso Sculpture” exhibition at MoMA (Winter 2016) provided a wonderful occasion to see many rarely exhibited works in the round. Poggi participated in the “Picasso Sculpture: Nature Day” at MoMA and gave a paper titled “The Paradox of the Pictorial” in a related conference held in Paris. This paper will be published in the online conference proceeding, edited by the Musée Picasso. In a related study, she is researching Picasso’s reversal of the Pygmalion myth in several sculptures and a group of paintings titled Artist and Model of 1927-1928. Other essays nearing completion include a study of Kazimir Malevich’s response to World War I; the vortex as a figure of the origin of the universe in Giacomo Balla’s pre- and wartime paintings; and Palestinian/ British artist Mona Hatoum’s cartographic works. Poggi’s review of Okwui Enwezor’s edition of the Venice Biennale of 2015 appeared in Caa.reviews in 2016.

In Spring 2016, Poggi and PMA curator Erica Battle co-taught a graduate seminar designed to take advantage of the PMA’s exhibition “International Pop Art.” With the support of Sachs funding, Poggi and Battle also co-organized a series of five speakers who spoke to the members of the seminar and offered a public program at the museum. Highlights included discussions by the Japanese section of the exhibition with Professor Hiroko Ikegami (Kobe University, Japan) and the Italian section with Curator Laura Pecorari (Museo del 1927-1928, Rome). Professor Homay King presented two films by Andy Warhol at International House and held a conversation about them with graduate student Iggy Cortes.

This academic year, Poggi is participating in the Penn Humanities Forum on “Translation.” This forum provides a stimulating environment in which to advance her book in progress, On the Other Side: The around a Recording Shoreline, 2580-2000 BCE. “This award provides two years of funding for a programmer to build an open source relational database with an integrated map that will server to integrate the digital resources of both Ur-online and the Lagash digital record. Based on open source software, the project will make this new platform freely available in the hope that other archaeological projects, especially those in southern Mesopotamia, will use it for their recording allowing projects to easily and openly share their results. In Fall 2016, Pittman team-taught a Curatorial Seminar with colleague Renata Holod which focused on building a web-based exploration of the theme of trade and exchange across the millennia to accompany the new gallery when it opens. They have been grateful for the support of the Art History Curatorial Seminar Fund and for the invaluable support of Sasha Benninger and Laurie Allen of the Penn Libraries’ new Digital Humanities Academic support team.

In 2016 KAREN REDROBE chaired the department and helped to build the role of the arts in the wider university by serving on the SAS and Provost’s arts and culture advisory committees, which have been given new focus and energy as a result of the Sachs Arts Innovation gift. She has also participated in exciting discussions with the PMA about the trajectory of our Mellon-funded object-based learning initiative. She taught a new graduate seminar on global art cinema’s representation of different kinds of places and spaces. The class attracted students from across SAS who came from about ten different countries, and who spoke more than twenty languages between them; Redrobe had a wonderful time. During a field trip to the Franklin Institute, the class watched the IMAX Film National Parks Adventure and thought about the relationship between natural and cinematic grandeur and scale. They also visited the Institute’s Fels Planetarium as part of their investigation into the visual and architectural conjuring of outer space. Redrobe submitted an essay to The Routledge Companion to Risk and Media, ed. Bhaskar Sarkar and Snehirpam Ghosh, entitled, “The Risk of Tolerance: Feminist Killjoys, the Creative Humanities and the Belligerent University.”

Students line up with Karen Redrobe to enter the Fels Planetarium at the Franklin Institute (Photo by Chijioke Asuzuwusie)
This represents early thoughts toward a planned book project on the role of the arts and humanities in the contemporary research university. In August, she had the honor of lecturing on Citizen Kane to the entire incoming freshman class—the biggest audience she’s ever had! In October, she gave the keynote lecture at the University of Pittsburgh Graduate Conference, “All in the Family: Incest, Media, and the Erotic.” In November, she was an invited speaker for the Annual Graduate Student Guest Lecture and Master Seminar Series in the Department of Modern Culture and Media at Brown University.

For BRIAN ROSE, the year 2016 witnessed the opening of a new exhibition celebrating the Penn Museum’s sixty-five years of fieldwork at the site of Gordion, located in central Turkey, sixty-five km south of Ankara. Entitled “The Golden Age of King Midas,” the exhibition featured over 230 objects, including 120 that were loaned from four museums in Turkey. The focus was on the career of Midas, Gordion’s most famous ruler, but the Penn Museum also simulated the Phrygian kingdom in its Mediterranean and Near Eastern context for the first time. The exhibit ran from February 13 to November 27, receiving over 30,000 visitors.

A team of thirty-five archaeologists and conservators worked at the site of Gordion for over two months during the summer of 2016. The conservation of Gordion’s Early Phrygian Gate (ninth century BCE), the best-preserved Iron Age citadel gate in Asia Minor, occupied the majority of their attention. Six courses of damaged blocks were removed and consolidated on the adjacent scaffolding, while the surrounding rubble fill, five meters in height, was reshaped and stabilized.

Fieldwork focused on the southern side of the Citadel Mound, where excavation yielded a large Early Phrygian (ninth century BCE) glacis or stepped terrace wall over two and a half meters in height that supported a substantial fortification wall. New fortifications dating to the Middle Phrygian (eighth century BCE) and Late Phrygian (sixth century BCE) periods were also uncovered in the same area, as was a new gateway leading into the citadel. Remote sensing clarified the street plan in Gordion’s two residential districts (the “Lower and Outer Towns”), in addition to revealing the presence of fortification walls, defensive ditches, and a large fort on the western side of the Outer Town. A completely new sense of the power of the city’s fortifications is beginning to emerge.

GWENDOLYN DOUBIS SHAW spent Spring 2016 as a Senior Fellow at the Smithsonian Institution’s National Portrait Gallery in Washington, DC, where she conducted research on the artist Andrew Wyeth and organized a symposium titled “Racial Masquerade in American Art and Culture” for the Gallery’s Center for Visual Biography (see “Sarcs”), on whose advisory board she serves. Like the symposium, Shaw’s work on Wyeth focused on his use of African-American neighbors from the area around Chadds Ford, Pennsylvania, where he lived, as models, and his occasional “recoloring” of the bodies of white models, such as Helga Testor, so that they appeared to be other women, specifically black women. An early version of this work by Shaw will be published in June 2017 by Yale University Press as part of the catalogue for the upcoming exhibition “Andrew Wyeth in Retrospect,” jointly organized by the Brandywine River Art Museum and the Seattle Art Museum. In 2016, Shaw served as a faculty host for two Penn Alumni Travel trips, to Cuba in February, and to Spain and Portugal in June.

She returned to Cuba in late May with sixteen Penn undergraduates and PHO candidate Will Schmenner for the second iteration of Penn-in-Havana, the week-long Summer Abroad program that she directs for Penn’s College of Liberal and Professional Studies. In June 2017 Schmenner and Shaw will return with another group of students to the island nation, this time staying for twelve days and ten nights.

LARRY SILVER is busy in a final burst of commitment to teaching prior to retirement from full-time work at Penn, though a mere preamble to cameos appearances in single courses for the next several years. In the meantime, he has seldom been busier, particularly in work with the PMA, specifically with the Curator of Northern European Paintings in the Johnson Collection, Christopher Atkins. After a successful collaboration in Fall 2015 on the joint Penn-PMA Anne d’Harnoncourt Symposium, “Promethean Efforts,” around the great PMA Rubens canvas, Silver teamed up again with Atkins in Spring 2016 on a curatorial seminar with Penn graduate students, two of whom (Hobbs and Striebing) continued with Mellon funding as summer interns. All those efforts focused on the upcoming Fall 2017 centennial celebration of the Johnson Collection gift to the PMA.

Christopher Atkins (left), with Larry Silver and students

Academic pursuits include lectures at museums (Kimbell, which plus the usual round of conferences—a keynote speech in Louvain on the 500th anniversary of Thomas More’s Utopia, plus participation in one of many 2017 conferences, this one at the Getty around Martin Luther and the origins of the Protestant Reformation. In that win, two Silver essays on Luther and visual art will appear in 2017: one in an anthology, Luther in Context (Cambridge UP), and the other in an exhibition at Calvin College, German Printmaking in the Age of Luther. A source of special pride was being keynote speaker at the big 500th commemoration of Theronious Bosch in his hometown, plus an essay for the big Bosch catalogue in Madrid. For the series “Renaissance Lives” (Reaktion Press, London) Silver has completed a more popular study, Rembrandt’s Holland, about both the artist and his homeland. Clearly retirement from full-time teaching will not mean leaving Penn or Philadelphia—and they don’t take away your library card!

Kaja Silverman and James Wellin at the Institute of Contemporary Art

Larry Silver gets jiggy with Indian music and dance at a small village during a Penn Alumni Travel trip

In September 2016, the College Art Association announced that KAJA SILVERMAN will be the recipient of its 2017 Distinguished Scholar Award, which will be presented to her at the annual conference in February.

In Spring 2016, Silverman conducted a conversation with Walid Raad on recent museum practices in the Middle East, and co-sponsored a talk by Elise Archias at the Slaught Foundation on the painter Joan Mitchell. In Fall 2016, she co-curated an important exhibition of work by Victor Burgin at The Slaughter Foundation, entitled “Victor Burgin/Then and Now,” with Honora King (Bryn Mawr). Silverman and King conducted a conversation with Burgin in the opening, and led two public seminars with him in the days leading up to the opening that addressed artworks and writings from many different periods of his career. In November, Silverman and Alex Klein, the Dorothy and Stephen R. Weiber Curator at the Institute of Contemporary Art, engaged James Wellin in a conversation about his work, which is located at the intersection of photography and painting.

As part of the 2015-2016 History of Art Colloquium, Silverman delivered a talk entitled “Staging with Astonishment Before Gustave Le Gray’s Sea and Sky” in March, from her current book project A Three-Personed Picture, which will be published in spring 2017. The book will explore and install in her three-volume reconceptualization of photography. The first volume, The Miracle of Anology (Stanford University Press, 2015), accepted for the 2016 Outstanding Academic Title Award, sponsored by Choice, and was given an Honorable Mention in the 2016 PROSE Awards (PSP Awards for Excellence), sponsored by the Professional and Scholarly Publishing Division, Association of American Publishers.
During the Fall 2016 semester, LYNEE LANCASTER, from the University of Victoria, to share their experiences in building a rammed earth wall and an underwater pilaster. The class explored both new and old methodologies of studying building processes that provide insight into broader social and economic issues. Emphasis was placed on recent publications to give a sense of the direction of the field of Roman construction. The class explored both new and old methodologies and the ways these are beginning to incorporate a broader range of topics than in the past. They also discussed the value of experimental archaeology by having Skype guests: John Ochsendorf, an engineer from MIT, and John Oleson, an archaeologist from the University of Victoria, to share their experiences in building a rammed earth wall and an underwater pila.

**VISITING PROFESSOR**

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**SENIOR FELLOW**

2016 was a significant year for CORDULA GREWE. First, she is completing a catalogue raisonné on the artist Wilhelm von Schadow (1788–1862), one of the important German Romantic painters, a member of the influential Brotherhood of St. Luke, and eventually, the director of the Düsseldorf School of Painting, which shaped nineteenth-century painting on an international level. (Remember that Emanuel Leutze painted his icon of American art, Washington Crossing the Delaware, 1851, in a Düsseldorf studio!) Filling a large gap in the history of central European art, the project is supported by the Museum Kunstpalast, Düsseldorf, and privately sponsored by the Galerie Paffrath, which handled Schadow’s work in his own day and plans to coordinate publication of this catalogue with the celebration of its 150th anniversary. Grewe also received contract offers for her new book, The Arabesque between Kent and Comic Strip, published in 2016: 1–6), and presented at CAA on a form of doubled representation, that is, a representation of female artists who stage themselves as living pictures, from Emma Hamilton to Nicky Misu. Most importantly, Grewe accepted an offer as a tenured Associate Professor at Indiana University Bloomington, and will begin commuting in Fall 2017.

**VISITING SCHOLARS**

In 2015, winning a research award from Iran’s MSRT afforded HADI SAFAEIPOUR the possibility of spending a six-month research leave abroad as the PhD candidate of Iran’s Tarbiat Modares University. Safaeipour found the opportunity to work with Professor Renata Holod in a Düsseldorf studio to explore the specialized knowledge of artists. The required data was collected at the National Gallery in Washington DC (Woman who feel both passionate and, conversely, contemplative. ming the full range of his life’s work, showing how the concepts of Zen and abstraction became separated from one another and how this separation became an artistic resource for American and Chinese artists. Wang is deeply interested in American abstract artists who use reduction and repetition to expand perceptual consciousness, drawing on Zen’s emphasis on enlightenment within the present moment and on integration with all of life. In Philadelphia, Shuo greatly enjoyed sitting in the room at the Philadelphia Museum of Art that contains his paintings of the days. Staring at the chronicle unrolling of Homer’s narrative in a monumental ten-part painting with the artist’s swirling brushstrokes, the prayers and letters made her feel both passionate and, conversely, contemplative. Because of the huge success of scientific treatises and the illustrations contained in them, and because of the general popularity of scientific research in Dutch society, mathematical instruments became a crucial part of scientific communication with the specialist knowledge of artists. During the so-called scientific revolution, mathematical instruments became a crucial part of scientific communication with the specialist knowledge of artists. During the so-called scientific revolution, mathematical instruments became a crucial part of scientific communication with the specialist knowledge of artists. 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GRADUATE

JULIANA BARTON (ARTH), a fourth year PhD student, is working on her dissertation on the modern American kitchen in the mid-twentieth century. With the support of the Latner Travel Fellowship, she conducted archival research and visited relevant collections in Washington, DC and New York to study the exhibition of domestic architecture and design at Worlds’ Fairs, art museums, and department stores in the years surrounding World War II.

ANASTASIA AMERHEIM (ARTH) in January 2016 shared her dissertation research at the History of Art department colloquium. Additionally, she presented her work at the Frick-IFA Symposium in New York (April 16, 2016), at a conference entitled “Radical Ephemeralities” held at UC Santa Barbara, and at the 63rd Rencontre Assyriologique Internationale (RAI) held in Philadelphia (July 15, 2016). In June 2016, with funding from TAARII (The American Academic Research Institute in Iraq) and the McCurdy-Campbell Fellowship, she traveled to Berlin to study terracotta figurines and cylinder and stamp seals in the collection of the Vorderasiatisches Museum. During academic year 2016-2017, Amrhein is completing her dissertation research on seals at the Metropolitan Museum of Art as an Andrew W. Mellon Fellow in the Department of Ancient Near Eastern Art. Her dissertation is entitled, “Multi-Media Image-Making in Assyria: Visualizations of the Numinous in Political Context.”

LEE ANN CUSTER (ARTH), a third year PhD student, spent her summer in Brazil studying colonial and modern architecture with the generous support of the Alisa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad from the Center for Advanced Study in the Visual Arts. You can read more about her travels at leeannisbrazilbound.weebly.com. In Fall 2016, she presented new archival research on Robert Venturi’s “Theories of Architecture” lecture course of the early 1960s at “Complexity and Contradiction at Fifty,” a symposium co-hosted by Penn and MoMA on the occasion of the fiftieth anniversary of the publication of the book.

ANALYSIS: ANASTASIA AMERHEIM (ARTH)’s presentation at the History of Art department colloquium was well-received. She expanded on her research findings at the Frick-IFA Symposium and at the Conference on “Radical Ephemeralities.” Her travel to Berlin was supported by TAARII and the McCurdy-Campbell Fellowship, enabling her to study terracotta figurines and seals. In the 2016-2017 academic year, she completed her dissertation research on seals at the Metropolitan Museum of Art as an Andrew W. Mellon Fellow. Her dissertation, entitled “Multi-Media Image-Making in Assyria: Visualizations of the Numinous in Political Context,” is expected to make a significant contribution to the field.

ANALYSIS: LEE ANN CUSTER (ARTH) spent her summer in Brazil, studying colonial and modern architecture with the support of the Alisa Mellon Bruce Predoctoral Fellowship. She presented new archival research on Robert Venturi’s lecture course of the early 1960s at “Complexity and Contradiction at Fifty,” a symposium co-hosted by Penn and MoMA. Her presentation is expected to contribute to the understanding of modern architecture.

ALISDA CHILES (ARTH) passed her PhD candidacy exams in May 2016 and spent part of the summer relaxing in France and Spain. She is now working on her dissertation, which examines the 1930 Deutscher Werkbund exhibition in Paris in the context of the longstanding French-German rivalry in the decorative arts. She is also assisting with an exhibition to be held at Van Pelt Library and the Penn Architectural Archives on the impact of WWI on the Penn community. Her contribution focuses on the WWI experiences of the French-born architect Paul Cret, who taught architecture at Penn and fought with the French army during the war.

ALISA CHILES (ARTH)’s progress in her dissertation is significant. Her work on the 1930 Deutscher Werkbund exhibition in Paris provides valuable insights into the French-German rivalry in the decorative arts. Her assistance with an exhibition on the impact of WWI on Penn’s community further enriches her research. The focus on the experiences of Paul Cret, a French-born architect, adds a unique perspective to her study.

ALISA CHILES (ARTH)’s work on the 1930 Deutscher Werkbund exhibition is expected to contribute to the understanding of the French-German rivalry in the decorative arts. Her assistance with an exhibition on the impact of WWI on Penn’s community is a testament to her dedication to her research.

MEGAN BOOMER (ARTH) spent Fall 2016 in Jerusalem writing her dissertation on architecture, landscape, and identity under the Latin Kingdom of Jerusalem (1099-1187). In Spring 2016, she presented her research on the Fatimid cult of saints at the National Gallery of Art and the Church of the Holy Sepulchre at the International Congress of Medieval Studies. A publication on the latter, co-authored with Robert Ousterhout, is also under preparation. As a Spotlight Lecturer at the Philadelphia Museum of Art and an Adjunct Instructor at Temple University, she enjoyed teaching material from prehistory to Jackson Pollock, and exploring different pedagogical environments.

ANALYSIS: MEGAN BOOMER (ARTH)’s presentation at the International Congress of Medieval Studies highlights her expertise in the field. Her work on the Fatimid cult of saints at the National Gallery of Art and the Church of the Holy Sepulchre is expected to contribute to the understanding of architecture, landscape, and identity in the Latin Kingdom of Jerusalem. Her teaching experience at Temple University demonstrates her versatility as an educator.

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FRANCESCO FERRARI (ARTH) is a second-year MA student. In June 2016 she had the privilege of contributing to the installation of artists Christo and Jeanne-Claude’s Floating Piers on Lake Iseo, Italy. She has also designed the website and co-organized the 2016-2017 edition of “The Incubation Series,” a collaboration between students in the Fine Arts and History of Art graduate programs at the University of Pennsylvania. On September 22, she presented at the ICLS graduate conference “Utopia: Whether the Future?” at Columbia University. Throughout Fall 2016, she delivered gallery talks for the “In Focus” program at the Barnes Foundation.

ROKsANA FILIPOwsKA (ARTH) conducted dissertation research as a 2015-2016 Doan Fellow at the Chemical Heritage Foundation. Along with Maria Murphy, Filipowska organized “Listening (to) Cyborgs,” a media archaeology workshop on sound technology that featured such guests as Professor Mara Mills and students. Afterwards, she presented at the Cosa Excavations, a project investigating a bath complex at the important Roman colony of the same name on Italy’s western coast. Filipowska taught “ARTH102: Renaissance to Contemporary” and worked as a Center for Teaching and Learning TA trainer. In September, she traveled to Beijing for the CIHA World Congress of Art History on a NCHA scholarship. Filipowska is a current lecturer at the Philadelphia Museum of Art.

MASHINKa FIrUnTS (ARTH), a 9th-year PhD student, continued her dissertation research in 2016. She co-edited the series Present Tense Pamphlets, released through Northwestern University and the Block Museum of Art alongside the exhibition, “A Feast of Astonishments: Charlotte Moorman and the Avant-Garde.” She contributed writing to Art in America and Shifter Magazine, and presented her research at the school of the Art Institute of Chicago, Northwestern University, and the University of Chicago. In Spring 2016, she served as a Research Assistant for the Fabric Workshop Museum. An excerpt from her dissertation appeared in the December 2016 “On Radical Education” issue of Performance Research Journal.

LINDSAY V. GRANT (ARTH) gave a series of gallery talks on modernist artistic practice as the 2016 In Focus lecturer at the Barnes Foundation in Philadelphia. In April, she gave a public talk on Japanese Impressionism as part of the Barnes’s First Fridays program. With the support of a McCoubrey-Campbell Travel Fellowship, she traveled to France and the Netherlands for six weeks in Spring 2016 to research her dissertation, “Labor’s Avant-Garde: Painting the New Urban Proletariat in France from the First International to the Anarcho-Syndicalist Decades.” She is continuing dissertation research and writing in Paris during the 2016-2017 academic year, with funding from a Penfield Dissertation Research Fellowship.

STEPHANIE HAGAN (ARTH) finished a two-year curatorial fellowship at the Harvard Art Museums in August 2016. At Harvard she researched the Japanese print and book collection, developed Japanese gallery rotations, and taught with the collections. In June 2016 she made a research trip to Tokyo, where she visited museums and rare book collections. In August 2016 she attended Penn’s “Reading Kuzushiji and Hentiagana: Summer Workshop,” and she continues to collaborate with Penn colleagues as they work to translate early modern Japanese texts. Heathman continues writing her dissertation and is currently researching the subdivision of official cartography in Japanese popular visual culture.
KATELYN HOBBS (ARTH), a third-year PhD student, spent the summer at the Philadelphia Museum of Art as a Penn Mellon Foundation Summer Fellow. She updated curatorial files on works associated with Hieronymus Bosch in the John G. Johnson Collection; a number of these paintings will be included in a 2017 exhibition celebrating the hundred-year anniversary of Johnson’s bequest of his collection to the city of Philadelphia. Hobbs’ review of the 2015 catalogue of early Netherlandish paintings at the Szépművészeti Múzeum in Budapest appeared in the November 2016 Historians of Netherlandish Art Newsletter and Review of Books.

MARINA ISGRO (ARTH) will defend her dissertation, “The Animate Object of Kinetic Art, 1955–1968,” in Spring 2017. She will present a talk drawn from her project, titled “Performing Objects: Robert Breer’s Floats and Robert Rauschenberg’s Linoleum paintings” at the Met Breuer exhibition of St. Barbara, part of the “Unfinished: Thoughts Left Visible” symposium. Isgro is completing a dissertation titled “‘Faire un Cinéma’: Marcel Duchamp and the Moving Image.” His article “Multiple Senses of Time in Bill Viola’s The Greeting” at Washington University’s Graduate Student Art History Symposium. Over the summer Jeffrey began research for his dissertation on abstract photography.

JEFFREY KATZIN (ARTH), a second-year PhD student, co-curated the exhibition “Expanding the Audience for Art in the Nineteenth Century at the Pennsylvania Academy of the Fine Arts” at the Arthur Ross Gallery alongside twelve fellow students in a curatorial seminar led by Prof. Michael Leja. He contributed an essay on a pioneering nineteenth-century exhibition of photography to the show’s catalogue. In Spring 2016 he traveled to St. Louis to present a paper titled “Multiple Sensues of Time in Bill Viola’s The Greeting” at the “Performing Objects: Robert Breer’s Floats and Robert Rauschenberg’s Linoleum paintings” at the Szépművészeti Múzeum in Budapest.

PATRICIA KIM (ARTH) is writing her dissertation, “[Em] Bodying Femininity and (En)Gendering Power in Greek Dynastic Art” and presented part of her project at the Annual Meeting of the Archaeological Institute of America in Toronto. She is the 2016-2017 Program Coordinator for the Penn Program in Environmental Humanities (PPEH). Patricia co-organized PPEH’s "Timescapes" conference, for which she curated a mobile installation called "DATE/UM: Ecological Temporalities of the Lower Schuylkill River." She is part of the curatorial team for an exhibition with the Penn Cultural Heritage Center that includes Syrian and Iraqi cultural heritage and multimedia works by artist Issam Kourbaj.

ALEXANDER KAUFMAN (ARTH), a PhD candidate, is completing a dissertation titled “Faire un Cinéma: Marcel Duchamp and the Moving Image.” His article “The Anemic Cinemas of Marcel Duchamp” will be published in the Spring 2017 issue of The Art Bulletin. In 2016, Alex completed a graduate certificate in the UPhenn Cinema and Media Studies Program and participated in the Center for Curatorial Leadership/Andrew W. Mellon Foundation Seminar in Curatorial Practice, a New York-based training program for doctoral candidates.

LIZ LASTRA (ARTH), a seventh-year PhD student, is living in Spain while finishing her dissertation on the medieval city of Carrión de los Condes. Through August 2016, she was a fellow at the Metropolitan Museum of Art. Liz presented her research at multiple conferences this year, including the International Congress on Medieval Studies at Kalamazoo, a symposium at the Metropolitan Museum of Art, and a meeting of the Delaware Valley Medieval Association.

ABIGAIL RAPORPORT (ARTH). In Summer 2016, wrote her master's paper on Dutch representations of Ovid's Vertumnus and Pomona myth. The paper analyzes the depicted gardens of the goddess Pomona in relation to the function, meaning, and topography of the newly cultivated gardens in seventeenth-century Holland. She also completed the German for Reading Knowledge Program at the University of Pennsylvania. In Fall 2016, Abigail presented her paper entitled “Floating Clocks in Pieter Saenredam’s Refurbished Dutch Church Interiors” at UCLA’s Art History Graduate Student Symposium: “Killing Time: Temporality in Visual Culture.”

JEFFREY KATZIN admires Barnett Newman’s Stations of the Cross series, recently reinstalled at the National Gallery of Art.

PATRICIA KIM spends time with Hellenistic women at the Metropolitan Museum in New York.

LIZ LASTRA making a gigapixel panorama at Fotienx in Aquitaine.
Anna Sitz (ARTH) had a productive year as a Jane and Morgan Whitney Fellow at the Metropolitan Museum of Art, where she contributed to "Printing a Child’s World," an exhibition in the American Wing. She spent the year writing and editing her dissertation, “Abstracted Unframed: Abstract Murals in New York, 1935-1960," which she will defend in Spring 2017. Supported over the Spring and Summer by a Luce/ACLS Dissertation Fellowship in American Art, and by the Dedalus Dissertation Fellowship for the 2016-2017 year, she traveled to archives and collections throughout New York, Philadelphia, and Washington, DC, tracking down extant murals and locating blueprints and archival photographs. She was the recipient of a grant from the University of Pennsylvania’s Humanities+Urbanism+Design Initiative, funding travel for her final chapter on murals and public space in 1950s New York. An article drawn from her dissertation, on the mural in the commercial gallery, will be published in Fall 2017 in the Archives of American Art journal. In addition to the dissertation, Emily pursued several side projects: an article on New Deal murals, an essay on Hans Hofmann’s postwar Stab paintings (both forthcoming in 2017), and a project on a nineteenth-century Philadelphia book, which culminated in a talk at the 2016 New England American Studies Association meeting, entitled "Imaging the Body Politic: Race, Dissension, and Historical Memory in The History of Pennsylvania Hof (1838)."

RACHEL WISE (ARTH) spent the 2015-2016 academic year as a Spotlight Educator at the Philadelphia Museum of Art, where she led discussions on works from the Northern European galleries. In the summer she traveled throughout Belgium and the Netherlands as a Kress-funded participant in the Summer Course for the Study of the Arts in Flanders: "The Age of Rubens in Context." In September she was honored to start as the Dr. Anton C.R. Dreesmann Fellow at the Rijksmuseum, where for the next year she is conducting research on her dissertation, which considers early artistic response to the Revolt in the Netherlands.

JILL VAUN (ARTH) with the aid of CASAV’s Akira Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad, was able to spend six weeks in Central Mexico and Southern Spain studying costa paintings. Products of creole artists in eighteenth-century New Spain, these paintings creatively taxonomized the mestizo, or racial intermixing, of Iberian, African, and Native American peoples in colonial Mexico. This topic shares many methodological concerns with Vaun’s primary research on the representation of race in the nineteenth-century United States. In Spring 2016 she presented a portion of her MA thesis on contemporary artist Kerry James Marshall at Yale’s American Art Graduate Student Symposium, and in Fall 2016 she participated in a conference addressing racial masquerade at the National Portrait Gallery, organized by Gowendyl Dubois Shaw.

JULIET SPERLING (ARTH) had a productive year as a Jane and Morgan Whitney Fellow at the Metropolitan Museum of Art, where she contributed to "Printing a Child’s World," an exhibition in the American Wing. She returned to Philadelphia in September 2016 to continue work on her dissertation with the support of a Luce/ACLS Fellowship in American Art and by the Dedalus Dissertation Fellowship for the 2016-2017 year. She traveled to archives and collections throughout New York, Philadelphia, and Washington, DC, tracking down extant murals and locating blueprints and archival photographs. She was the recipient of a grant from the University of Pennsylvania’s Humanities+Urbanism+Design Initiative, funding travel for her final chapter on murals and public space in 1950s New York. An article drawn from her dissertation, on the mural in the commercial gallery, will be published in Fall 2017 in the Archives of American Art journal. In addition to the dissertation, Emily pursued several side projects: an article on New Deal murals, an essay on Hans Hofmann’s postwar Stab paintings (both forthcoming in 2017), and a project on a nineteenth-century Philadelphia book, which culminated in a talk at the 2016 New England American Studies Association meeting, entitled "Imaging the Body Politic: Race, Dissension, and Historical Memory in The History of Pennsylvania Hof (1838)."

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CINEMA AND MEDIA STUDIES

Reflecting the many changes in the field of cinema studies today, the name of the program has been changed to Cinema and Media Studies (CIMS). As a key part of that change, CIMS has reconceived the core courses of the major into “CIMS 103: Television and New Media,” which will be joined by “CIMS 301: World Film History 1895-1945” and “CIMS 102: World Film History 1945-Present” as the program’s three foundational courses. (Film and Media Theory will continue to be offered as an elective.)


Nicola M. Gentili successfully leads CIMS’s everyday academic and administrative operations as Associate Director and is the director of our Penn in Cannes program, which brings to the Cannes Film Festival thirty of the most promising Cinema and Media Studies undergraduates. In addition, as a senior fellow-in-residence, he teaches a course and runs several film series in residence, which are based on the Penn Program in Cinema and Media Studies. As in past years, Penn Cinema and Media Studies have sponsored groups of students to both the Tribeca Film Festival and the Cannes Film Festival.

Ousterhout backed up these events. A day of popular papers was augmented by a day of popular papers, and the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of the god(s)—is prevalent throughout the divination—the possibility of learning the future and/ or the will of

ART AND ARCHAEOLOGY OF THE MEDITERRANEAN WORLD

AAMW continues to be one of the most active programs in Mediterranean and Near Eastern Archaeology in North America. During 2016, AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, Iraq, Russia, Bulgaria, and Azerbaijan. Several students held positions as directors or co-directors of projects. Among them were Nuthi Goshen at Tell Falah in Palestine; Dara Nocco at Hadrian’s Villa in Tivoli, Italy; Lara Fabian at the Lenark Archaeological Project (LAP) in Lenark, Azerbaijan; and Steve Renette at Kani Shaie in Iraq Kurdistan.

Peter Cobb defended his dissertation, “Computational Analyses of Archaeological Ceramics: The Second Millennium BCE Ceramics of the Marimara Lake Basin in Their Western Anatolian Regional Context,” and graduated in August 2016. He has since been hired as the Digital Archaeology Specialist at the Center for the Analysis of the Numismatic Materials (CAAM) in the Penn Museum. Sarah Beckmann graduated in December 2016 with a dissertation entitled “Statuary Objects Curated in the Ancient, Mediterranean (8th-5th Centuries B.C.).” Both Sarah and Amanda are on the job market for the first time this spring.

Several AAMW students won prestigious awards and fellowships. Sophie Crawford Waters won the coveted Irene Roseneuwig/Ida Auckchloss/Samuel H. Kress Foundation Rome Prize for research at the American Academy in Rome. She was also awarded the John R. Coleman Traveling Fellowship from the Archaeological Institute of America (AIA), and a teaching fellowship at the Eberhard Karls Universität Tübingen, Germany. Steve Renette was awarded the prestigious ASOR Mesopotamian Fellowship 2017 for survey work in Iraqi Kurdistan. Lara Fabian held a Mellon Foundation-CUR Dissertation Research Fellowship and a CADIC-MCt countries Research Fellowship to support research in Azerbaijan, Georgia, Russia, Romania, and Bulgaria. She was also named the “Best New Numismatic Writer” by the Numismatic Literary Guild. Lucas Stephens received an Andrew W. Mellon Price Lab Fellowship for Penn Doctoral Students, and a Spatial Archaeometry Research Collaboration at the Center for Advanced Spatial Technologies for his project mapping the growth of land-use networks in Anatolia. Kate Morgan received the President Gutmann Leadership Award from GAPA to present dissertation research at the CADIC-MCt countries. James Shackelford was granted a year of graduate funding by the Department of Religious Studies to facilitate his pursuit of a dual AAMW/RELILS PhD.

Sophie Crawford Waters, Lara Fabian, Reed Goodman, Nuthi Goshen, Sam Holtzman, Dara Nocco, Steve Renette, and Anna Szt published articles on their research in 2016, and others have forthcoming articles. Nearly all AAMW students presented their work at conferences around the world.

CENTER FOR ANCIENT STUDIES

The Center for Ancient Studies at the University of Pennsylvania continues to bring together students, faculty, and members of the greater Philadelphia community through the promotion and support of events pertaining to pre-modern societies. CAS has sponsored or co-sponsored a variety of events across campus, ranging from individual lectures and workshops to symposia and conferences. We had a very full year and a notable transition.

After eight years as Director, Bob Ousterhout stepped down in June but was capably replaced by Annette Yoshiko Reed, Religious Studies (RELS). Ousterhout’s assistant Phillip Webster defended his dissertation in Religious Studies as he completed his term. Reed is being assisted in 2016-2017 by Darren Ashby, Near Eastern Languages & Civilizations (NECL).

Several major events marked 2016. In February, the annual graduate student symposium on “Ancient Technologies: Their Matter, Materiality, and Materialization” was co-sponsored by Philip Webster (RELS) and Patricia Kim (ARTH). In April, CAS co-sponsored a symposium on ancient Jordan, to accompany the Penn Museum’s world-premiere exhibit “The Golden Age of King Midas,” curated by Brian Rose. In April, CAS joined forces with the Kislak Center for the advancement of scholarship and teaching and the reading of the substrate Syriac text by the ancient physician Galen in the so-called Galen Pamphlet. In June, CAS supported the meeting of the International Association of Assyriology on the Penn Campus.

In November, the annual symposium, organized by Grant Frame (NECL) explored the theme of “Divination in the Ancient World.” Because the belief in divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of divination—the possibility of learning the future and/or the will of the god(s)—is prevalent throughout the Ancient World, in both ancient and modern times, the day of

CINEMA STUDIES

Rebecca Schuller ’15, a doctoral student in the Department of Art History, received the President Gutmann Leadership Award from GAPA to present dissertation research at the CADIC-MCt countries.

Sophie Crawford Waters, Lara Fabian, Reed Goodman, Nuthi Goshen, Sam Holtzman, Dara Nocco, Steve Renette, and Anna Szt published articles on their research in 2016, and others have forthcoming articles. Nearly all AAMW students presented their work at conferences around the world.
On May 14, 2016, Julie Davis met with alumna AMY ZECKHAUSER, Class of 1941. Zeckhauser was at Penn for her seventy-fifth reunion and recalled her studies in the Department of the History of Art fondly. She spoke with appreciation of the courses she took with Miss Addison, and her plans to write “the big book of American art,” a goal that sadly was not achieved due to the intervention of the Second World War. She also took drawing, sculpture, and painting courses at Penn, and continues to paint, sculpt and write poetry. Zeckhauser and her husband Zeke made a home in Buffalo, where they raised a family, worked as community activists, served on boards, and enjoyed a marriage of nearly sixty years. She expressed to Davis how much the history of art has enriched her life and was delighted to hear that current students are curating exhibitions, conducting original research, and carrying on the good work.

This year, JESSICA BOEHMAN (PhD 2009), Assistant Professor at LaGuardia Community College in New York City, presented “Ercole Ferrata’s Studio as Rome’s Sculpture School” at the Italian Art Society’s CAA session and “A Second Saint for Santa Maria” at the Sculpture School” at the Italian Art Society’s CAA session and “A Second Saint for Santa Maria” at the Center for the Analysis of Archaeological Materials (CMA). Her research cataloguing ancient artifacts was published by the University of North Carolina Press in 2015. This year, JESSICA BOEHMAN (PhD 2009), Assistant Professor at LaGuardia Community College in New York City, presented “Ercole Ferrata’s Studio as Rome’s Sculpture School” at the Italian Art Society’s CAA session and “A Second Saint for Santa Maria” at the Sculpture School” at the Italian Art Society’s CAA session and “A Second Saint for Santa Maria” at the Center for the Analysis of Archaeological Materials (CMA). Her research cataloguing ancient artifacts was published by the University of North Carolina Press in 2015.

Kambui Olujimi, Untitled (Blind Sum), 2014, Digital photography, Edition of 5, 36 x 24 inches unframed (Photo: Courtesy of the artist and Catharine Clark Gallery, San Francisco).

Catherine Clark (BA 1990) presented Kambui Olujimi’s work in “What Endures,” an exhibition complemented by six weeks of dance and performance programming. Inspired by Depression-era dance marathons, the exhibit featured interlocking sculptural platforms, which investigated dance as a symbol of persistence and resilience amidst economic downturn and social upheaval. While the dance marathons challenged gender and class expectations, they were vehemently racially segregated. Olujimi’s show examined the repercussions of such omissions in the creation of mythic space. The exhibition emblematized contests of endurance, persistence, and defiance, and a desire to live beyond internalized capacities.

Peter Cobb, PhD (2015), Kob Fellen, defended his dissertation “Computational Analysis of Archaeological Ceramics: The Second Millennium BCE Ceramics of the Marmara Lake Basin in their Western Anatolian Regional Context” in May 2016. He then rushed off to Turkey to continue his fieldwork and ceramics research. Upon returning, Cobb took up the position of Kawakita Family Teaching Specialist in the Penn Museum’s Center for the Analysis of Archaeological Materials (CMA). In Fall 2016 he taught a class on digital archaeology, and in Spring 2017 he is teaching a class on the spatial analysis of the past.

Peter J. Cobb (center) teaching AAMW students Petra Creamer (left) and Thalia Parr (right) how to fly unmanned aerial vehicles in the Penn Museum’s Mosaic Courtyard (Photo by Tom Stanley).


Dorian Borbonus (PhD 2006), an alumnus of the Art and Archaeology of the Mediterranean World (AAMW) program, was awarded a post-doctoral Rome Prize Fellowship in Ancient Studies at the American Academy in Rome.

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Peter J. Cobb (center) teaching AAMW students Petra Creamer (left) and Thalia Parr (right) how to fly unmanned aerial vehicles in the Penn Museum’s Mosaic Courtyard (Photo by Tom Stanley).

Deborah Deliyannis (PhD 1994), Associate Professor of History, Indiana University Bloomington, is finishing a book manuscript, written together with Paolo Squaritti and Hendrik Dey, called Fifty Early Medieval Things: Materials of Culture in Late Antiquity and the Early Middle Ages. Planned as a sourcebook for teaching, each “thing” entry includes color pictures and a 750 to 1000-word description. The “things” include buildings, objects, archaeological remains, and works of art, from Russia to Spain, and from AD 300-1000.

Cathleen A. Fleck, PhD (BA 1990), Associate Professor of the Art History Program, Fine and Performing Arts Department, and Director of Middle East Studies at Saint Louis University, presented “Jerusalem Lost and Imagined: Scenes of the Holy City in the Thirteenth-Century” at the Center for Medieval and Early Modern Studies at Stanford University on December 7, 2016. She also participated in a symposium “Crusade: New Critical Directions in Research and Teaching” at Stanford on December 8, 2016, discussing “Signs of Power in Jerusalem: Key Buildings in a ‘Crusader’ Relief” and research and pedagogy related to visual culture and the Crusades.

Robert Gerhardt (MA 2008) has continued to research seventeenth-century Dutch art, particularly the oeuvre of Michiel van Musscher. His 2016 publications included an article in Duid Holland discussing several newly discovered paintings by Van Musscher, and a chapter for Art and Social Change: Essays on the Collection of La Salle University Art Museum titled “Black and White to Color: Changes in Portrait Costume in the Dutch Golden Age.” Taking part in La Salle University’s “MATH 372: Art and Medicine” course, Bob also presented a lecture “Observation, Detail, Medicine and Pathology in Seventeenth-Century Dutch Art” and followed this with a workshop discussion and detailed light and UV examination of the University Art Museum’s seventeenth-century collection.

Robert Gerhardt examining the rare Portrait of a Gentleman (1635) by Matthijs Haring (c. 1593-c. 1667).
ALUMNI NEWS

KATHLEEN JAMES-CHAKRABORTY (PHD 1990) organized the “Fourth International Meeting” of the European Architectural History Network, which was held in Dublin Castle in June 2016. Her edited book India in Art in Ireland, containing a chapter by Darelle Mason, was published in April by Routledge. In December she gave a keynote address at the ninetieth birthday of the Dessau Bauhaus, which doubled as the groundbreaking of a new museum building.

CRAIG KALPAKJIAN (BA 1983) was named Teiger Mentor to the Arts at Cornell University for Fall 2016. He delivered his lecture “Abstract Systems and the Movement of Thought (Inverse/Obverse/Reverse/Perverse)” in September. Kalpakjian has exhibited his work widely throughout the US and Europe. His work is currently included in “The Sun Placed in The Abyss” at the Columbus Museum of Art, and was recently shown at Mass MoCA. In partnership with the Colby College Museum of Art, authored a publication about STEM faculty integrating original works of art in teaching and learning. In May, Kalpakjian participated in an event in Dubuque, Iowa in “Artists’ Choice: An Expanded Field of Photography” at the European Architectural History Network, which organized the “Fourth International Meeting” of the European Architectural History Network, which was held in Dublin Castle in June 2016. Her edited book India in Art in Ireland, containing a chapter by Darelle Mason, was published in April by Routledge. In December she gave a keynote address at the ninetieth birthday of the Dessau Bauhaus, which doubled as the groundbreaking of a new museum building.

PAULA LIFSCHITZ (BA 1998) has turned her degree in art history into a career as a visual artist. She currently lives in Buenos Aires, Argentina, where she was born. She will be having her first solo art show in July 2017 at Artifact Gallery in New York City. Please stop by and see the show if you are in town!

LILIANA MILKOVA (PHD 2008), Curator of Academic Programs at Oberlin College’s Allen Memorial Art Museum, authored Teaching with Art in the Science Curriculum, a publication about STEM faculty integrating original works of art in teaching and learning. In partnership with the Colby College Museum of Art, authored a publication about STEM faculty integrating original works of art in teaching and learning. In May, Kalpakjian participated in an event in Dubuque, Iowa in “Artists’ Choice: An Expanded Field of Photography” at the European Architectural History Network, which organized the “Fourth International Meeting” of the European Architectural History Network, which was held in Dublin Castle in June 2016. Her edited book India in Art in Ireland, containing a chapter by Darelle Mason, was published in April by Routledge. In December she gave a keynote address at the ninetieth birthday of the Dessau Bauhaus, which doubled as the groundbreaking of a new museum building.

Two recent paintings by Paula Lifschitz

LINDA SAFRAN (BA, MA 1979), after teaching in Guangzhou, China, in Fall 2015 as part of a Getty “Connecting Art Histories” project, visited Sicily in February 2016 with graduate students from the Guangzhou Academy of Fine Arts and the University of Toronto, plus faculty from both institutions; the same group visited the Buddhist painted caves at Dunhuang in May. Examing medieval art in situ with students and colleagues from different backgrounds was an extraordinary learning experience.

ALEX SALTZMAN (BA 1997) is leading a landmark adaptive reuse renovation of The Woolworth Building in Manhattan for Alchemy Properties. The work includes an extensive facade rehabilitation on the building’s iconic polychromatic terra cotta cladding from 1913. Internally, the hand-painted coffered plaster ceiling tiles that once hung in Frank Woolworth’s private office have been dismantled, conservated and reinforced. They will be installed in the ceiling of the newly created residential lobby to preserve the historic design element.

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GRADUATE HONORS/awards

AISLA MELLON BRUCE PREDOCTORAL FELLOWSHIP FOR HISTORIANS OF AMERICAN ART TO TRAVEL ABROAD, THE CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS: Lee Ann Custer, Jill Vauum

ANDREW W. MELLON FELLOWSHIP, METROPOLITAN MUSEUM OF ART: Anastasia Amrhein

ANTON C.R. DRESSENMANN FELLOWSHIP AT THE RIKSMUSEUM: Rachel Wise

CARL ZIGROSSER FELLOWSHIP, DEPARTMENT OF PRINTS, DRAWINGS, AND PHOTOGRAPHY, PHILADELPHIA MUSEUM OF ART, FALL 2016-SPRING 2017: Laura Tilley

CRITICAL WRITING TEACHING FELLOWSHIP, PENN'S CENTER FOR PROGRAMS IN CONTEMPORARY WRITING: Anastasia Amrhein

DEAN'S SCHOLAR, UNIVERSITY OF PENNSYLVANIA, 2015-2016: Megan Boomer

DEDALUS FOUNDATION DISSERTATION FELLOWSHIP, 2016-2017: Emily Warner

DISSERTATION COMPLETION FELLOWSHIP: Alexander Kaufman

FELLOWSHIP, KUNSTHISTORISCHES INSTITUT-MAX PLANCK INSTITUTE, FLORENCE: Theodore Van Loon


GETTY GRADUATE INTERNSHIP: Larisa Groliemond

GOLDMAN TRAVEL FELLOWSHIP: Emily Warner (Ithaca, NY)

GRADUATE AND PROFESSIONAL STUDENT ASSEMBLY TRAVEL GRANT, UNIVERSITY OF PENNSYLVANIA: Jeffrey Katzin

GRADUATE FELLOW, PENN PROGRAM IN ENVIRONMENTAL HUMANITIES: Patricia Kim

HOPKINSON FELLOWSHIP, 2016-2017: Serena Qiu

HENRY LUCE / ACLS DISSERTATION FELLOWSHIP IN AMERICAN ART, 2016-2017: Juliet Slepering

IRENE ROSENZWEIG/JULY AUCHINCLOSS/SAMUEL H. KRESS FOUNDATION PRE-DOCTORAL ROME PRIZE: Sophie Crawford Waters (AAMW)

JAY AND DEBORAH LAST FELLOWSHIP, AMERICAN ANTIQUARIAN SOCIETY, 2017: Juliet Sleprising

JOHN R. COLEMAN TRAVELING FELLOWSHIP, ARCHAEOLOGICAL INSTITUTE OF AMERICA: Sophie Crawford Waters

KOLB SOCIETY FELLOWSHIP, PENN MUSEUM: Bret Langendorfer

LATNER TRAVEL FELLOWSHIP: Juliana Barton (Washington DC, New York NY); Jeane Dreskin (Tacuoz AZ, Albuquerque NM, Minneapolis MN, New York NY); Hilary Whitham (New York NY)

MCCOUBREY-CAMPBELL FELLOWSHIP: Anastasia Amrhein (Berlin); Kendra Grimmett (Germany, Netherlands); Rachel Wise (Belgium, Netherlands)

MELLON PROJECT IN HUMANITIES, URBANISM, AND DESIGN (H+U+D), TRAVEL GRANT, 2016- Emily Warner

NATIONAL COMMITTEE OF THE HISTORY OF ART (NCHA) TRAVEL GRANT TO CHINA BEIJING: Rokasana Filipowska

PENFIELD DISSERTATION RESEARCH FELLOWSHIP, 2016-2017: Megan Boomer, Lindsay Grant

PEPFN/PMA MELLON FOUNDATION SUMMER FELLOWSHIP: Katelyn Hobbs, Anna-Claire Stinebring

POSTDOCTORAL FELLOWSHIP (2-YEAR), OHIO STATE UNIVERSITY: Emily Neumeier

PRESIDENT GUTMANN LEADERSHIP AWARD: Rokasana Filipowska

PROJECT INCUBATION GRANT, PRICE LAB FOR DIGITAL HUMANITIES: Stephanie Hagan

SACHS FELLOWSHIP: Iggy Cortez

SCHOOL OF ARTS AND SCIENCES DEAN'S TRAVEL SUBVENTION, UNIVERSITY OF PENNSYLVANIA: Jeffrey Katzin

TEACH@TÜBINGEN FELLOWSHIP, EBEBRARD KARLS UNIVERSITÄT TÜBINGEN, INSTITUT FÜR KLASISCHHE ARCHAÖLOGIE: Sophie Crawford Waters

UNDERGRAD HONORS/awards

HOWARD AND SHARON RICH ENDOWED SCHOLARSHIP FUND

Olivia Horn is a senior majoring in History of Art and minorng in Consumer Psychology. She is particularly interested in contemporary art—specifically, how it funcions in museum spaces, and the ways in which it is used for consciousness-raising. Over the summer, she completed an internship with the Education Department of the Whitney Museum of American Art, where she worked closely with the Director of Interpretation to research and develop didactic materials for upcoming exhibitions. Olivia’s enthusiasm for the arts extends into her extracurricular pursuits: she is active in the student theatre community at Penn, and in August directed a production for Front Row Theatre Company. She also works on programming at WXPen, Penn’s NPR-syndicated public radio station.

UNDERGRADUATE ADVISORY BOARD (UAB)

The Undergraduate Advisory Board, made up of art history majors and minors, continued to bring students and faculty together through stimulating and fun programming in 2016. Among the highlights in spring were a Happy Hour at Doc Magrogan’s that brought together History of Art and Visual Studies faculty and students, an ice cream social in front of the Jaffe building and the second annual Majors Brunch at the Philadelphia Museum of Art, which featured a walkthrough of the “International Pop” exhibition with Professor Christine Poggi. In fall, the UAB gathered students for a trip down to Old City for First Fridays gallery openings and more ice cream at Franklin Fountain.

GSWS LYONDA HART PRIZE IN SEXUALITY STUDIES

This award is given each year for a senior thesis or seminar or course paper in the field of LGBTQ Studies. Awarded in memory of Lynda Hart, Professor of English at Penn and groundbreaking scholar in feminist performance studies and queer theory, the prize recognizes original, rigorous scholarship on gender and sexuality by a Penn undergraduate in any field.

GETTY GRADUATE INTERNSHIP:

Georgia Barton (Washington DC, New York NY); Jeanne Dreskin (Tucson AZ, Albuquerque NM, Minneapolis MN, New York NY); Hilary Whitham (New York NY)

MAJOR HOURS AWARD

The Undergraduate Advisory Board awarded the 2016-17 Major’s Hours Award to荔枝 Singh for her major project, “The Black Gaze in the Art of Whistler and Morisot.” The award honors a student’s senior thesis, seminar, or course paper in the field of LGBTQ Studies.

OE FFICE OF UNDERGRADUATE ADVISORY BOARD (UAB)

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2016 UNDERGRAD DEGREES

HISTORY OF ART MAJORS: SOLOMON BASS, ANNIE BENNETT, PRIYAMVADA DAJWIA, AUGUSTA GREENBAUM, BRITTANY GREENE, WENYE HUANGPU, CHLOE KAUFMAN, VIRGINIA SEYMOUR, MADELINE SMOOT, KATRINA TOMAS, ALEXANDRA TRITSCH, JAMIE VAUGHN, SHIHUI WANG, IRIS-LOUISE DARA WILLIAMSON, ERICK KESSEL, BRITTE KIRBY, JESSICA PENNINGTON

HISTORY OF ART MINORS: ANNIE CHANG, HAILE CRAIG, REBECCA HALLAC, SARAH KRUEGER, JOHN LASZLO, JARED LEVIN, ISHTA SETH, NAZLI USUR, TERRILL WARRENBURG

CINEMA STUDIES MAJORS: MATTHEW CARDONICK, RAYNE CONNELL, ALEXANDER DON, ALEXA FECCA, ISABELLA GONG, KYLYU IBRAHIM, ISABELLE KADISH, DYLAN LEASHY, HAILEY MACK, CAROLINE MARQUES, AMANDA MCELRAH, ANN MOLIN, ROGER MORALES, OLATUNBOSI OSINAIKE, CATHRIN PEIRCE, PAULINE SCHREIBMAIER, AMANDA SHUR, ANDREA TRUMP, ADAM WEISS, MUHAMMAD NAOVI

CINEMA STUDIES MINORS: GABRIELLE ABRAMOWITZ, ALI AHMED, SARAF AHMED, ALEXANDER ARONOVICH, KATILIN CAMPBELL, ALANNA CRUZ-BENDEZU, EMMA EDGIA, HEE CHANG EUN, JAKE GALASSO, GEORGIA GLASMAN JAMES, ALEXANDRA GUTTMANN, SHERRY HUANG, TONY JAMES, BRENDAN MURRAY, MELISSA PARKER, ARIELLE PORT, JESSE CAMPBELL, ALANNA CRUZ-BENDEZU, EMMA EDOGA, HEE CHANG EUN, JAKE GALASSO, GEORGIA GLASMAN JAMES

MASTERS PAPERS

EVAN ALLEN
"Inscribing the Hills with Victory: Authorship and Community in the Tropaeum Traiani at Adamclisi" (Advisor, A. Kuttner)

HAELY CHANG
"Female Waitresses, Dance Hall Women, and the Cosmopolitan Roots of Modern Agency: The Visual Culture of Korea's Cafe Waitresses and New York's Dance Hall Women" (Advisor, G. Shaw)

JEANNE DRESKIN
"Making by Breaking: Faciality and Picasso's Madame Mounet Leonor" (Advisor, C. Poggi)

KIRSTEN GILL
"Figures of Speech: Silence and Noise in Lawrence Abu Hamdan's Audio Forensics" (Advisor, C. Poggi)

ABIGAIL RAPOPORT
"Pomona's Garden as Concealed and Revealed in Seventeenth-Century Dutch Representations of Vertumnus and Pomona" (Advisor, L. Silver)

DISSENTANTEDS DEFENDED

LARISA GROLLEMOND
"Necessary Luxury: Illuminated Manuscripts at the French Courts, c. 1460-1515" (Advisor, L. Silver)

CHARLOTTE ICKES
"Radical Immersion in the Work of Melvin van Peebles, Isaac Julien, and Steve McQueen" (Advisor, G. Shaw)

KIRK NICKEL
"Alessandro Moretto and the Decomposition of the Painter's Art in Renaissance Brescia" (Advisor, L. Silver)

2016 COLLOQUIA / EVENTS

JANUARY 15 Colloquium, LARRY SILVER, "Albrecht Altdorfer Re-Christens Regensburg"
JANUARY 21 ALLESANDRO BIANCO, "As Above, So Below"
JANUARY 22 Colloquium, ANASTASIA AMRHEIN, "Reproducing Images, Reproducing Society: Nude Female Clay Figures in 1st Millennium BCE Assyria and Babylonia"
JANUARY 22 MAA MILLS, "Speed Listening by Blind Readers and the History of Audio Time Compression"
JANUARY 29 Colloquium, BOB OUSTENHOUT, "Sightlines, Hagioscopes, and Church Planning in Byzantine Cappadocia"
FEBRUARY 5 "EchoLocation" Exhibition opening, Curated by Haely Chang, Kirsten Gill, and Hilary R. Whitham
MARCH 18 Colloquium, KAIA SILVERMAN, "Stopping with Astonishment before Gustave le Gray's Sea and Sky"
MARCH 24 Jill and John Avery Lecture in the History of Art, CRAIG CLUINAS, University of Oxford, "Chinese Art and the Cosmopolitan"
MARCH 31 ELISE ARCHANGIS, "Our Narrowness: Holding onto Modernism circa 1960"
APRIL 1 Colloquium, CHRISTINE POGGI, "Projections: Mona Hatoum's Cartographic Practice"
APRIL 5 WALID RAAD and KAIA SILVERMAN: A Conversation about Art, Museums, and the Middle East
APRIL 7 Exhibition Opening Reception, "Expanding the Audience for Art in the Nineteenth Century at the Pennsylvania Academy of Fine Arts," Arthur Ross Gallery
APRIL 8 PMA Graduate Symposium
APRIL 13 JOANNA S. SMITH, "Excavating Kourion on Cyprus: Past and Present"
APRIL 29 "WORLDWIDE WARHOL: Restaurant (aka L'Avventura) and The Life of Juanita Castro"
SEPTEMBER 10 Eighth Annual Anne d'Harnoncourt Symposium, "Museum as Score"
SEPTEMBER 15 "Victor Burgin Then and Now" Exhibition Opening
SEPTEMBER 21 TAMAR GARB, "Painting/Photography/Politics: Marlene Dumas and the Figuration of Difference"
SEPTEMBER 23 Colloquium, GWENDOYIN DUBOS SHAW, "Andrew Wyeth's Black Paintings"
SEPTEMBER 30 Colloquium, MICHAEL MEISTER, "Amala Shrinivas: Anxiety and Homology in Indian Symbolism"
OCTOBER 19 KATHLEEN JAMES-CHAKRABORTY, "Remembering Modernism in Germany: Berlin versus the Ruhrgebiet"
OCTOBER 21 Colloquium, LYNN LANCASTER, Ohio University, "A Tale of Two Vaulting Techniques: Cross-Craft Exchanges and Knowledge Networks in Roman Building Construction"
NOVEMBER 4-5 Richardson Symposium: Racial Mascaraede in American Art and Culture, Washington, DC
NOVEMBER 10-12 "Complexity and Contradiction at Fifty," MoMA/Penn
NOVEMBER 11 Colloquium, ANDRÉ DOMBROWSKI, "Monet's Minutes and the Poetry of the Schedule"
NOVEMBER 17 Jill and John Avery Lecture, HELEN MOLESWORTH, Museum of Contemporary Art, Los Angeles (MOCA), "Leap Before You Look: Black Mountain College 1933-1957"
DECEMBER 9 Colloquium, BRET LANGENDORFER, PhD Candidate, "Asyriyan Entropy: City Sieges and Cosmic Dissolution in the Palace Relief Programs"
DECEMBER 10 Incubation Series "Remote Control" Opening Reception, Tiger Strikes Asteroid
CO-SPONSORED 2016 EVENTS

JAN-MARCH
LISTENING (TO) CYBORGS: A MEDIA ARCHAEOLOGY WORKSHOP ON SOUND TECHNOLOGIES
Sponsored by GAPSA, Annenberg School for Communication, the Department of Music, PennDesign, Vitale Digital Media Lab, CAMRA, and Vox Populi

FEBRUARY 2
ELEVEN MUSEUMS, ELEVEN DIRECTORS: CONVERSATIONS ON ART AND LEADERSHIP
A Conversation with Michael Shapiro, co-sponsored by Visual Studies Program, Fels Institute of Government, and the Penn Museum

FEBRUARY 18-19
THE UNIQUENESS OF MEDIA: INTERMEDIACY ACROSS ERAS IN GERMAN LITERATURE, CULTURE, AND ART
Graduate Student Conference presented by the Department of Germanic Languages and Literatures

FEBRUARY 26-27
CAS ANNUAL GRADUATE STUDENT CONFERENCE / ANCIENT TECHNOLOGIES: THEIR MATTER, MATERIALITY, AND MATERIALIZATIONS
Co-sponsored by the Center for Ancient Studies, Penn Museum, SAGray, Religious Studies, Anthropology, Art & Archaeology of the Mediterranean World, and Eastern Languages and Civilizations

MARCH-APRIL
CÓRDOBA: CITY, MOSQUE, ESTATES, PALACE CITY
Co-sponsored by Near Eastern Languages and Cultures, Spanish and Portuguese at Penn, and the Middle East Center

MARCH 18
8TH ANNUAL MEDIEVALISTS@PENN GRADUATE CONFERENCE
Presented by the English Department

MARCH 19
REPRESENTATION AND RELIGION: INTEGRATING THE STUDY OF JAPAN FROM THE EARLY MODERN TO THE CONTEMPORARY
Co-sponsored by Penn Global Engagement Fund, PhilaJap, the US-Japan Foundation, the Saunders Fund, the Center for the Integrated Study of Japan, and the Center for East Asian Studies

MARCH 28
GREAT POMPÆI PROJECT: NEW LIFE FOR THE DEAD CITY
With Professor Massimo Osanna
Co-sponsored by the Center for Ancient Studies, Historic Preservation, and Classical Studies

APRIL 1
RETHINKING LEADERSHIP FROM THE BOTTOM UP CONFERENCE
Presented by Gender, Sexuality, and Women’s Studies Program

APRIL 1-2
THE WORLD OF PHRYGIAN GORDION, ROYAL CITY OF MIDAS
Co-sponsored by Penn’s Center for Ancient Studies, the Penn Museum, Art & Archaeology of the Mediterranean World, and Near Eastern Languages and Civilizations

APRIL 8
EARLY MODERN IBERIAN 2016 GRADUATE SYMPOSIUM: SUBJECTS & OBJECTS
Sponsored by the departments of History, History & Sociology of Science, Hispanic & Portuguese Studies, Jewish Studies Program, Kislak Center for Special Collections, Rare Books and Manuscripts, and Latin American & Latino Studies Program

APRIL 15-17
DESTINATION: PHILADELPHIA—AN IMMIGRANT’S JOURNEY
Presented by Angle, a student-organized club at Penn that aims to call attention to social issues through the means of photography and videography

APRIL 21-22
PROTEST: GRADUATE STUDENT CONFERENCE
Presented by Gender, Sexuality, and Women’s Studies Program

JULY 11-15
62ND RENCONTRE ASSYRIOLIGIQUE INTERNATIONALE, “UR IN THE TWENTY-FIRST CENTURY CE”
Presented by Near Eastern Languages and Civilizations and Penn Museum

SEPTEMBER 24
TRANSLATING RACE IN EURASIA
Presented by the Department of Slavic Languages and Literatures

SEPTEMBER 30
THEORIZING: GABRIEL ROCKHILL, ASSOCIATE PROFESSOR OF PHILOSOPHY AT VILLANOVA UNIVERSITY
“NEVER JUST AN IMAGE: FROM THE CAMERA AS SENSIBLE WEAPON TO A CRITIQUE OF SIMULACRA”
A speaker series hosted by students of the Program in Comparative Literature & Literary Theory

OCT 12-NOV 17
THE GREAT MIGRATION: A CITY TRANSFORMED (1916-1930)
A series of short films presented by Scribe Video Center

OCTOBER 20-22
TIMESCALES: ECOLOGICAL TEMPORALITIES ACROSS DISCIPLINES
A Conference of the Penn Program in Environmental Humanities

NOVEMBER 1
JAMES WELLING IN CONVERSATION WITH ALEX KLEIN
Co-sponsored by the Institute of Contemporary Art and the Mellon Foundation

NOVEMBER 17
THE LORD OF THE GOLD RINGS: THE GRIFFIN WARRIOR OF PYLOS - WITH PROFESSORS JACK DAVIS AND SHARI STOCKER, UNIVERSITY OF CINCINNATI
Presented by The Institute for Aegean Prehistory and Penn Museum

NOVEMBER 18
AN EVENING WITH DOUGLAS CRIMP + SCREENING OF AGNÈS MARTIN’S GABRIEL
Presented by the Institute of Contemporary Art
performance

noun
1. an act of staging or presenting a play, concert, or other form of entertainment.
2. the action or process of carrying out or accomplishing an action, task, or function.