

ob · ject

/'äbjĕkt/

noun

1. a material thing that can be seen and touched.



NEWSLETTER 2017
HISTORY OF ART
UNIVERSITY OF PENNSYLVANIA

LETTER FROM THE CHAIR

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 experience 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. But as you know, our engagement with objects as well as with experiences of art that defy the category of the object (such as live performance or virtual reality) extends well beyond the PMA, to all of Penn's museum spaces as well as many of the museums of Philadelphia and elsewhere. To highlight the significance of this aspect of our work as a department, this year's newsletter focuses on the topic of object- and performance-based learning. We know that many of our alumni have gone on to work in museums, and if you have ideas you'd like to share, please be in touch!

Last year I warned you that we were beginning a period of significant transition in the makeup of the department, and that is now well underway. Last December, we fêted Professor Lothar Haselberger, who is now the Morris Russell Williams and Josephine Chidsey Williams Professor Emeritus in Roman Architecture, and, thanks to the generosity of Charles K. Williams II, we enjoyed a wonderful fall semester with Visiting Williams Professor Lynne Lancaster. Next year, Professor Philip Stinson will hold this same visiting position, and after that, we hope our new Williams professor will have been identified! This coming spring, we will celebrate the wonderful careers of two other fabulous colleagues who are retiring: our Northern Renaissance specialist, James and Nan Wagner Farquhar Professor Larry Silver, and our Byzantinist, Professor Robert Ousterhout. Both have been model colleagues, scholars, and teachers, and we are all grateful for the way they have contributed to the life of the department. We are in the process of developing emeritus office space within the Jaffe building so that our retiring friends can continue to find a base for their future scholarly endeavors here.

If all goes as planned, we will welcome a new Byzantinist in July 2017, and new colleagues in both Roman Architecture and Northern Renaissance art in July 2018, but you will have to wait until next year for more news on these areas as well as on the African appointment. We did successfully conclude our junior medieval search last year, and are delighted that Assistant Professor Sarah Guérin agreed to join us from the Université de Montréal. Professor Guérin specializes in Gothic ivories, and her scholarship includes a consideration of the trans-Saharan ivory trade, so we look forward to the resonances that occur between her work and that of our new Africanist.

I want to take this opportunity to thank Professor Gwendolyn DuBois Shaw and Professor Michael Leja for their inspired leadership of the undergraduate and graduate programs, as well as our fabulous staff members: Darlene Jackson and Libby Saylor. Thanks also go to the many people who have supported our work in different ways: Jill and John Avery, Elliot and Roslyn Jaffe, Howard and Sharon Rich, Keith and Kathy Sachs, Richard M. and Lindsey R. Thune, Lise Spiegel Wilks and Jeffrey Wilks, Charles K. Williams II, the Andrew W. Mellon Foundation, The Terra Foundation, the Emily and Jerry Spiegel Fund to Support Contemporary Culture and the Visual Arts, The Institute for Aegean Prehistory, Jayne L. Bliss, Beatrice B. Cody, Mr. and Mrs. Mario Covo, Dr. And Mrs. Herbert A. Fischler, Ellery Foutch, Myrna Goldman, Lois Herzeca, Richard N. Hyman, Steven D. Latner, Constance C. McPhee and Henry R. McPhee III, Clifton C. Olds, Jodi Bergstein Rabinowitz and Jonathan Rabinowitz, Leah Goldman Rabinowitz, 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 Redrobe (formerly Beckman)
Elliot and Roslyn Jaffe Professor

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SPRING
2017



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COVER IMAGE:
“BAHRAM GUR VISITS THE INDIAN PRINCESS”
FROM *HAFT PAYKAR (SEVEN PORTRAITS)*, THE SECOND BOOK OF *KHAMSA* BY
NIZAMI GANJAVI (BORN 1141 CE)
THIS COPY WAS ILLUMINATED AND PAINTED IN SHIRAZ, IRAN, 1582-1584 CE
PENN MUSEUM, NEP 33, F. 140B

MELLON PENN/PMA OBJECT-BASED LEARNING

In February 2016 Kathleen Foster, Robert McNeil Jr. Senior Curator of American Art, PMA; and Mark Tucker, Vice Chair of Conservation and Aronson 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, Jenevieve de 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.



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 Justina Barrett, 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 Waln 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.

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.

One of the great pleasures of the first stage of the PMA-Penn 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.



MUSEUM AS SCORE

Eighth Annual Anne d'Harnoncourt Symposium

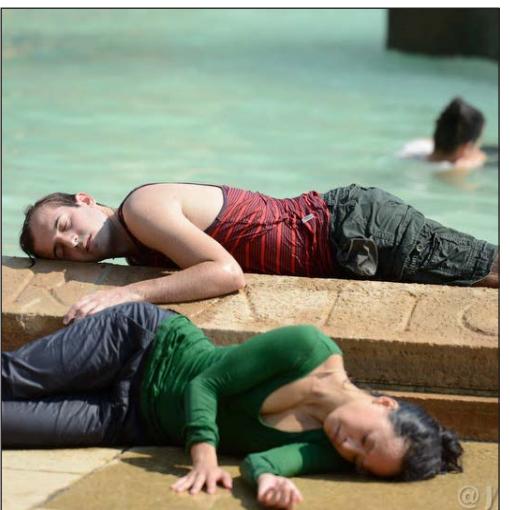


People dancing Boris Charmatz's *Levée des conflits (Suspension of Conflicts)* on the East Terrace of the Philadelphia Museum of Art. Photography by JJ Tizou (<http://www.jjtizou.net>)

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,



Boris Charmatz directing *Levée des conflits* on the East Terrace of the Museum. Photography by JJ Tizou (<http://www.jjtizou.net>)



Owing to the 100-degree weather, participants started dancing the piece in and around the fountain. Photography by JJ Tizou (<http://www.jjtizou.net>)

which created an overall effect of displacement and dispersal. Riley Watts and Brigel Gjoka performed Forsythe's *Duo2015* the following day in a temporarily deinstalled room at the Museum, using their breath as a musical score while they traced the passage of a clock's hands.

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 Lowrey (Project Assistant for the Contemporary Caucus, PMA), with the assistance of Alexander Kauffman (UPenn).

SACHS

TAMAR GARB VISITS PENN

Professor Tamar Garb, the Durning Lawrence Professor in the History of Art at University College London, visited the department from September 21 to 23, 2016. She delivered a well-attended lecture at the ICA on South African artist Marlene Dumas, entitled "Painting/Photography/Politics: Marlene Dumas and the Figuration of Difference." Garb summarized the lecture as a "look at the politics of portrayal, photography, and figuration in relation to the colonial/apartheid archive." Garb (currently serving as the first director of the new UCL Institute of Advanced Studies) also participated in a public conversation with Karen Redrobe, comparing the state of the humanities in the UK and US, and attended a breakfast with graduate students, where participants discussed her many research interests, including nineteenth- and twentieth-century French art and visual culture; feminism and global politics; art and culture in South Africa; and race and representation in modern and contemporary art. Her visit was sponsored by the Keith L. and Katherine Sachs Program in Contemporary Art, the Institute of Contemporary Art, the Center for Africana Studies, and the Gender, Sexuality and Women's Studies Program at Penn.



Artist Michael Ray Charles and art historian Cherise Smith in conversation about Charles' work (on screen)

featured a conversation between art historian Cherise Smith (University of Texas, Austin) and the artist Michael Ray Charles (University of Houston). Travel and attendance at the symposium by graduate students in Michael Leja and Gwendolyn Shaw's co-taught grad seminar, ARTH702: Art and Ideas, was supported by the Keith L. and Katherine Sachs Program in Contemporary Art.

COMPLEXITY AND CONTRADICTION AT FIFTY

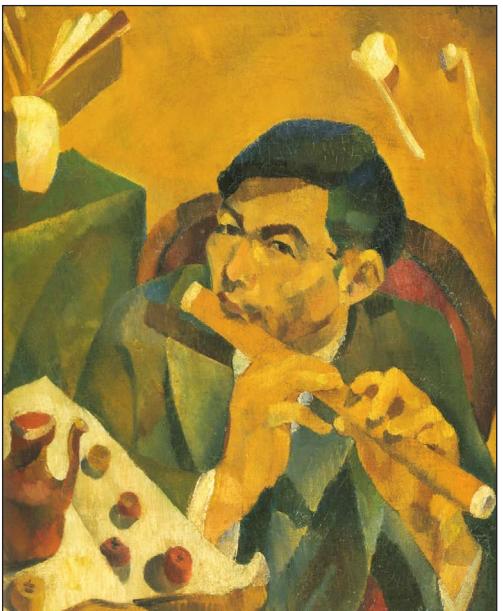
To mark the fiftieth anniversary of the publication of Robert Venturi's *Complexity and Contradiction in Architecture* (1966), Professor David Brownlee collaborated with Martino Stierli, the curator of Architecture and Design at the Museum of Modern Art, to organize a three-day symposium from November 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 Whitaker, 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 Whitaker 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.

JILL AND JOHN AVERY LECTURE IN THE HISTORY OF ART

CRAIG CLUNAS, UNIVERSITY OF OXFORD, "CHINESE ART AND THE COSMOPOLITAN," MARCH 24, 2016



Yun Gee, *The Flute Player*, 1928

and the sheer numbers of surviving artworks, mean we need new models for a more cosmopolitan or transnational type of history. By looking at a series of conjunctions drawn from the art of the Republican period in the 1920s, the lecture examined the challenges and possibilities for art history in this expanded field. This event was organized by Professors Julie Nelson Davis, André Dombrowski, and David Young Kim.

HELEN MOLESWORTH, MUSEUM OF CONTEMPORARY ART, LOS ANGELES (MOCA), "LEAP BEFORE YOU LOOK: BLACK MOUNTAIN COLLEGE 1933-1957," NOVEMBER 17, 2016



Helen Molesworth, Chief Curator of the Museum of Contemporary Art in Los Angeles, delivered Fall 2016's Jill and John Avery lecture to a large audience of students, faculty members, artists, curators, and members of the larger Penn community. Molesworth is a distinguished curator/scholar who has published on artists including Marcel Duchamp and Robert Rauschenberg, on feminist debates of the 1970s and 1980s, and on forms of labor in post-1960s art. Her major exhibitions include "Kerry James Marshall: Mastry" (2016), "This Will Have Been: Art, Love & Politics in the 1980s" (2012), "Catherine Opie: Empty and Full" (2011), and "Part Object/Part Sculpture" (2005). For the Avery lecture, Molesworth offered a highly engaging talk on the process of curating the exhibition "Leap Before You Look: Black Mountain College 1933-1957." Molesworth explained how Black Mountain College, located in a beautiful lakeside area near Asheville, North Carolina, and established on a precarious financial basis, nonetheless put art at the center of its educational mission. In an environment that valued democratic forms of participation and process-oriented creativity, artists, poets, weavers, dancers, and musicians broke through the barriers dividing media, fostered experimental thinking, and taught their students how to imagine new modes of organizing social life. The event was organized by Professors Christine Poggi and Gwendolyn DuBois Shaw, Jill and John Avery Lecture co-chairs, 2016-2017.

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 students to discuss innovative research methods as well as the state of the field. The Department of the History of Art at Penn warmly thanks Jill and John Avery for their generosity in funding these important intellectual interventions.

ICA PHILADELPHIA

This year, Institute of Contemporary Art and the History of Art Department collaborated to bring some of the most important artists and art historians of our time to the University of Pennsylvania.



Installation view, *Descent*, Institute of Contemporary Art, Philadelphia, April 29-August 14, 2016. Photo: Constance Mensh

Participating artists included: Matriarch (Maren Hassinger and Ava Hassinger), Virginia Overton, Runo Lagomarsino, Karina Aguilera Skvirsky, Lisa Tan.

In November, a conversation between ICA curator Alex Klein, artist James Welling, and Katherine Stein Sachs CW'69 and Keith L. Sachs W'67 Professor of Art History Kaja Silverman looked at Welling's recent work and his interest in pictorial possibilities opened up by technical processes.

A conversation between Douglas Crimp and Professor Karen Redrobe about Crimp's new memoir, *Before Pictures*, also took place in November. It was accompanied by a screening of Agnes Martin's rarely seen film *Gabriel* (1976) and held at International House Philadelphia, underscoring the commitment of both ICA and the History of Art Department to engaging with community spaces and organizations beyond our own.

These conversations, lectures, and presentations held at ICA serve as open, free, accessible resources to local artists, undergraduate and graduate students at Penn and throughout Philadelphia, and our Philadelphia community at large.



Karen Redrobe with Douglas Crimp, November 2016

CONGRATULATIONS TO OUR 2016/2017

FELLOWS

IGGY CORTEZ
Sachs Fellow
Fall 2016-Spring 2017

LAURA TILLERY
Carl Zigrosser Fellow, Department of Prints, Drawings, and Photography, Philadelphia Museum of Art
Fall 2016-Spring 2017

CURATORIAL SEMINAR

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.



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

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.



In the classroom, students make comments and brainstorm on a paper printout of the website

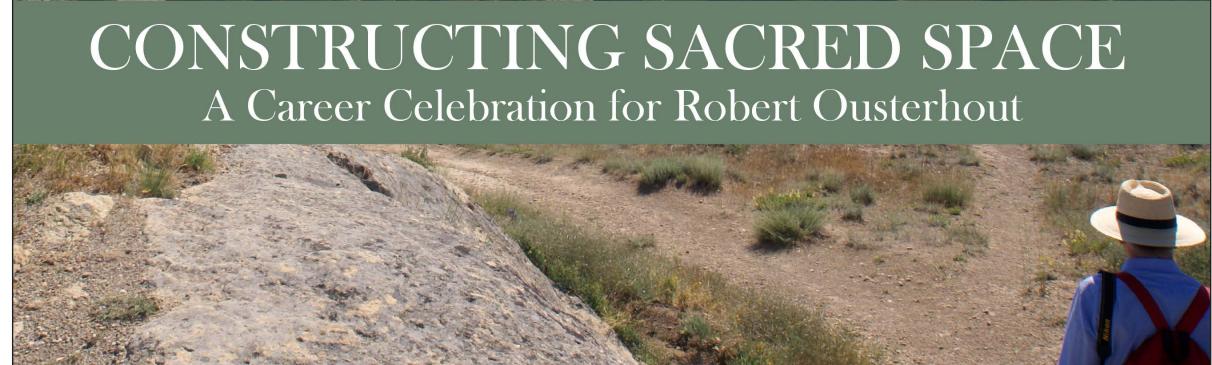
RETIREMENT SYMPOSIA

TO HONOR THE CAREERS OF PROFS. SILVER AND OUSTERHOUT



SAVE THE DATE

Friday 07 - Sunday 09 April 2017
Penn Museum, Widener Lecture Hall



CONSTRUCTING SACRED SPACE

A Career Celebration for Robert Osterhout



SAVE THE DATE

Friday 20 October 2017 | Kislak Center at the University of Pennsylvania

THE PRIMACY OF THE IMAGE

A Career Celebration for Larry Silver

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 sojourn 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 embroiled in the historic 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_protected.html). Brownlee's call for the developer to spare the historic facades and for the city to move to prevent such surprises in the future was echoed in an *Inquirer* editorial. Subsequently, Mayor Jim Kenney took up the cause, asking the developer to consider a compromise and announcing increased funding for the Historical Commission, with which to do the kind of comprehensive planning needed to protect similar at-risk buildings.

Uneffected by his sabbatical travel was the work of organizing a three-day conference to mark the fiftieth anniversary of Robert Venturi's *Complexity and Contradiction in Architecture*, the "gentle manifesto" that helped to define Postmodernism. The conference, held on November 10 to 12 in New York and Philadelphia, was co-organized by Brownlee and Martino Stierli, the chief curator of architecture and design at the Museum of Modern Art.



DAVID BROWNLEE
University of Pennsylvania
["Philadelphia: Our Nation's First World Heritage City," written and narrated by David Brownlee and produced and directed by Sam Katz \(<https://youtu.be/Jktrd4I681Q>\)](https://youtu.be/Jktrd4I681Q)

JULIE NELSON DAVIS is delighted to announce that she 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 ukiyo-e, the "pictures of the floating world," and their close study of a new collection of prints given to the Kislik 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://web.sas.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 Schoenberg Institute journal, *Manuscript Studies*, and features their collaborative work on an early modern kimono pattern book held here at Penn. An article about an aerogram decorated with a self-portrait sent from Japanese modern artist Munakata Shikō 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 Ukiyo-e 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 "Inventing Utamaro: A Japanese Masterpiece Rediscovered," on view from April 8 to July 19, 2017 (<http://tinyurl.com/jevksqh>). 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 at Ginkakuji in Kyoto, March 2016

FACULTY

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 *Is 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 Omar Nasim's *Observing By Hand: Sketching the Nebulae 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-Île, Brittany, Normandy, Guernsey Island, and London.



André Dombrowski in Monet's footsteps on Belle-Île-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 Naturalisme* (2016) that probed the perennial question of naturalism in artistic practice across time, as well as essays on the haptic qualities of Gothic ivories (2016), the function of objects in liturgies 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 synthetic look at Gothic ivories within their social 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 contemplating Trajan's market, Rome, in May 2016 (preparing for Arth 101!)

RENATA HOLOD is making progress, however slowly, on *Jerba Studies*, volume 2, by giving papers and writing articles on aspects of its built environment. Two articles co-authored with Tarek Kahlouai (PhD '08) are in print. "Jerba of the 3rd/9th century CE: Under Aghlabi Control?" appears in the volume *The Aghlabids & Their Neighbors: Art & Material Culture in Ninth-Century North Africa*, Glaire D. Anderson, Corisande Fenwick, and Mariam Rosser-Owen, eds. (Leiden: Brill, HdO series). Another, also co-authored with Kahlouai, is "Guarding a Well-Ordered Space on a Mediterranean Island" in *Frontiers*, a volume edited by A. A. Eger (University of Colorado Press).

On the second ongoing archaeological project, on Chungul Kurgan out in the steppes of Ukraine, three studies have come out. The first, co-authored with Jordan Pickett (PhD, AAMW'15), John Schreck, Yuriy Rassamakin, Oleksandr Halenka, and Warren Woodfin, is "Architectural Energetics of Tumuli Construction on the Medieval Eurasian Steppe: the Case of the Chungul Kurgan," *Journal of Archaeological Science* 75 (2016): 101-114. The second and third, co-authored with Rassamakin, Halenka, and Woodfin, appeared in Ukrainian in "Trofeii Polovetskoho Vozhdia z



Excavated at Rayy; signed by the maker or accountant: Abu'l Mujasim 'Ali

Chunhuls'koh Kurhanu: Pereuzhytok, Rytual'ni Funktsii ta Symbolika" [Trophies of a Polovtsian Leader from Chungul Kurgan: Reuse, Ritual and Symbolic Function], *Археология, [Arkheolohiya]* 3(2016): 28-47 and 4 (2016) 15 pp.

The project "Eric Schmidt at Rayy: Excavations, Methods and Materials" continues to move forward. Selected materials from Rayy were published in the catalogue for the Metropolitan Museum of Art exhibition on the Seljuks, called *Court and Cosmos*, in Spring 2016; others were presented at the symposium connected with the exhibition in the paper "What's in a Name? Signature or Keeping Count?" in June 2016.

Beginning in Summer 2016, Research Assistants Desiree Annis and Michael Falectano (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 art and optics 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 Glaire Anderson, UNC, "A Muslim Daedalus: Caliphal Science & Design"; Tarek Kahlouai, Rutgers (PhD '08), "Andalusi Mariners and Their Image of the Land and Sea"; Abigail Krasner Balbale, Bard Graduate Center, New York, "Contesting the Caliphate: Ibn Mardanīsh'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 NEP27: Developing a History of Use."

In Spring 2016, **DAVID YOUNG KIM** presented portions from his new research project on backgrounds in Renaissance painting at the University of Southern California, University of Hamburg, Yale University, Harvard University, and the Renaissance Society of America 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 *Lives of the Most Excellent Painters, Sculptors, and Architects* (1550/1568) rendered in Korean, Portuguese, and German to explore the global practice of Renaissance art history. For the academic year 2016-2017, he is Paul Mellon Senior Fellow at the Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art in Washington, DC.

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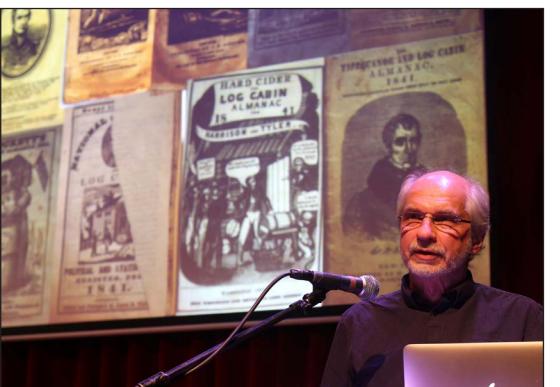
ANN KUTTNER saw through the final revisions of two projects now in press. One, "(Re)presenting Romanitas at Sir John Soane's House and Villa," is on approaches to antiquity in the early nineteenth-century domestic projects of Sir John Soane, not least as they were shaped by his engagement with archaeology in his Italian travels as a young eighteenth-century designer, for *Housing the New Romans: Architectural Reception and Classical Style in the Modern World* (K. von Stackelberg and E. Macaulay-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 tunic, on the verge of self-immolation and apotheosis, set up by late Republican general Lucullus in the Roman Forum; it is known from *Pliny's Natural History* as multiply 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 *CIS: California Italian Studies, The Fixity and Flexibility of 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 display, 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.

Students in **MICHAEL LEJA**'s curatorial seminar had a chance to work closely with the superb collection of American art at the Pennsylvania Academy of Fine Arts. An exhibition organized by the seminar during the previous fall semester opened at the Arthur Ross Gallery in April 2016. "Expanding the Audience for Art in the Nineteenth Century at the Pennsylvania Academy of the Fine Arts" contained works by Eakins, Beaux, Tanner, Furness, Sully, Kimmel and many other former students and faculty of the Academy who contributed to enlarging the national population engaging the visual arts. The thirteen students in the seminar wrote essays based on original research in the Academy's collections and archives, and they published a 144-page catalogue for the exhibition. (Copies are available for sale at the PAFA Bookstore.)

A collection of primary sources on twentieth-century American art occupied much of Leja's time in 2016. A volume he is coediting (with John Davis of Smith College, who is responsible for eighteenth- and nineteenth-century contents) will be translated into at least six languages for worldwide distribution. An essay on "Abstraction, Representation, and Pollock's Aesthetics of Conflict" was published in the catalogue of a Jackson Pollock exhibition at the Kunstmuseum Basel in Fall 2016.

An ongoing book project on the origins of the mass production of pictures in the mid-nineteenth century was the subject of several lectures during 2016: the Rosenblum Lecture at New York University, the Rosen Lecture at Johns Hopkins, a keynote at Bowdoin College, and others at the Deutches Forum für Kunstgeschichte in Paris, the Institut national d'histoire de l'art in Paris, and the University of Georgia. At Penn, Leja lectured on the visual culture of the 1840 presidential campaign for the Penn Lightbulb Café, and on the origins of image culture for the Architecture Program at Penn Design.



Lecture at the Penn Lightbulb Café, October 18, 2016 (Photo by Brooke Sietinsons)

In 2016, **MICHAEL MEISTER** presented papers at the twenty-third biennial American Council of Southern Asian Art (ACSAA) Symposium in Toronto, Canada; College Art Association Annual Conference in Washington, DC; and the European Association of South



"A Photographic Exhibition of Indian Art," Warburg Institute, 1940 (partial reconstruction)

Asian Archaeology in Cardiff, Wales. He published essays on "Gumbat Balo-Kale (Swat): Architectural Analysis, Conservation, and Excavation"; "Decoding Origins for India's Temples"; "Śikhara to Śekharī: Building From 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 Naxos (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, *Palmyra 1885: The Wolfe Expedition and the Photographs of John Henry Haynes* (both from Cornucopia, 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.



Bob Ousterhout scales the walls of the Goat Castle in Cappadocia

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 8,000 years from 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.



Pittman in animated conversation with Marcella Frangipane at Arslantepe, Turkey, October 2016

Pittman also engaged in other scholarship, research, and teaching. She completed several articles and book chapters. In May 2016 she was honored to be the Braidwood Visiting Scholar at the Oriental Institute of the University of Chicago, where she gave two extended workshops on methods and theory in the study of glyptic and other arts of the ancient Near East, as well as a public lecture entitled "From Mesopotamia to the Oxus through Iran: Shifting the Center in Bronze Age Trade." At the meeting of the 62nd Rencontre Assyriologique Internationale, held in July 2016 in Philadelphia and sponsored by the Penn Museum, Pittman was surprised and pleased to be recognized through a session of papers by her students and colleagues to be included in a volume edited by students Karen Sonik and Christopher Thornton. In the early fall, she returned to her favorite site of Arslantepe, in southeastern Turkey, to work with the Italian team excavating a new temple complex of the late fourth millennium. She studied and recorded an important new find of glyptic art, which extends and broadens our understanding of both economic administration and symbolic practice of that preliterate society. Work on the final publication of the *Excavations at al Hiba/ancient Lagash* is proceeding, with two volumes approaching completion. In order to move that work to a new level, Pittman together with lead PI Steve Tinney were successful in winning a Provost's Award for their application "Early Mesopotamia and the Persian Gulf: Great Cities and Maritime Networks

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around a Receding Shoreline, 2500-2000 BCE." This award provides two years of funding for a programmer to build an open source relational database with an integrated GIS that will serve 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 Renninger and Laurie Allen of the Penn Libraries' new Digital Humanities Academic support team.

NEWS

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 Scholars' 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 discussing the Japanese section of the exhibition with Professor Hiroko Ikegami (Kobe University, Japan) and the Italian section with Curator Luigia Lonardelli (MAXXI, Rome). Professor Homay King presented two films by Andy Warhol at International House and held a conversation about them with graduate student Iggy Cortez.

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*

Performance of Exile and Migration in Contemporary Art.

Finally, Poggi co-organized the 2016 Anne d'Harnoncourt Symposium and related events, titled "The Museum as Score," with colleagues at the PMA and Drexel University.



Professor Hiroko Ikegami (Kobe University), front center, in the Japanese section of the "International Pop" exhibition at the PMA, with students in the graduate seminar co-taught by Christine Poggi and Erica Battle (Associate Curator, PMA)

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



Students line up with Karen Redrobe to enter the Fels Planetarium at the Franklin Institute (Photo by Chijioke Azuawusie)

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 Bishnupriya Ghosh, entitled, "The Risk of Tolerance: Feminist Killjoys, the Creative Humanities and the Belligerent University."

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 freshmen 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 situated 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.



Architectural conservation of Gordion's Early Phrygian Citadel Gate, looking east toward Tumulus W, the oldest royal burial mound at the site

GWENDOLYN DUBOIS 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 "Sachs"), 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 Chadd's Ford, Pennsylvania, where he lived, as models, and his occasional "recoloring" of the bodies of white models, such as Helga Testorf, so that they appeared



Gwendolyn DuBois Shaw on the medieval moorish wall in Obidos Portugal

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 PhD 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.



Prof. Shaw reuniting with Steven Imburgia, Madeline Dalzell, and Sabrina Zatarain, undergraduates from the 2016 Penn-in-Havana program, at an exhibition of Cuban art at the Art Museum of the Americas, Washington, DC

FACULTY

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 cameo 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 Stinebring) 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; Clark) 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 vein, two Silver essays on Luther and visual art will appear in 2017: one in an anthology, *Luther in Context* (Cambridge U. Press); 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 Jheronimus 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 Philly—after all, they don't take away your library card!



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 Slought Foundation on the painter Joan Mitchell. In Fall 2016, she co-curated an important exhibition of work by Victor Burgin at The Slought Foundation, entitled "Victor Burgin/Then and Now," with Homay King (Bryn Mawr). Silverman and King conducted a conversation with Burgin at 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. Weber Curator at the Institute of Contemporary Art, engaged James Welling 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 "Stopping with Astonishment Before Gustave Le Gray's *Sea and Sky*" in March, from her current book project *A Three-Personed Picture*, which will be the second installment in her three-volume reconceptualization of photography. The first volume, *The Miracle of Analogy* (Stanford University Press, 2015), was a winner of 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.



Kaja Silverman and James Welling at the Institute of Contemporary Art

VISITING PROFESSOR

During the Fall 2016 semester, **LYNNE LANCASTER**, from Ohio University, was the Williams Visiting Professor in Roman Architecture. During her stay she taught an undergraduate seminar, "Topography of Ancient Rome," and a graduate seminar, "Roman Architecture, Technology, and Society." The undergraduates explored the development of ancient Rome from its earliest days to the reign of Constantine. The focus was on architecture and urban planning, but Lancaster also had students look at objects at the Penn Museum. In the Roman gallery, the students were given a "speed dating" exercise where groups of two rotated among stations with the task of close looking and figuring out inscriptions together. The graduate seminar was based on Lancaster's long-term interest in Roman construction and on her recent research on the history of technology. The goal was to look at the way different technologies come together in architecture, and ways 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 of Roman style concrete, respectively. Lancaster also took advantage of the new Center for the Analysis of Archaeological Materials at Penn Museum and worked with the petrologist Marie-Claude Boileau to examine thin sections of a series of mortar samples from Roman sites around the Mediterranean with the goal of establishing material provenances.



Lynne Lancaster looking at one of her thin sections at the Center for the Analysis of Archaeological Materials in the Penn Museum (photo by Marie-Claude Boileau)

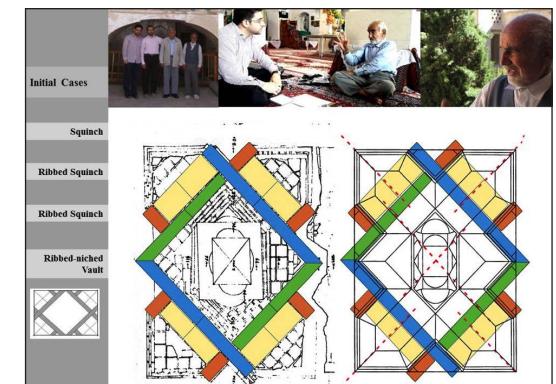
SENIOR FELLOW

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 Kunsthalle, 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 Kant and Comic Strip*, published an article on "Die Renaissance des Epos im romantischen Fresko" in the *Zeitschrift für Kunstgeschichte* (79, no. 2 [2016]: 226-260), reviewed *Delicious Decadence: The Rediscovery of French Eighteenth-Century Painting in the Nineteenth Century* by Guillaume Faroult, Monica Preti, and Christoph Vogtherr for *H-France Review* (16, no. 57 [May 2016]: 1-6), and presented at CAA on a form of doubled representation, that is, of pictures of female artists who stage themselves as living pictures, from Emma Hamilton to Nicky Minaj. Most importantly, Grewe accepted an offer as a tenured Associate Professor at Indiana University Bloomington, and will begin commuting in Fall 2017.

VISITING SCHOLARS

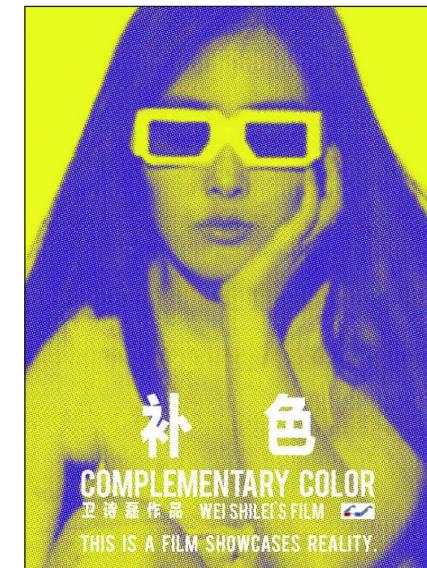
In 2015, winning a research award from Iran's MSRT afforded **HADI SAFAEIPOUR** the possibility of spending a six-month research leave abroad as the PhD candidate of Iran's Tarbiat Modares University. Safaeipour found the opportunity to work with Professor Renata Holod in tutorials on assembling data on the historic eleventh to thirteenth century structures in Iran and Central Asia, and on the working habits of their builders. In this connection, Safaeipour gave a paper at Penn's Center for Ancient Studies (CAS) Symposium "Against Gravity" in March 2015. This line of inquiry led her to develop further some questions on structure and construction that arose from the preparation of that paper. In July 2015, this program was extended to 2016 and Safaeipour returned to Iran to carry out two six-month specific field investigations on historic structures in the city of Isfahan and its immediate region. They centered on, but were not limited to, Jami' of Isfahan, Jami' of Ardestan, Jami' of Barsian, Jami' of Nayin, Jami' of Zaware, and the Complex at Natanz. The required data was collected at the Office of Historic Monuments in Isfahan as well as at the monuments themselves and with their restoration architects and builders. The results of this project will tie in with ongoing interests at Penn through CAS.



Representation of the field studies on the niched-vault above the mihrab at Masjid-Jami of Na'in

SHUO WANG, a doctoral candidate from Peking University in China, spent the Fall 2016 semester at Penn working on her dissertation concerning American and Chinese cultural exchange in abstract art of the postwar period. Her adviser at Penn was Professor Michael Leja.

Since completing two years of coursework and defending her dissertation proposal in Beijing, she has divided her time between research and exhibition activities. In the academic year 2015-2016, she presented a paper titled "Zen Buddhism and Chinese Contemporary Abstract Art" at the Twentieth International Congress of Aesthetics, where she received the Young Scholar Award. She also conducted research and interviewed artists regarding the context of contemporary Chinese abstract art in the '85 New Wave Art Movement. In terms of exhibitions, she was curatorial assistant for "Abstract Art and Its Chinese References," at ARS Space, Beijing, China, in May 2015, and "Liberating the Past from the Present: Contemporary Art in China," at the Loft Project ETAGI, St. Petersburg, Russia, in September 2015.



Shuo Wang in the poster of an animation film *Complementary Color*, directed by artist Wei Shilei

During her Fall 2016 semester at Penn, Wang examined Asian influence on post-war art in the United States. More specifically, she reconstructed east/west dialogues of cultural transfer in order to discover 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 contained Cy Twombly's *Fifty Days at Iliam*. Staring at the chronological unfolding of Homer's narrative in a monumental ten-part painting with the artist's scrawling marks, drips, erasures and letters made her feel both passionate and, conversely, contemplative.

JANINA MODEMANN, a doctoral student from the University of Constance in Germany, spent six months of the 2016-2017 academic year with the History of Art Department at Penn while conducting dissertation research. Her work on depictions of mathematical instruments in the Dutch art of the seventeenth century was funded by the Fulbright Commission and advised by Larry Silver.



Janina Modemann in front of Michelangelo Pistoletto's *Donna che indica* (*Woman who points*), conceived 1962, fabricated 1982, National Gallery in Washington DC

In 2013, Modemann earned her MA in History of Art at the University of Trier. Since 2014, she has been a board member of the Arbeitskreis Niederländische Kunst- und Kulturgeschichte. Before coming to Philadelphia she spent eight months doing research in the Netherlands. At Penn she had the opportunity to present her work to Professor Silver's Fall 2016 seminar "Topics in North Baroque: Art in the Era of Skepticism."

During the so-called scientific revolution, mathematical instruments became a crucial part of scientific research. Those we would today call "scientists" needed the artist's expertise to visualize abstract knowledge and illustrate their scientific works, hence making their theories clearer as well as explaining their ideas to a broader audience. Thanks to these collaborations artists acquired specific, scientific knowledge. 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 topic in nearly every Dutch genre. Even though not every artist was directly involved in scientific research, highly detailed depictions of mathematical instruments and their correct scientific combinations documented the specialized knowledge of artists.

ANASTASIA AMRHEIN (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 62nd Rencontre Assyriologique Internationale (RAI) held in Philadelphia (July 15, 2016). In June 2016, with funding from TAARI (The American Academic Research Institute in Iraq) and the McCoubrey-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."

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.



Juliana Barton admiring the Frankfurt Kitchen on display at the Museum of Modern Art

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.



Megan Boomer's lecture on Jackson Pollock's *Male and Female* at the PMA

ALISA 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 on the Pont de Sully bridge in Paris

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 Ailsa 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.



Lee Ann Custer presenting at the "Complexity and Contradiction at Fifty" symposium at the PMA

JEANNE DRESKIN (ARTH) received her MA degree in Spring 2016 after submitting her MA paper, "Making by Breaking: Faciality and Picasso's *Mademoiselle Léonie*," under the guidance of Christine Poggi. With the support of the Latner Travel Grant, Dreskin conducted research and artist interviews in Summer 2016 in New York, NY; Wellesley, MA; Tucson, AZ; and Albuquerque, NM, for her dissertation, "Left of Center: Displacements and Intersectionalities in Photographic Practices of New York and Los Angeles, 1970-1990." In Fall 2016, Dreskin relocated to Los Angeles, where she will continue researching and writing her dissertation. She also contributed entries to the forthcoming Whitney Biennial catalogue, which will be released in Spring 2017.



Photographs in the print viewing room at the Center for Creative Photography, University of Arizona, Tucson

NEWS

IGGY CORTEZ (ARTH), a sixth-year graduate student with an emphasis on Cinema Studies, is the 2016-2017 Sachs Fellow. He has presented his dissertation research on nighttime in world cinema in several venues this year: The University of the Arts, The Philadelphia Film Society, and as part of a panel he chaired at this year's Society of Cinema and Media Studies conference on cinematic nighttime. He was also in conversation with Homay King (Bryn Mawr) on two films by Andy Warhol as part of a film series on pop art organized by Penn and the Philadelphia Museum of Art. In Fall and Summer 2016, he was the instructor for the introductory survey lecture on Early Cinema. This March, he will be co-chairing a panel with Karen Redrobe at the Society for Cinema and Media Studies on the topic of cinematic limitlessness.



Iggy Cortez and his students at the Ethnographic Film Archives of the Penn Museum with Film Archivist Kate Pourshariati

LARA FABIAN (AAMW), a sixth-year PhD student, spent the last year as a CLIR-Mellon Fellow conducting research in Azerbaijan and Georgia for her dissertation, which looks at archaeological material from the eastern South Caucasus between 100 BCE and 300 CE. She is spending Fall 2016 completing this work, as well as research in Russia. During Summer 2016, with colleagues from the Azerbaijan National Academy of Sciences and from Penn's Anthropology PhD program, and with funding from the Kolb Society, she co-directed the first season of the "Lerik in Antiquity" Archaeological Project, which examines a highland landscape in the south of Azerbaijan.



Lara Fabian in a trench at the Lerik in Antiquity project

FRANCESCA 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: Whither the Future?" at Columbia University. Throughout Fall 2016, she delivered gallery talks for the "In Focus" program at the Barnes Foundation.



Francesca Ferrari on a segment of the *Floating Piers*, after completion

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 culminated in an evening of performances at Vox Populi gallery. During the summer, 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.



Roksana Filipowska and Maria Murphy explore voice-processing effects in "Listening (to) Cyborgs: A Media Archaeology Workshop on Sound Technology"

MASHINKA FIRUNTS (ARTH), a fifth-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*.



Mashinka Firunts at the Museum of Contemporary Art, Los Angeles

GRADUATE

EMILY FRENCH (AAMW), a second-year PhD, spent Summer 2016 doing fieldwork in Italy. She first joined the Cosa Excavations, a project investigating a bath complex at the important Roman colony of the same

name on Italy's western coast. New aspects of the baths were exposed and connected to the wider town plan. Afterwards, French completed the British School at Rome's Postgraduate Course in Roman Epigraphy with support from the British Epigraphy Society. In this course she learned

valuable ways to read and understand inscriptions in their archaeological contexts, as well as practical skills such as drawing inscriptions and making rubbings and squeezes.



Emily French cleaning one of the day's finds at Cosa



Lindsay V. Grant with Saturino Herrán's 1910 painting *Allégorie du travail* at the "Mexique (1900-1950)" exhibition, Grand Palais, Paris

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.

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 Japonism in 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

STEPHANIE HAGAN (ARTH), while continuing work on her dissertation, completed the graduate teaching certificate at Penn's Center for Teaching and Learning. She attended the meeting of the International Association for Ancient Wall Painting in Lausanne, Switzerland, in Fall 2016 and was able to spend several weeks researching and writing in Rome. She also began work on a 3D digital model of the Basilica of Junius Bassus, with the support of a Price Lab for Digital Humanities Project Incubation Grant.



Stephanie feels the weight of an amphora in an interactive exhibit at the Roman villa museum in Pully, Switzerland

NEWS

QUINTANA HEATHMAN (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 Hentaigana: 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 subversion of official cartography in Japanese popular visual culture.



Quintana Heathman and Kobayashi Tadashi, Director of the Okada Museum of Art in Hakone, Japan

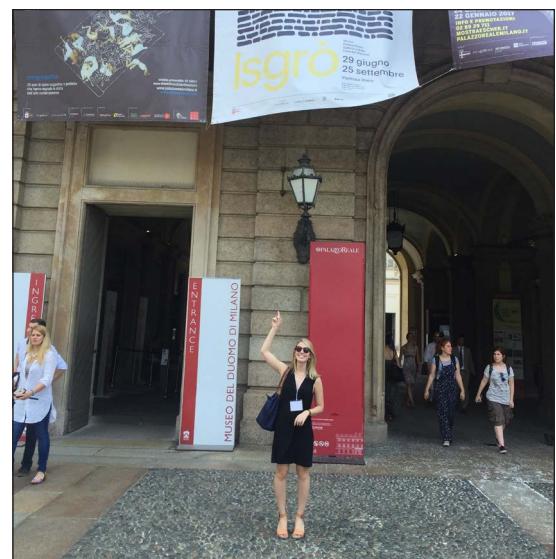
KATELYN HOBBS (ARTH), a third-year PhD student, spent the summer at the Philadelphia Museum of Art as a Penn Mellon Foundation Summer Fellow. She updated curatorial files on works associated with Hieronymus Bosch in the John G. Johnson Collection; a number of these paintings will be included in a 2017 exhibition celebrating the hundred-year anniversary of Johnson's bequest of his collection to the city of Philadelphia. Hobbs's review of the 2015 catalogue of early Netherlandish paintings at the



Katelyn Hobbs with Jan van Eyck's drawing of St. Barbara, part of the "Unfinished: Thoughts Left Visible" exhibition at the Met Breuer

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* (1966)," at CAA in February 2017. In 2016, she was a respondent at the ICA's "Virtual Enterprises" conference and a panelist at a conference celebrating Princeton University's European Cultural Studies program. She was also a Mellon Graduate Fellow at the Philadelphia Museum of Art, where she worked on the exhibition "International Pop" and on a forthcoming presentation of kinetic art.



Marina Isgro at a conference on the conservation of kinetic art in Milan, Italy

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 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 admires Barnett Newman's *Stations of the Cross* series, recently reinstalled at the National Gallery of Art

GRADUATE

ALEXANDER KAUFFMAN (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 UPenn 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.



Alexander Kauffman (right) at a meeting of the Center for Curatorial Leadership/Andrew W. Mellon Foundation Seminar in Curatorial Practice with (from left) Scott Rothkopf, Whitney Museum of American Art and Elizabeth Easton and Sarah Van Anden, CCL

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 "Timescales" 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.



Patricia Kim spends time with Hellenistic women at the Metropolitan Museum in New York

NEWS

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.



Liz Lastra making a gigapixel panorama at Fenioux in Aquitaine

RAMEY MIZE (ARTH), along with twelve other peers in the Spring 2016 curatorial seminar taught by Michael Leja, 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. This past summer, she also worked as a Center for American Art Fellow at the Philadelphia Museum of Art. In September, she and Naoko Adachi co-curated the exhibition "Traversals" at New Boon(e) Gallery as part of the "Incubation Series," an interdisciplinary collaboration between students in the Fine Arts and History of Art graduate programs at Penn.



Co-curators Ramey Mize and Naoko Adachi at the installation of "Traversals"

ABIGAIL RAPOPORT (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 Reformed Dutch Church Interiors" at UCLA's Art History Graduate Student Symposium: "Killing Time: Temporality in Visual Culture."



Abigail Rapoport at UCLA's Art History Graduate Student Symposium: "Killing Time: Temporality in Visual Culture"

BROOKS RICH (ARTH) spent Spring and Summer 2016 as the Dr. Anton C.R. Dreesmann Fellow at the Rijksmuseum in Amsterdam where he continued his dissertation research on the Netherlandish engraver Master AC (sometimes tentatively known as Allaert Claesz.). In addition to supporting his work in Dutch libraries and archives, the fellowship enabled him to visit museums throughout Europe, leading to the identification of dozens of previously undescribed prints by this understudied printmaker. Brooks also contributed to *The Rijksmuseum Bulletin* (vol. 64/3) with written entries on two of the museum's recent sixteenth-century Netherlandish print acquisitions.

ANNA SITZ (AAMW) in Spring 2016 continued work on her dissertation at the American School of Classical Studies at Athens, supported by a Phi Beta Kappa Sibley Fellowship. Her dissertation is about the role of inscriptions in forming early Christian memory of pagan temples. During the summer she excavated at the ancient site of Labraunda, Turkey; she is a co-author on the previous year's preliminary excavation report in *Anatolia Antiqua* (2016). In Fall 2016, Anna relocated to Munich, Germany, to continue her dissertation writing while improving her academic German. She presented at the "Archaeological Institute of America Annual Meeting" and at the "Byzantine Studies Conference."



Anna Sitz at Meteora, Greece



In the Summer 2016 "Illustrated Scientific Book to 1800" course at Rare Book School, Juliet Sperling learned how to print from a copperplate engraving on a hand press

A short-term Jay and Deborah Last Fellowship from the American Antiquarian Society. As an RBS-Mellon Fellow of Scholars in Critical Bibliography, Juliet is organizing an interdisciplinary symposium, "Objects of Study: Paper, Ink, and the Material Turn," which will take place in Philadelphia in Spring 2017. She presented her research at the Met Fellows' Colloquia series in March 2016, the "Materiality of Scientific Knowledge" symposium at Penn in September 2016, and will present at the "Canons and Contingence" symposium at UMass-Amherst in March 2017.

ANNA-CLAIREE STINEBRING (ARTH), a second-year PhD student, was a 2016 Mellon Summer Fellow at the Philadelphia Museum of Art, and is currently a 2016-17 Graduate Lecturer at the Institute of Contemporary Art. The Mellon summer fellowship followed a Spring 2016 seminar co-taught by PMA Associate Curator Christopher D. M. Atkins and Professor Larry Silver. Other highlights of 2016 have included writing a review of Paul Taylor's *Condition: The Ageing of Art* for the Historians of Netherlandish Art Review of Books, and presenting in "Early Modern Print Culture through a Japanese Prism: A Celebration," at the Kislak Center, lead by Professor Julie Davis.

GRADUATE

LAURA TILLERY (ARTH), a sixth-year PhD candidate, is writing her dissertation on fifteenth-century altarpieces in Lübeck, Germany. This past academic year she presented her research at the Philadelphia Museum of Art Graduate Student Symposium and the International Congress on Medieval Studies at Kalamazoo, Michigan, where she also co-organized a panel sponsored by the International Center of Medieval Art Student Committee entitled "Crossing the Hanseatic Threshold and Beyond: Making Connections in Medieval Art, c. 1200-1500." Tillery is currently the Carl Zigrosser Fellow in the Department of Prints, Drawings, and Photography at the Philadelphia Museum of Art.



Laura Tillary (left) at the 21st Annual Graduate Student Symposium on the History of Art at the PMA

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JILL VAUM (ARTH) with the aid of CASVA's Ailsa 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 casta paintings. Products of creole artists in eighteenth-century New Spain, casta paintings creatively taxonomized the mestizaje, or racial intermixing, of Iberian, African, and Native

American peoples in colonial Mexico. This topic shares many methodological concerns with Vaum'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 Gwendolyn DuBois Shaw.

NEWS

EMILY WARNER (ARTH) spent the year writing and editing her dissertation, "Abstraction 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 museums, an essay on Hans Hofmann's postwar Slab 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, entitled "Imaging the Body Politic: Race, Dissension, and Historical Memory in *The History of Pennsylvania Hall* (1838)."



Jill Vaum Visiting the pyramids of Teotihuacan outside Mexico City



Sophie Crawford Waters excavating a Roman bath complex at Cosa, Italy in Summer 2016

received the Archaeological Institute of America's John R. Coleman Traveling Fellowship. She gave invited lectures at the University of Tübingen and the University of Virginia, and presented at the Annual Meeting of CAMWS. She published a chapter in the exhibition catalog, *Fragmentierte Bilder: Die Campana-Reliefs des Instituts für Klassische Archäologie Tübingen*, co-authored an article for the Gordian exhibit, and was a contributing translator for a guidebook on archaeological sites around Cosa, Italy.

HILARY R. WHITHAM (ARTH) was admitted to candidacy this year, and will complete her coursework in Fall 2016. In Spring 2016 she presented a paper on Walter Benjamin's *Passagenwerk* at the "Untimeliness of Media" conference, organized by graduate students in Penn's own German Department. With another generous summer travel grant from the Latner Travel Fellowship she began research for her dissertation on Tristan Tzara's collection of African art in New York City. After organizing the final two exhibitions for the inaugural year of Penn's "The Incubation Series," alongside Haely Chang and Kirsten Gill, Whitham secured a grant from the Provost's Interdisciplinary Arts Fund to support the program for the coming academic year.

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. Dreessmann 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.



Rachel Wise in the Brussels Koninklijke Bibliotheek print room

Following a teaching fellowship at the University of Tübingen, **SOPHIE CRAWFORD WATERS (AAMW)** moved to Italy to begin a two-year Rome Prize fellowship at the American Academy in Rome. She also

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 reconfigured the core courses of the major to include "CIMS 103: Television and New Media," which will be joined by "CIMS 101: 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.)

CIMS faculty have had a particularly productive year. Peter Decherney directed a short documentary *Filmmaking for Democracy in Myanmar* which premiered at "Film From the Underside," a political documentary festival at Goldsmiths, University of London. He also published "One Law to Rule Them All: Copyright Goes Hollywood" in Paul McDonald, Eric Hoyt, and Emily Carmen, eds., *Hollywood and the Law*, and wrote pieces in *Forbes* about *Mein Kampf*, the Oscars, Apple TV, and other topics. Decherney organized and hosted the annual conference of ISHTIP, the international intellectual property society. Timothy Corrigan completed an edited collection titled *Essays on the Essay Film* for Columbia University Press with Nora Alter, and finished another collection on *The Global Road Movie*. He published three scholarly essays, "Still Speed: Acceleration, Value, and Execution" in *Cinema Journal*, "Biopics and the Trembling Ethics of the Real" in *A Companion to the Biopic*, and "Essayism and Contemporary Narrative Cinema" in *The Essay Film: Dialogue, Politics, Utopia*. Rahul Mukherjee published three major essays: "'You are the first journalist and you are the last journalist who will ever come here': Nuclear Secrets and Media Practices of Access-Trespass," in the journal *Media, Culture & Society*, "Toxic Lunch in Bhopal and Chemical Publics," in the journal *Science, Technology, & Human Values*, and "Mediating Infrastructure: (Im)Mobile Toxicity and Cell Antenna Publics," in Starosielski and Walker, eds., *Sustainable Media*. In addition, he organized the Dick Wolf conference "Circulation" (April 15-16, 2016) which featured panels on "Publics, Platforms, and Environmental Media," and participated in two important colloquia: H+U+D (Humanities, Urbanities, Design) colloquium, 2015-2016, and the Penn Humanities Forum "Translation" colloquium/research, 2016-2017.

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 films series in residence, which are based on the Penn Provost Academic Theme of the Year. As in past years, Penn Cinema and Media Studies took groups of students to both the Tribeca Film Festival and the Cannes Film Festival.

CIMS has also sponsored a wide variety of lectures and film series throughout the university and continued their bi-weekly Colloquia in Cinema Studies, featuring

faculty and graduate students from across Penn and visiting scholars from the US and abroad. Internship programs continue to thrive, awarding one intern to PBS Children's Programming and Development, one intern to Scribe Video Center, one intern to the International House Philadelphia, two interns to Jigsaw Production, and two interns to Julie Corman Production.

VISUAL STUDIES

In 2016 Visual Studies expanded its scope thanks to a generous anonymous gift, introducing its first workshop, "Early Popular Visual Amusements – An Interactive Workshop." The workshop paired presentations by two specialists, Emily Godbey of Iowa State University and Melody Davis of Sage College, with a demonstration of a nineteenth-century magic lantern. Another workshop, on studio art and the liberal arts, will be offered in Spring 2017. This summer, thanks again to the gift to Visual Studies, the program was able to support the research projects of a number of professors and students. Four professors proposed projects involving Visual Studies majors. In addition, four students proposed research projects, many involving travel. The gift has also allowed for the hosting of the second annual alumni panel: "Visual Studies and the Real World." Three alumni visited campus and conducted a panel, followed by a reception.

In May 2016 Visual Studies celebrated its thirteenth graduating class with eleven members. Five students qualified for honors in the major: Emily Lipson, Alyssa Marcus, Natalia Revelo La Rotta, Vincent Snagg and Amelia Storck. For their senior projects, two students shared the Charles Willson Peale prize: Natalia Revelo La Rotta for a project on architecture and power, and Vincent Snagg for a thesis about indexical design.

Within the class of 2017, fourteen seniors are developing year-long projects with the guidance of two advisors in different fields. Their projects will be premiered in the annual thesis exhibition at the end of the Spring semester. This year's class contains two students in Sector A (Philosophy and Science of Seeing), one in Sector B (Art and Culture of Seeing), and eleven in Sector C (Art Practice and Technology), of which two are pursuing the Architecture track. Two students, Siyona Ravi and Adrienne Bell-Koch, were awarded summer grants by the Center for Undergraduate Research & Fellowships.

In November 2016, the New York artist Ryan Mrozowski presented a lecture, "Open, Other, End," and conducted a seminar as part of the 2016-2017 Visual Studies Lecture Series. His visit was supported by Penn's Sachs Fund for Contemporary Art. In Spring 2017 Professor Anil Seth will visit from Sussex University and speak about art and neuroscience.

Please watch for the exhibition of completed senior thesis projects at the Fox Art Gallery in Cohen Hall in late April and May.

PROGRAM

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, Georgia, Russia, Romania, Bulgaria, and Azerbaijan. Several students held positions as directors or co-directors of projects. Among them were Nurith Goshen at Tel Kabri in Israel, Daira Nocera at Hadrian's Villa in Tivoli, Italy; Lara Fabian at the Lerik Archaeological Project (LAP) in Lerik, Azerbaijan; and Steve Renette at Kani Shaie in Iraqi Kurdistan.

Peter Cobb defended his dissertation, "Computational Analyses of Archaeological Ceramics: The Second Millennium BCE Ceramics of the Marmara 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 Archaeological Materials (CAAM) in the Penn Museum. Sarah Beckmann graduated in December 2016 with a dissertation entitled "Statuary Collections in the Late Roman Villas of Hispania and Southwestern Gaul." Amanda Reiterman also graduated in December 2016 with her dissertation "Keimelia: 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 Rosenzweig/Lily Auchincloss/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-CLIR Dissertation Research Fellowship and a CAORC Multi-Country Research Fellowship to support research in Azerbaijan, Georgia, Russia, Romania, and Bulgaria. She was also named "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-route networks across Anatolia. Kate Morgan received the President Gutmann Leadership Award from GAPSA to present dissertation research at the ICAANE meeting in Vienna. James Shackelford was granted a year of graduate funding by the Department of Religious Studies to facilitate his pursuit of a dual AAMW/RELS PhD.

Sophie Crawford Waters, Lara Fabian, Reed Goodman, Nurith Goshen, Sam Holzman, Daira Nocera, Steve Renette, and Anna Sitz 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 (NELC).

Several major events marked 2016. In February, the annual graduate student symposium on "Ancient Technologies: Their Matter, Materiality, and Materializations," was co-organized by Phillip Webster (RELS) and Patricia Kim (ARTH). In April, CAS co-sponsored a symposium on ancient Gordian, to accompany the Penn Museum's world-premier exhibit "The Golden Age of King Midas," curated by Brian Rose. In April, CAS joined forces with the Kislik Center for the workshop on advanced digital imaging and the reading of the substrate Syriac text by the ancient physician Galen in the so-called Galen Palimpsest. 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 (NELC) 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 world, in both ancient and modern times, the day of scholarly papers was augmented by a day of popular lectures and events at the Penn Museum. The exhibit "Magic in the Ancient World," curated by Frame and Ousterhout, backed up these events.

ALUMNI NEWS



Thank you to Amy for her generous gift to the History of Art Department, received in June 2016

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.

WE WELCOME THE OPPORTUNITY TO REUNITE WITH OUR TREASURED ALUMS AND ENCOURAGE YOU TO CONTACT THE DEPARTMENT TO SCHEDULE A CAMPUS VISIT HOSTED BY ONE OR MORE OF OUR FACULTY MEMBERS. FOR MORE ALUMNI INFO: WWW.SAS.UPENN.EDU/ARTHISTORY/ALUMNI

MATTHEW BAIGELL (PhD 1965) will publish *The Implacable Urge to Defame: Cartoon Jews in the American Press, 1877-1935* (Syracuse University Press) in Spring 2017. Baigell's *Social Concern and Left Politics in Jewish American Art, 1880-1940* (Syracuse University Press, 2015) was awarded Honorable Mention in the 2016 Association of Jewish Studies Jordan Schnitzer Book Awards in the category of Jews and the Arts.

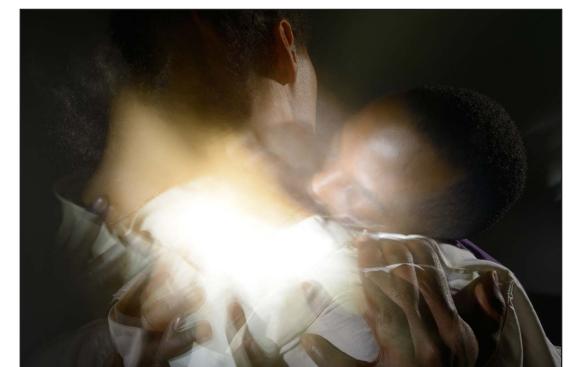
JULIE S. BERKOWITZ (MA 1982) has written her third art history book, titled *The Long Beach Island Foundation of the Arts and Sciences: A History, 1947–2014*. It was published by the Foundation and copyrighted in 2015. The book launch took place in June 2016 at a reception where Berkowitz gave a lecture about this unique New Jersey cultural institution. Her other books annotated the Philadelphia art collections at the College of Physicians of Philadelphia and at Thomas Jefferson University.

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 Festschrift for Dr. Brian Curran at Penn State University. Her research cataloguing ancient artifacts was published by the University of North Carolina Press in *Ancient Mediterranean Art in the Ackland Art Museum*, edited by Mary Sturgeon.

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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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 examines the repercussions of such omissions in the creation of mythic space. The exhibition emblematised contests of endurance, persistence, and defiance, and a desire to live beyond internalized capacities.



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

PETER COBB (PhD 2016), Kolb Fellow, defended his dissertation "Computational Analyses 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 Kowalski Family Teaching Specialist in the Penn Museum's Center for the Analysis of Archaeological Materials (CAAM). 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.

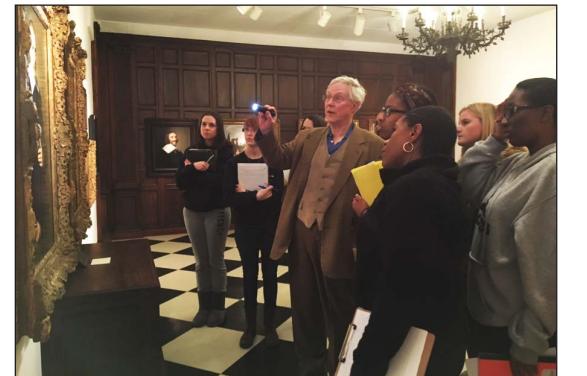


Peter J. Cobb (center) teaching AAMW students Petra Creamer (left) and Thalia Parr (right) how to fly unmanned aerial vehicles in the Penn Museum's Mosaic Courtyard (Photo by Tom Stanley)

DEBORAH DELIYANNIS (PhD 1994), Associate Professor of History, Indiana University Bloomington, is finishing a book manuscript, written together with Paolo Squatriti 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.

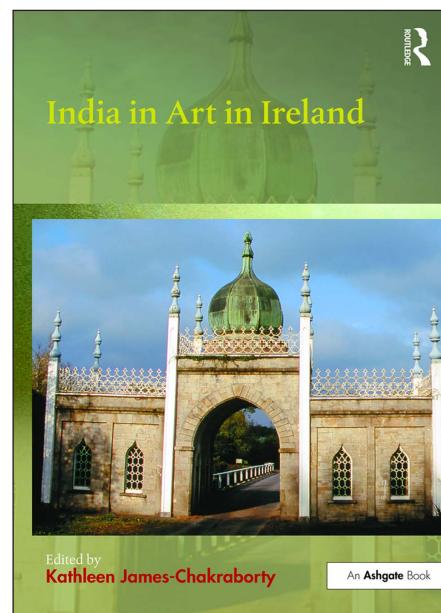
ROBERT GERHARDT (MA 2008) has continued to research seventeenth-century Dutch art, particularly the oeuvre of Michiel van Musscher. His 2016 publications included an article in *Oud Holland* discussing several newly discovered paintings by Van Musscher, and a chapter for *Art and Social Change: Essays 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 "ARTH 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 Mattheij Harings (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 Darielle 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 art 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 in "Artists' Choice: An Expanded Field of Photography" at Mass MoCA.



Event-driven, open loop, Continuous control, 2016;
dimensions variable; inkjet print, lighting truss, moving
head spotlight

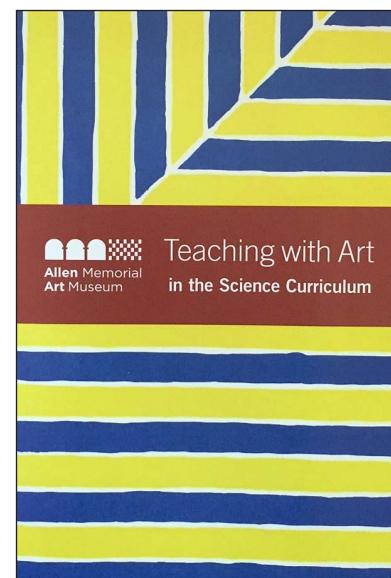
PAULA LIFSCHITZ (BA 1998) has turned her degree in art history into a career as a visual artist. She currently lives in Buenos Aires, Argentina, where she was born.



Two recent paintings by Paula Lifschitz

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



Milkova's publication on teaching with art in the sciences is the first of its kind produced by an academic museum

and The Phillips Collection (Washington, DC), Milkova also organized a panel at the Association of Academic Museums and Galleries, "STEM to STEAM: Integrating the Arts into Higher Education," which comprised faculty presentations and a workshop that demonstrated pedagogic engagement with art in the sciences.

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. Examining 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, conserved and reinforced. They will be installed in the ceiling of the newly created residential lobby to preserve the historic design element.



Alex Saltzman next to one of the original hand-painted plaster ceiling tiles from Frank Woolworth's office

NICK SAWICKI (PhD 2007) received tenure at Lehigh University, where he has been named Class of 1961 Associate Professor. He recently curated "Friedrich Feigl: The Eye Sees the World," the first museum retrospective of the artist, a prominent Jewish painter and printmaker active in Prague, Berlin, and London. The exhibition is presently on tour, and debuted at the Gallery of Fine Arts in Cheb, accompanied by a monograph. He is currently also working on a digital project on cubism at the Leonard A. Lauder Research Center for Modern Art.

VANESSA SCHMID (BA 1995), the New Orleans Museum of Art's (NOMA) Senior Research Curator for European Art, led The Penn Alumni Club of Louisiana on a tour of "Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection." At NOMA, she oversees the collection of European Art and is the site curator for the "Seeing Nature" exhibition and "Venice in the 1700s." The event was organized by Alumni Club President **AUSTIN LAVIN (BA 2006)**.

TAMARA SEARS (PhD 2004) joined the faculty at Rutgers University in Fall 2016 as Associate Professor of Art History. She is currently on leave and splitting this year between two fellowships at the National Humanities Center and the Clark Art Institute. In addition to publishing five new essays and giving over a half dozen lectures and talks, she co-edited, with **NACHIKET CHANCHANI (PhD 2012)**, now at the University of Michigan, a special issue of *Ars Orientalis* 45 (2015), on the topic of "Mobility and the Transmission of Architectural Knowledge."



André Dombrowski with Penn alumni travel group, "The Stepping Stones of Western Europe," on Belle-Île-en-Mer in April 2016

GRADUATE HONORS/AWARDS

AILSA MELLON BRUCE PREDOCCTORAL FELLOWSHIP FOR HISTORIANS OF AMERICAN ART TO TRAVEL ABROAD, THE CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS: *Lee Ann Custer, Jill Vaum*

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

ANTON C.R. DREESMANN FELLOWSHIP AT THE RIJKSMUSEUM: *Rachel Wise*

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

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 Kauffman*

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

GEORGE A. BARTON FELLOW, W. F. ALBRIGHT INSTITUTE OF ARCHAEOLOGICAL RESEARCH, JERUSALEM 2016-2017: *Megan Boomer*

GETTY GRADUATE INTERNSHIP: *Larisa Grollemond*

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 Sperling*

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

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

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); Jeanne Dreskin (Tucson 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 CIHA BEIJING: *Roksana Filipowska*

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

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

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

PRESIDENT GUTMANN LEADERSHIP AWARD: *Roksana 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, EBERHARD KARLS UNIVERSITÄT TÜBINGEN, INSTITUT FÜR KLASSISCHE ARCHÄOLOGIE: *Sophie Crawford Waters*

UNDERGRAD HONORS/AWARDS

HOWARD AND SHARON RICH ENDOWED SCHOLARSHIP FUND

Olivia Horn is a senior majoring in History of Art and minoring in Consumer Psychology. She is particularly interested in contemporary art—specifically, how it functions 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 WXPN, 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.



UAB members with Prof. Shaw at Doc Magrogan's Happy Hour gathering with Visual Studies and History of Art faculty and students

GSWS LYNDA 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.

Virginia Seymour, "Representing Gender and Sexuality in Disability Photography, 1847-2015"

DAVID M. ROBB THESIS PRIZE IN ART HISTORY

The David M. Robb Thesis Prize is awarded to a student (or students) whose senior essay merits special distinction. The Prize is not awarded every year and is reserved for those theses that represent a substantial contribution of research, exceptional qualities of interpretation and critical reasoning, and the highest standards of composition.

Annie Bennett, "The Art of the Steal: Organized Art Plunder in Italy under Napoleon Bonaparte" (A. Dombrowski)

ROSE UNDERGRADUATE RESEARCH AWARD

Awarded by the Center for Undergraduate Research and Fellowships (CURF) and the Rose Award Faculty Selection Committee

Annie Bennett, "The Art of the Steal: Organized Art Plunder in Italy under Napoleon Bonaparte" (A. Dombrowski)

THUNE TRAVEL FELLOWSHIPS

Special thanks to Richard M. Thune, C'69 and Lindsey R. Thune for their ongoing support of student research in the History of Art Department.

Molly Collett (Japan)
Charlotte Matthai (US)
Christina Qiu (France)
Austin Spence (Argentina)
Halle Wilf (US)

2016 UNDERGRAD DEGREES

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

HISTORY OF ART MINORS: ANNIE CHANG, HALIE CRAIG, REBECCA HALLAC, SARAH KRUEGER, JOHN LASZLO, JARED LEVIN, ISHITA SETHI, NAZLI UGUR, TERRILL WARRENBURG

CINEMA STUDIES MAJORS: MATTHEW CARDONICK, RAYNE CONNELL, ALEXANDER DON, ALEXA FECCA, ISABELLA GONG, AYYUB IBRAHIM, ISABELLE KADISH, DYLAN LEAHY, HAILEY MACK, CAROLINE MARQUES, AMANDA MCELARTH, ANN MOLIN, ROGER MORALES, OLATUNBOSU OSINAIKE, CATHRYN PEIRCE, PAULINE SCHREIBMAIER, AMANDA SHUR, ANDREA TRUMP, ADAM WEISS, MUHAMMAD NAQVI

CINEMA STUDIES MINORS: GABRIELLE ABRAMOWITZ, ALI AHMED, SARAF AHMED, ALEXANDER ARONOVICH, KAITLIN CAMPBELL, ALANNA CRUZ-BENDEZU, EMMA EDOGA, HEE CHANG EUN, JAKE GALASSO, GEORGIA GLASMAN JAMES, ALEXANDRA GUTTMAN, SHERRY HUANG, TONY JAMES, BRENDAN MURRAY, MELISSA PARKER, ARIELLE PORT, JESSE RUBIN, AMANDA RUSSONIELLO, SYDNEY SCHNEIDER, WING TUNG SO, MATTHEW WAGENER, ELIZABETH WEINGOLD

VISUAL STUDIES MAJORS: TAYLOR CAMPBELL, CAROLINA ENGLISH, BRITT GATES-KAYYEM, MARGOT HALPERN, EMILY LIPSON, ALYSSA MARCUS, NATALIA REVELO, VINCENT SNAGG, WING (DYANA) SO, AMELIA STORCK, CAMILA ZAGER

MASTERS PAPERS

EVAN ALLEN

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

HAE LY 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 *Mademoiselle Leonie*" (Advisor, C. Poggi)

KIRSTEN GILL

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

ABIGAIL RAPORT

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

DISSERTATIONS DEFENDED

LARISA GROLLEMOND

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

CHARLOTTE IKES

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

KIRK NICKEL

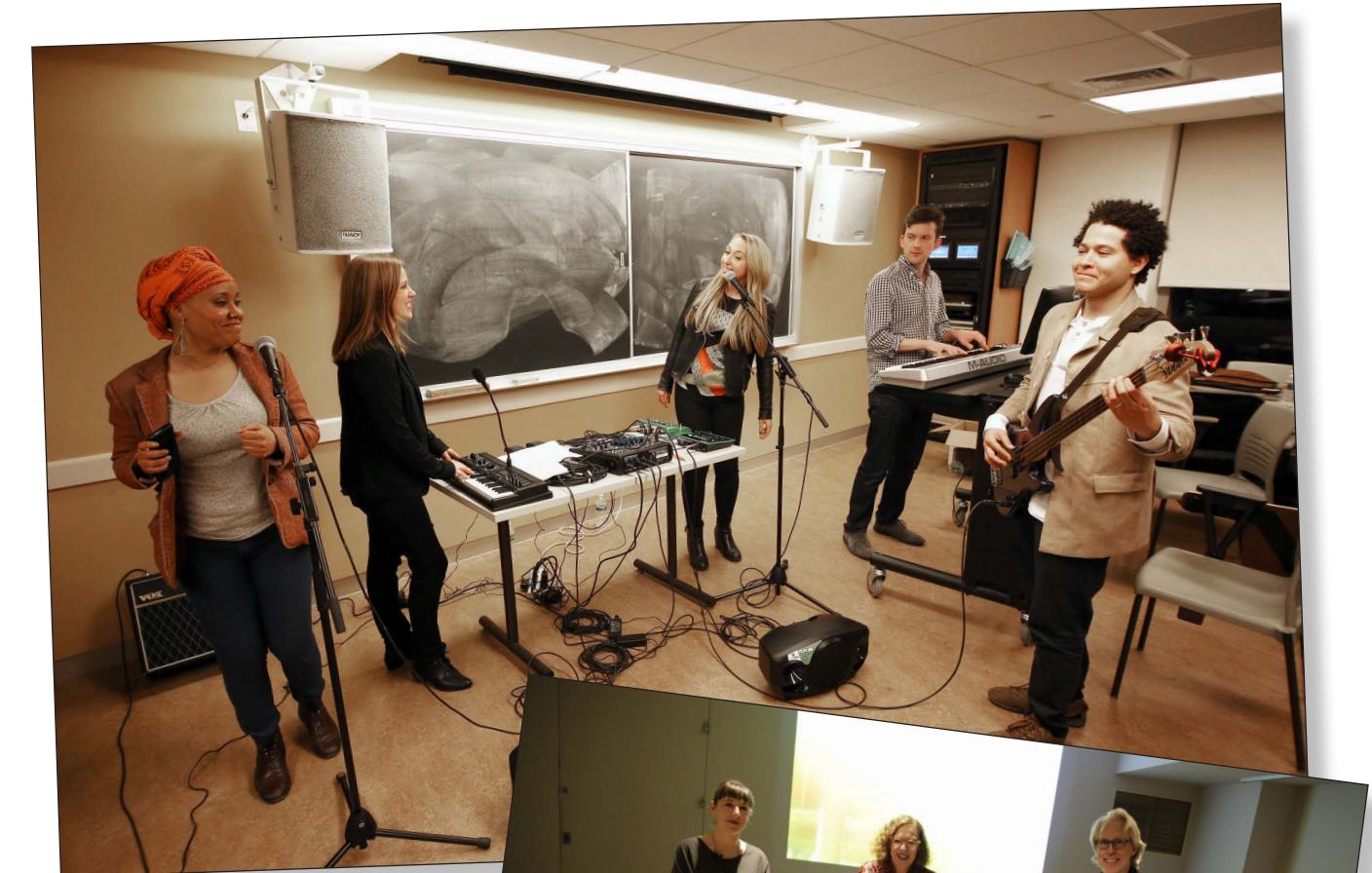
"Alessandro Moretto and the Decomposition of the Painter's Art in Renaissance Brescia" (Advisor, L. Silver)

2016 COLLOQUIA / EVENTS

JANUARY 15	Colloquium, LARRY SILVER, "Albrecht Altdorfer Re-Christens Regensburg"
JANUARY 21	ALLESANDRO BIANCI, "As Above, So Below"
JANUARY 22	Colloquium, ANASTASIA AMRHEIN, "Reproducing Images, Reproducing Society: Nude Female Clay Figurines in 1st Millennium BCE Assyria and Babylonia"
JANUARY 22	MARA MILLS, "Speed Listening by Blind Readers and the History of Audio Time Compression"
JANUARY 29	Colloquium, BOB OUSTERHOUT, "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, KAJA SILVERMAN, "Stopping with Astonishment before Gustave le Gray's <i>Sea and Sky</i> "
MARCH 24	Jill and John Avery Lecture in the History of Art, CRAIG CLUNAS, University of Oxford, "Chinese Art and the Cosmopolitan"
MARCH 31	ELISE ARCHIAS, "Our Narrowness: Holding onto Modernism circa 1960"
APRIL 1	Colloquium, CHRISTINE POGGI, "Projections: Mona Hatoum's Cartographic Practice"
APRIL 5	WALID RAAD and KAJA 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, GWENDOLYN DUBoIS SHAW, "Andrew Wyeth's Black Paintings"
SEPTEMBER 30	Colloquium, MICHAEL MEISTER, "Amala Shrines: Analogy and Homology in Indian Symbolism"
OCTOBER 19	KATHLEEN JAMES-CHAKRABORTY, "Remembering Modernism in Germany: Berlin versus the Ruhrgebiet"
OCTOBER 21	Colloquium, LYNNE 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 Masquerade 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, "Assyrian 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 UNTIMELINESS OF MEDIA: INTERMEDIAILITY 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, SASgov, Religious Studies, Anthropology, Art & Archaeology of the Mediterranean World, and Eastern Languages and Civilizations
MARCH-APRIL	CORDOBA: 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, PhilaNipponica, 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 POMPEII 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 the 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 the departments of Anthropology, Classical Studies, 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 the Gender, Sexuality, and Women's Studies Program
JULY 11-15	62ND RENCONTRE ASSYRILOGIQUE INTERNATIONALE, "UR IN THE TWENTY-FIRST CENTURY CE" Presented by Near Eastern Languages and Civilizations and Penn Museum
JULY 18	GLOBAL SUMMER INSTITUTE 2016: USING THE ARTS TO TEACH GLOBAL HISTORY, HAPPENINGS AND HERITAGE Presented by the Middle East Center
AUGUST 17-19	JAPANESE CALLIGRAPHY READING WORKSHOP Presented by The Reading Asian Manuscripts Faculty Working Group and the Penn Forum on Japan
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-sponsosored 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 AGNES MARTIN'S GABRIEL Presented by the Institute of Contemporary Art



TOP: Members of the "Listening (to) Cyborgs" media archaeology workshop Layla Ben-Ali, Maria Murphy, Roksana Filipowska, Jacob Walls, and Juan Carlos Castrillón Vallejo rehearse Laurie Anderson's *Language is a Virus (from Outer Space)* for their anti-performance and demonstration at Vox Populi art gallery; CENTER: Alex Klein (ICA), Kaja Silverman, and James Welling on November 1, 2016 at the Institute of Contemporary Art, Philadelphia; BOTTOM: "Date/um," an archival experiment-as-mobile installation curated by Patricia Kim, was part of the Penn Program in Environmental Humanities' first international and interdisciplinary conference, "Timescales," in October 2016

per · for · mance

/pər'fôrməns/

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.

