object
/nəʊn/
1. a material thing that can be seen and touched.
Dear Alumni and Friends,

Greetings from the Jaffe Building, where the History of Art department has had a full and exciting year, and I hope you enjoy reading about all of our activities in the pages that lie ahead. Putting the newsletter together gives me the chance to express 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 hired Professor Lochart HaseleuBerger, who is now the Morris Russell Williams and Josephine Chishay 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 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 Lindsay R. Thune, Lisa 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, Layne J. Bliss, Beatrice B. Cody, Mr. and Mrs. Mario Coco, Dr. And Mrs. Herbert A. Fischer, Ellye Foudt, Myrna Goldman, Lois Herzeca, Richard N. Hyman, Steven D. Latner, Constance C. McPhee and Henry R. McPhee II, 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 Handte (formerly Beckman)
Elliot and Roslyn Jaffe Professor

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COVER IMAGE: “BAHRAM GUR VISITS THE INDIAN PRINCESS,” FROM HAFT PAYKAR (SEVEN PORTRAITS), THE SECOND BOOK OF KHAMSIA BY NIZAMI GANJAVI (BORN 1141 CE)
THIS COPY WAS ILLUMINATED AND PAINTED IN SHIRAZ, IRAN, 1582–1584 CE
PENN MUSEUM, NPM.133.1, 1408

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ELLIOT AND ROSLYN JAFFE HISTORY OF ART BUILDING
3405 WOODLAND WALK, PHILADELPHIA, PA 19104
WWW.SAS.UPENN.EDU/ART
LETTER DESIGNED BY LIBBY SAYLOR
EDITORS: LIBBY SAYLOR AND MARINA SIGRO
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 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.

In October 2016, 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 were represented by Professor David Brownlee. The focus of the workshop was the splendid suite of neoclassical furniture designed in 1808 by Benjamin Henry Latrobe for the house of Philadelphia merchant William Wain and his wife, Mary. Recently restored and studied, the furniture was the subject of the exhibition “Classical Splendor,” curated by Kirtley and Olley at the PMA.

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 Mellon Object-Based learning initiative has been the visit of a series of colleagues in the field who have come to the PMA to share their own experiences of working with objects in a variety of contexts and with different types of objects and audiences. On December 2, 2016, we were fortunate to have the opportunity to welcome contemporary art specialist Professor Miwon Kwon, Chair of UCLA’s Department of Art History, who shared with us her experience as a principal investigator in the Mellon-funded collaboration between the UCLA department and the Los Angeles County Museum of Art. Kwon spoke eloquently and frankly about the challenges of the object-based learning agenda. Her topics included the danger of returning to a model of connoisseurship that appears to be anti-historical and anti-theoretical in nature; the challenge of creating long-term change and impact through permanent curricular change; the difference between object-based learning within the context of an art history PhD and curatorial studies programs; how the knowledge produced and the audiences engaged differ between the academy and the museum, and how to build horizons of continuity across these differences; how to make both the human face of the museum and the many different departments within a museum familiar to students; and the differences between life as a scholar and life in various parts of the museum. After her presentation, the PMA-Penn Mellon steering committee enjoyed a lively lunch with Kwon, where they discussed challenges, assignments, and aspirations.
The Eighth Annual Anne d’Harnoncourt Symposium and related events, titled “Museum as Score,” took place from September 9 to 11, 2016. Expanding beyond the usual conference format, “Museum as Score” included several magical dance performances of Levée des conflits (Suspension of Conflicts), choreographed by Boris Charmatz, as well as a beautiful presentation of Dus2015, choreographed by William Forsythe. Charmatz directed a community workshop performance of Levée des conflits on the East Terrace of the Museum on the morning of September 10, in blazing 100-degree weather. Initially braving the heat, about sixty dancers eventually dove into the large fountain, treating it and the surrounding flagstones as performance spaces. Later in the evening, the same piece was performed at Drexel University’s Armorey by twenty-four professional dancers, each following 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 Kaufman (UPenn).

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


Professor Craig Clunas, Professor of the History of Art at the University of Oxford, was the department’s Avery International Lecturer in Spring 2016. A historian of Chinese art, Dr. Clunas has produced scholarship that has received international renown. Formerly the curator of Chinese art at the Victoria and Albert Museum, Clunas went on to teach at the University of Sussex and the School of Oriental and African Studies, London University. In 2007 Clunas became the Professor of the History of Art at Oxford, the fourth holder of this position, following Martin Kemp, Francis Haskell, and Edgar Wind. He is the only holder of this chair to specialize in art outside Europe. Through his seven books, multiple exhibitions, and many articles, Clunas has profoundly changed the way we think about Chinese art.

On March 24, 2016, Professor Clunas presented his new project on twentieth-century Chinese art. The lecture, titled “Chinese Art and the Cosmopolitan,” began by discussing how “art in China” has never been quite the same as “Chinese art.” Throughout history, there have always been present in China works from other parts of the world, from Sassanian silversmiths, to Japanese lacquer screens, to many other kinds of material and artistic things. That story becomes more complicated in the twentieth century. Clunas proposed, when the intensified interaction with art from elsewhere, 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, Andrić Dombrowski, and David Young Kim.


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 shielding media, fostered experimental thinking, and taught their students how to imagine new modes of organizing social life. The event was organized by Professors Christine Foggi and Gwendolyn Duluois Shaw, Jill and John Avery Lecture co-chairs, 2016-2017.

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 Mens

Whitney-Lauder Curatorial Fellow Charlotte Ikels (PhD ‘16) curated “Descent,” which opened on April 29, 2016, at ICA. “Descent” animated alternative modes and materials of inheritance across generations of families, artists, and artworks. While inheritance, influence, and other acts of transmission often move down vertical lines of property and patrimony, the works in this exhibition unsettled this passage with forms of heredity that are often undervalued or unconventional: used or surplus possessions, intergenerational collaborations, maternal memories and matter, transatlantic journeys, spoken words, and sound waves. Transmissions within and across artworks and artists reverberated throughout the gallery as unexpected genealogies and unruly inheritance. This exhibition considered the aesthetic, sensory, and social horizons that emerge when we dissent from traditional lines of descent.

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 Agnès Martin’s rarely seen film Gabriel (1970) 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, undergraduates and graduate students at Penn and throughout Philadelphia, and our Philadelphia community at large.

CONFIRMTIONS TO OUR 2016/2017 FELLOWS

IGGY CORTEZ
Sachs Fellow
Fall 2016-Spring 2017

LAURA TILLERY
Carl Zegres Fellow, Department of Prints, Drawings, and Photograph, Philadelphia Museum of Art
Fall 2016-Spring 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 membership of both the History of Art Department and the larger Penn community. The Department of the History of Art at Penn warmly thanks Jill and John Avery for their generosity in funding these important intellectual interventions.
An innovative Digital Humanities Curatorial Seminar offered in Fall 2016 by Professors Holly Pittman and Renata Holod created a website to augment and extend the permanent Middle East Gallery of the Penn Museum, scheduled to open in Spring 2018. The new galleries will present the rich collection of artifacts excavated by the museum at ancient and medieval sites in Mesopotamia (modern Iraq) and Iran, together with collections of Islamic period ceramics, works on paper, and ethnographic costumes.

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

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

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

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

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

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

In April 2016, the city of Philadelphia was awarded World Heritage City status by UNESCO. The event was the culmination of a three-year effort to organize a three-day conference to mark the fiftieth anniversary of Robert Venturi’s seminal “Learning from Las Vegas,” by which time at-risk buildings had been in his crosshairs and with which to do the kind of comprehensive planning needed to protect similar legacies. At the time, 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 lead the team producing the online scholarly catalogue for the Pulverer Collection of Japanese art and its virtual presentation (http://web.sas.upenn.edu/japaneseart/). An article, co-authored with Professor Linda Chance in the Department of East Asian Languages and Civilizations (EALC), came out in the new Schoenborn Institute journal, Manuscript Studies, and features their collaborative work on an early modern kimono pattern book held here at Penn. An article about a ceramic 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 Japan Art Society of America, in Spring 2017.

Davis gave invited lectures at Princeton University, Sciprius 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.uc.edu), and is guest curator for the exhibition “Inventing Utamaro: A Japanese Masterpiece Rediscovered,” on view at the Freer from April 8 to July 15, 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

FACTOR

July 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 uki-e, the "pictures of the floating world," and their close study of a new collection of prints given to the Kislak 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/japaneseart/). An article, co-authored with Professor Linda Chance in the Department of East Asian Languages and Civilizations (EALC), came out in the new Schoenborn Institute journal, Manuscript Studies, and features their collaborative work on an early modern kimono pattern book held here at Penn. An article about a ceramic 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 Japan Art Society of America, in Spring 2017. Davis gave invited lectures at Princeton University, Sciprius 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.uc.edu), and is guest curator for the exhibition “Inventing Utamaro: A Japanese Masterpiece Rediscovered,” on view at the Freer from April 8 to July 15, 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.

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 Beau-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 – Seinen, 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 Omer Numán’s Observing By Hand: Sketching the Nebulæ 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.

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 Universite de Montreál (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 proved 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 Isterigies 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 thorough study of ivory sculpture in its medieval context. The organizing principle is the materiality of ivory itself, and how the conceptions of elephant ivory circulating in Gothic France (scientific, medical, exegetical, poetic) shaped the iconography and forms typical of Gothic ivories produced between 1230 and 1330. In the past year, Guérin presented papers in Chicago, New York, St. Louis, Montréal, Paris, and Warsaw, and will in the winter term of 2017 speak at Yale and Princeton.
Rena Kuttner saw 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 Roman: Aesthetics, 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 toxic, on the verge of self-immolation and apothesis, 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 C. S. Italian Studies, The Faily and Ambilility of Images: Italian Art and Identity over Time (J. Greenstein and W. Tironi eds.). Speaking engagements in Spring and Fall 2016 let her test standing interests in the relation of art to “ethnicity” and luxury domestic displays; and to bring forward a new project on understanding the aims of Roman so-called historical relief in constructing the city as sacred and civic space. Her graduate students in her Spring 2016 seminar already did much to shape her thinking.

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 Fine Arts” contained works by Eakins, Bouas, Tanner, Furness, Sully, Krimmel 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 124-page catalogue for the exhibition. (Copies are available for sale at the PAPA 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 Civic Space” will be published in a book project on the origins of the mass production of pictures in the mid-nineteenth century with the support of seven grants: the Rosenblum Lecture at New York University, the Rosen Lecture at Johns Hopkins, a keynote at the University of Pennsylvania, the Deutches Forum for 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 lightbub Café, and on the origins of image culture for the Architecture Program at Penn Design.
During his summer research travels, BOB OUSTERHOUT finally found the lost papers of the archaeologist Michael Gough (in a filing cabinet in Newcastle), deciphered the inscriptions on the only surviving Byzantine wall painting of Aesop’s Fables (in a rock-cut hall in Cappadocia), visited twenty-five of the 152 Byzantine churches on Naos (Greece), and learned to appreciate Russian Scientific Bread while staying at the medieval monastery of Studenica (Serbia). Somehow he continues to publish. The revised and expanded version of his book, John Henry Haynes: A Photographer and Archaeologist in the Ottoman Empire, appeared in October 2016, joined by a companion volume, Palermo 2016: The Wolfe Expedition and the Photographs of John Henry Haynes (both from Comusica, 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), Koy 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-chaired with Grant Frame of Near Eastern Languages & Civilizations (NELC), opened at the Penn Museum in April 2016 and will run through graduation 2017. Featuring objects from the museum collection that reflect engagement with the supernatural among ancient cultures, the exhibition grew out of a 2015 History of Art curatorial seminar. Ousterhout looks forward to a busy retirement.

HOLLY PITTMAN has been deeply occupied throughout 2016 in the development of large sections of the new Middle East Galleries of the Penn Museum, which are now scheduled to open in Spring 2018. This exciting and long-awaited project has involved curation throughout the rich collections of excavated objects from the sites of Ur, Khafajah, and Fara in southern Iraq, as well as Hiissar and Tureng Tepe in Iran. Together with a team of nine other curators, a design firm, and an interpretative team from England, they are building a story focused around the theme of “Journey to the City,” encompassing more than 6,000 years of pre-urban culture 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.

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Pittman in animated conversation with Marcelle 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 Bradshaw 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 Pension Gulf.” Great Cities and Maritime Networks around a Recording Shoreline, 2580-2000 BCE.” This award provides two years of funding for a programmer to build an open source relational database with an integrated 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 Hoid 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 Reininger and Laurie Allen of the Penn Libraries’ new Digital Humanities Academic support team.

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 so many rarely exhibited works in the round. Poggi participated in the “Picasso Sculpture Scholars’ Day” at MoMA and gave a paper titled “The Paradise of the Pictorial” in a related conference held in Paris. This paper will be published in the online conference proceedings, 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 1927-1938. 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-war time 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 Caau 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 Ikeyama (Kobe University, Japan) and the Italian section with Curator Ligia Longaretti (MAXXI, Rome). Professor Homay King presented two films by Andy Warhol at International House and held a conversation about them with graduate student Igy Cortes. This academic year, Poggi is participating in the Penn Humanities Forum on "Translation." This forum provides a stimulating environment in which to advance her book in progress, On the Other Side: The 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.

In 2016 KAREN REDROBE chaired the department and helped to build the role of the arts in the wider university by serving on the SAS and Provost’s arts and culture advisory committees, which have been given new focus and energy as a result of the Sachs Arts Innovation gift. She has also participated in exciting discussions with the PMA about the trajectory of our Mellon-funded object-based learning initiative. She taught a new graduate seminar on global art cinema's representation of different kinds of places and spaces. The class attracted students from across SAS who came from about ten different countries, and who spoke more than twenty languages between them; Redrobe had a wonderful time. During a field trip to the Franklin Institute, the class watched the IMAX Film National Parks Adventure and thought about the relationship between natural and cinematic grandeur and scale. They also visited the Institute’s Fels Planetarium as part of their investigation into the visual and architectural conjuring of outer space. Redrobe submitted an essay to The Routledge Companion to Risk and Media, ed. Bhaskar Sarkar and Shikunysha Ghosh, entitled, “The Risk of Tolerance: Feminism Killjoys, the Creative Humanities and the Belligerent University.”
Outer Town. A completely new sense of the power of ditches, and a large fort on the western side of the revealing the presence of fortification walls, defensive districts (the “Lower and Outer Towns”), in addition to clarified the street plan in Gordion’s two residential century BCE) and Late Phrygian (sixth century BCE) that supported a substantial fortification wall. New Early Phrygian (ninth century BCE) glacis or stepped Citadel Mound, where excavation yielded a large fill, five meters in height, was reshaped and stabilized. Damaged blocks were removed and consolidated on Gordion’s Early Phrygian Gate (ninth century BCE), the during the summer of 2016. The conservation of worked at the site of Gordion for over two months on the career of Midas, Gordion’s most famous ruler, but the Penn Museum also situated the Phrygian 2016, 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 Testott, so that they appeared.

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 320 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 situates 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.

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 Wald Rado on recent museum practices in the Middle East, and co-sponsored a talk by Elise Archias at the Slaught Foundation on the painter Joan Mitchell. In Fall 2016, she co-curated an important exhibition of work by Victor Burgin at The Slaught 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. Weiler 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 Anology (Stanford University Press, 2015), won 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.

Christopher Atkins (left), with Larry Silver and students.
VISITING PROFESSOR
During the Fall 2016 semester, LYNEE LANCASTER, from 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 galleries, 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 Pennsylvania Roundtable. They discussed the value of experimental archaeology by having Skype guests: John Ochsendorf, an engineer from MIT, and John Oleson, an archaeologist from the Pennsylvania Roundtable.

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 iconic American art, Washington Crossing the Delaware, 1851, in a Düsseldorf studio!) Filling a large gap in the history of central European art, the project is supported by the Museum Kunstpalast, Düsseldorf, and privately sponsored by the Galerie Paffrath, which handled Schadow’s work in his own day and plans to coordinate publication of this catalogue with the celebration of its 150th anniversary. Grewe also received contract offers for her new book, The Arabesque between Rent and Comix 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 Faraut, Maria Preti, and Christoph Vogtherr for H-France Review (16, no. 57 [May 2016]: 1-4), and presented at CAA on a form of doubled representation, that is, that 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.

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 Leija. Since completing two years of coursework and defending her dissertation proposal in Beijing, she has divided her time between research and exhibiting. 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 displayed artists that provided insight into the contemporary Chinese abstract art in the ‘85 New Wave Art Movement. In terms of exhibitions, she was curatorial assistant for “Abstract Art and Chinese References,” at ARS Space, Beijing, China, in May 2015, and “Liberating the Past from the Present: Grewe accepted an offer as a tenured Associate Professor at Indiana University Bloomington, and will begin commuting in Fall 2017. 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 Pennsylvania Roundtable. They discussed the value of experimental archaeology by having Skype guests: John Ochsendorf, an engineer from MIT, and John Oleson, an archaeologist from the Pennsylvania Roundtable.

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She studied at 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.
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-MFA Symposium in New York (April 16, 2016), at a conference entitled “Radical Ephemeralities” held at UC Santa Barbara, and at the 62nd Rencontre Assyrologique Internationale (RAI) held in Philadelphia (July 15, 2016). In June 2016, with funding from TAARII (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 Research on Seals. During her 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.”

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

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.

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.

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

LEE ANN CUSTER (ARTH), a third-year PhD student, spent her summer in Brazil studying colonial and modern architecture with the generous support of the Alisa Mellon Bruce Predractorial 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 leecusterbound.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.

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

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 at 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 liveness.

Iggy Cortez in a trench at the Lerik in Antiquity project

JEANNIE DRESKIN (ARTH) received her MA degree in Spring 2016 after submitting her MA paper, “Making by Breaking: Faculty and Picasso’s Amedeoiseille 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, My Welleley, 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.

Iggy Cortez in a trench at the Lerik in Antiquity project

LARA FABIAN (AAMW), a sixth-year PhD student, spent the last year as a Cull-Allen 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.

News

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

JULIANA BARTON (ARTH), a fourth-year PhD student, is working on her dissertation on the modern American architecture 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

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.

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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.

ROKASNA 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 Shannon Murray Shiffrer 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 FIBUNTS (ARTH), a fourth-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 Shyster 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.

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.

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.

KENDRA GRIMMETT (ARTH), a second-year PhD student, presented a paper entitled “Fun-Play: the ‘Period Body,’ Tactile Experience, and the Pleasures of Touch in Sixteenth-Century Venice” at the “Encountering the Interface” conference organized by The Ohio State University in Spring 2016. With the support of a McCoubrey-Campbell Travel fellowship, she traveled to France and the Netherlands for six weeks in Spring 2016 to research her dissertation, “Labor’s Avant-Garde: Painting the New Urban Proletariat in France from the First International to the Anarcho-Syndicalist Decades.” She is continuing dissertation research and writing in Paris during the 2016-2017 academic year, with funding from a Penfield Dissertation Research Fellowship.

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 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.

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 Kusuzhi and Hentaigana: Summer Workshop,” and she continues to collaborate with Pen 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.

Emily French cleaning one of the day’s finds at Cosa.
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 Szépművészeti Múzeum in Budapest appeared in the November 2016 Historians of Netherlandish Art Newsletter and Review of Books.

JEFREY 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.

MARINA ISGRO (ARTH) will defend her dissertation, “The Animal 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,” at CAA in February 2017. In 2016, she was a respondent at the ICAS’s “Virtual Enterprises” conference and a panelist at a conference celebrating Princeton University’s European Cultural Studies program. She was also a Mellon Foundation Seminar in Curatorial Practice, at the Philadelphia Museum of Art, where she worked on the exhibition “International Pop” and on a forthcoming presentation of kinetic art.

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.

ALEXANDER KAUFMAN (ARTH), a PhD candidate, is completing a dissertation titled “Faire un Cinéma: Marcel Duchamp and the Moving Image.” His article “The Anemic Cinemas of Marcel Duchamp” will be published in the Spring 2017 issue of The Art Bulletin. In 2016, Alex completed a graduate certificate in the 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.

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/UI: 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.

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

ABIGAIL 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.”
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 Labranda, Turkey; she is also 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-CLAIRE STINNBERING (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 Patricia Associate Curator Christopher D. M. Atkin and Professor Larry Silver. Other highlights of 2016 have included writing a review of Paul Taylor’s Condition: The AGING of Art for the Investigators 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.

LAURA TILLERY (ARTH), a sixth-year PhD candidate, is writing her dissertation on fifteenth-century altarpieces. She returned to Philadelphia in September 2016 to continue work on her dissertation with the support of a Luce/ACLS Fellowship in Medieval Art, c. 1200-1500. Tillery is currently the Carl Zigrosser and Beyond: Making Connections in Medieval 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.

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 / ACSL 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 aerial photographs. She was the recipient of a grant from the University of Pennsylvania’s Humanities+Urbanism+Design Initiative, funding travel for her final chapter on murals and public space in 1950s New York. An article drawn from her dissertation, on the mural in the commercial gallery, will be published in Fall 2017 in the Archives of American Art journal. In addition to the dissertation, Emily pursued several side projects: an article on New Deal murals, an essay on Hans Hofmann’s postwar Stab paintings (both forthcoming in 2017), and a project on a nineteenth-century Philadelphia book, which culminated in a talk at the 2016 New England American Studies Association, entitled “Imaging the Body Politic: Race, Dissension, and Historical Memory in The History of Pennsylvania Hall (1838).”

JILL VAUM (ARTH) with the aid of CASAV’s Akia 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 casts, paintings. Products of creole artists in eighteenth-century New Spain, casts paintings creatively taxonomized the mestizo, or racial intermixing, of Iberian, African, and Native American peoples in colonial Mexico. This topic shares many methodological concerns with 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.

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.

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 Dr. Anton C.R. Dreesmann Fellow at the Rijksmuseum, where for the next year she is conducting research on her dissertation, which considers early artistic response to the Revolt in the Netherlands.

Follow a teaching fellowship at the University of Tübingen, SOPHIE CRAWFORD WATERS (ARTH) moved to Italy to begin a two-year Rome Prize fellowship at the American Academy in Rome. She also received the Archaeological Institute of America’s John H. 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, Fragmenten Bilder: Die Campano-Welsh des Institutes für Klassische Archäologie Tübingen, co-authored an article for the Gordon exhibit, and was a contributing translator for a guidebook on archaeological sites around Cosa, Italy.

JILL VAUM VISITING THE PYRAMIDS OF Teotihuacan outside Mexico City

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 “Passagenwerke” 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 Tristán 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 Hsiao Chang and Kirsten Gill, Whitham secured a grant from the Provost’s Interdisciplinary Arts Fund to support the program for the coming academic year.
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 (CMS). As a key part of that change, CMS has reconfigured the core courses of the major into “CMS 103: Television and New Media,” which will be joined by “CMS 101: World History of Film 1895-1945” and “CMS 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.)


In May 2016 Visual Studies celebrated its thirteenth graduating class with eleven members. Two students graduated in August 2016, he has since been hired for the Analysis of Archaeological Materials in the AAMW/RELS PhD. In December 2016 with her dissertation “Keimelia: Southwestern Gaul.” Amanda Reiterman also graduated in December 2016 with her dissertation “Kaimaka: 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/H 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 Biberach Karl Universität Tübingen, Germany. Steve Renette was awarded the prestigious ASOR Mesopotamian Fellowship 2017 for survey work in Iraq Kurdistan. Lara Fabian held a Mellon Foundation-CLIR Dissertation Research Fellowship and a CAORC Multi-Country Research Fellowship and a CAORC Multi-Country Research Fellowship and a CAORC Multi-Country Research Fellowship and an MRCU-California Institute of Technology for research in Azerbaijan, Georgia, Russia, Romania, and Bulgaria. She was also awarded the “Best new nomenclatural writer” by the Nutritional Literacy Guild. Lucas Stephens received an Andrew W. Mellon Price Lab Fellowship for Penn Doctoral Students, and a Spatial Archaeomancy Research Collaboration at the Center for Advanced Spatial Technologies for his project mapping the growth of land-rout networks across Anatolia. Kate Morgan Webster (RELS) and Patricia Kim (ART). In April, CAS co-sponsored a symposium on ancient Jordan, 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 Kislak Center for the Advancement of Text and Image and the reading of the subtitle syract 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, sponsored 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 gods—it’s prevalent throughout the world, in both ancient and modern day. Most of the day was full of scholarly papers was augmented by a day of popular lectures and events at the Penn Museum. The exhibit “Magie in the Ancient World” was curated by Frame and Ousterhout, backed up these events.

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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, Iran, Russia, Bulgaria, and Azerbaijan. Several students held positions as directors or co-directors of projects. Among them were Nurith Goshen at Tel Kdib in Israel; Dara Rostov at Hadrian’s Villa in Tivoli, Italy; Lara Fabian at the Lenox Archaeological Project (LAP) in Lenox, Azerbaijan, and Steve Renette at Kair K增加了第一处成语后中国。但是2016年， AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, Iran, Russia, Bulgaria, and Azerbaijan. Several students held positions as directors or co-directors of projects. Among them were Nurith Goshen at Tel Kdib in Israel; Dara Rostov at Hadrian’s Villa in Tivoli, Italy; Lara Fabian at the Lenox Archaeological Project (LAP) in Lenox, Azerbaijan, and Steve Renette at Kair K.2016年， AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, Iran, Russia, Bulgaria, and Azerbaijan. Several students held positions as directors or co-directors of projects. Among them were Nurith Goshen at Tel Kdib in Israel; Dara Rostov at Hadrian’s Villa in Tivoli, Italy; Lara Fabian at the Lenox Archaeological Project (LAP) in Lenox, Azerbaijan, and Steve Renette at Kair K.2016年， AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, Iran, Russia, Bulgaria, and Azerbaijan. Several students held positions as directors or co-directors of projects. Among them were Nurith Goshen at Tel Kdib in Israel; Dara Rostov at Hadrian’s Villa in Tivoli, Italy; Lara Fabian at the Lenox Archaeological Project (LAP) in Lenox, Azerbaijan, and Steve Renette at Kair K.2016年， AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, Iran, Russia, Bulgaria, and Azerbaijan. Several students held positions as directors or co-directors of projects. Among them were Nurith Goshen at Tel Kdib in Israel; Dara Rostov at Hadrian’s Villa in Tivoli, Italy; Lara Fabian at the Lenox Archaeological Project (LAP) in Lenox, Azerbaijan, and Steve Renette at Kair K.2016年， AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, Iran, Russia, Bulgaria, and Azerbaijan. Several students held positions as directors or co-directors of projects. Among them were Nurith Goshen at Tel Kdib in Israel; Dara Rostov at Hadrian’s Villa in Tivoli, Italy; Lara Fabian at the Lenox Archaeological Project (LAP) in Lenox, Azerbaijan, and Steve Renette at Kair K.2016年， AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, Iran, Russia, Bulgaria, and Azerbaijan. Several students held positions as directors or co-directors of projects. Among them were Nurith Goshen at Tel Kdib in Israel; Dara Rostov at Hadrian’s Villa in Tivoli, Italy; Lara Fabian at the Lenox Archaeological Project (LAP) in Lenox, Azerbaijan, and Steve Renette at Kair K.2016年， AAMW students conducted fieldwork in Greece, Italy, Turkey, Israel, Iran, Russia, Bulgaria, and Azerbaijan. Several students held positions as directors or co-directors of projects. Among them were Nurith Goshen at Tel Kdib in Israel; Dara Rostov at Hadrian’s Villa in Tivoli, Italy; Lara Fabian at the Lenox Archaeological Project (LAP) in Lenox, Azerbaijan, and Steve Renette at Kair K.
MATTHEW BAIGELL (PhD 1965) will publish The Impeachable Urge to Defame: Cartoon Jews in the American Press, 1877-1935 (Syracuse University Press) in Spring 2017. Baigell’s (Syracuse University) program, was awarded a post-doctoral Rome Festschrift for Dr. Brian Curran at Penn State University. In Fall 2016 he taught a class (CAAM). In Fall 2016 he taught a class on digital archaeology, and in Spring 2017 he is teaching a class (CAAM).

JESSICA BOEHMAN (PhD 2009) will publish The 2014, Digital photograph, Edition of 5, 36 x 24 inches unframed (Photo: Courtesy of the artist and Catharine Clark Gallery, San Francisco).

This year, JESSICA BOEHMAN (PhD 2009), Assistant Professor at LaGuardia Community College in New York City, published “Ecole Fericale’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 artifact 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 alumni 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.

Peter J. Cobb (center) teaching AAMW students Petra Creamer (left) and Thalia Parr (right) (Photo by Tom Stanley)

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 contexts of endurance, persistence, and defiance, and a desire to live beyond internalized capacities.

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

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

MUSIC ANNI HAN (PhD 1964) 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 “MATH 372: Art and Medicine” course, Bob also presented a lecture “Observation, Detail, Medicine and Pathology in Seventeenth Century Dutch Art,” and followed this with a workshop discussion and detailed light and UV examination of the University Art Museum’s seventeenth-century collection.

DEBORAH DELIYANNIS (PhD 1994), Associate Professor of History, Indiana University Bloomington, is finishing a book manuscript, written together with Paolo Squarotti and Hendrik Ody, 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, architectural 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 1992) 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 “MATH 372: Art and Medicine” course, Bob also presented a lecture “Observation, Detail, Medicine and Pathology in Seventeenth Century Dutch Art,” and followed this with a workshop discussion and detailed light and UV examination of the University Art Museum’s seventeenth-century collection.

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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 alumni 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.

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This year, JESSICA BOEHMAN (PhD 2009), Assistant Professor at LaGuardia Community College in New York City, published “Ecole Fericale’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 artifact was published by the University of North Carolina Press in Ancient Mediterranean Art in the Ackland Art Museum, edited by Mary Sturgeon.

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Peter J. Cobb (center) teaching AAMW students Petra Creamer (left) and Thalia Parr (right) (Photo by Tom Stanley)
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 Danielle Mason, was published in April by Routledge. In December she gave a keynote address at the ninetieth anniversary of the formation of the European Architectural History Network, which organized the “Fourth International Meeting” of the network.

CRAIG KALPAKJIAN (BA 1983) was named Teiger Mentor to the Arts at Cornell University for Fall 2016. He delivered his lecture “Abstract Systems and the Movement of Thought (Inverse/Obverse/Reverse/Perverse)” in September. Kalpakjian has exhibited his work widely throughout the US and Europe. His work is currently included in “The Sun Placed in The Abyss” at the Columbus Museum of Art, and was recently shown at MASS MoCA.

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

LILIANA MILKOVA (PHD 2008), Curator of Academic Programs at Oberlin College’s Allen Memorial Art Museum, authored Teaching with Art in the Science Curriculum, a publication about STEM faculty integrating original works of art in teaching and learning. In partnership with the Colby College Museum of Art and the Museum of Fine Arts, Boston, she co-edited, producing over a half dozen lectures and talks, she co-edited, along with 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 façade 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.

LINDA SAFFRAN (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.

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 Cheli, 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 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.”

GRADUATE HONORS/AWARDS

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

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

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

DEDALUS FOUNDATION DISSERTATION FELLOWSHIP, 2016-2017: Emily Warner

DISSERTATION COMPLETION FELLOWSHIP: Alexander Kaufman

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


GETTY GRADUATE INTERNSHIP: Larisa Grillermont

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

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 Sperring

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

KOLB SOCIETY FELLOWSHIP, PENN MUSEUM: Bret Langendorfer

LATNER TRAVEL FELLOWSHIP: Juliana Burton (Washington DC, New York NY); Jeanne Dreskin (Tucson AZ, Albuquerque NM, Minneapolis MN, New York NY); Hilary Whitham (New York NY)

MODERIO 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, 2016-2017: Emily Warner

MELLON PROJECT IN HUMANITIES, URBANISM, AND DESIGN (H+U+D), TRAVEL GRANT TO CHINA REUNING: Rokasana Filipowska

NATIONAL COMMITTEE OF THE HISTORY OF ART (NCHA) TRAVEL GRANT TO CITTA REUNING: Rokasana Filipowska

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

PEN/PMA MELLON FOUNDATION SUMMER FELLOWSHIP: Katelyn Habbs, Anna-Claire Stinebring

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

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

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@TÜBINEN FELLOWSHIP, EBERHARD KARLS UNIVERSITÄT TÜBINEN, INSTITUT FÜR KLASSISCHE ARCHAÖLOGIE: Sophie Crawford Waters

UNDERGRADUATE HONORS/AWARDS

HOWARD AND SHARON RICH ENDOwed SCHOLARSHIP FUND

Olivia Horn is a senior majoring in History of Art and minor 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 at 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.

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

Awards 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 Mathai (US)
Christina Qiu (France)
Austin Spence (Argentina)
Halle Wulf (US)
2016 UNDERGRAD DEGREES

HISTORY OF ART MAJORS: SOLOMON BASS, ANNIE BENNETT, PRIYAMVADA DALJIA, AUGUSTA GREENBAUM, BRITTANY GREENE, WENEY HUANGSU, CHLOE KAUFMAN, VIRGINIA SEYMOUR, MADELINE SMOOT, KATRINA TOMAS, ALEXANDRA TRITSCH, JAMIE VAUGHN, SHHHH WANG, IRIS-LOUISE DARA WILLIAMSON, ERIK KESSEL, BRITTE KIRBY, JESSICA PENNINGTON

HISTORY OF ART MINORS: ANNNIE CHANG, HALEE CRAIG, REBECCA HALLAC, SARAH KRIEGER, JOHN LASZLO, JARED LEVIN, ISHTA SETH, NAZLI UGUR, TERRILL WARRENUG

CINEMA STUDIES MAJORS: MATTHEW CARDONICK, RAYNE CONNELL, ALEXANDER DON, ALEXA FECCA, ISABELLA GONG, KYUJIB IBRAHIM, ISABELLE KADISH, DYLAN LASAHY, HAILEY MACK, CAROLINE MARQUES, AMANDA MCELRATH, ANN MOLIN, ROGER MORALES, OLTANUBOSU OSAINE, 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, ALANINA CRUZ-BENDEZU, EMMA EDDIGA, 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

MASTERS PAPERS

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

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

JEANNE DRESDKIN  “Making by Breaking: Faciality and Picasso’s Waitresses and New York’s Dance Hall Women” (Advisor, G. Shaw)

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

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

DISserTATIONS DEFENDED

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

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

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

2016 COLOQUIA / EVENTS

JANUARY 15  Colloquium, LARRY SILVER, “Aitbrecht Altdorfer Re-Christens Regensburg”

JANUARY 21  ALLESDANDO BIANCO, “As Above, So Below”

JANUARY 22  Colloquium, ANASTASIA AMRHEIN, “Reproducing Images, Reproducing Society: Nude Female Clay Figures in 1st Millennium BCE Assyria and Babylonia”

JANUARY 22  MAA MILLS, “Speed Listening by Blind Readers and the History of Audio Time Compression”

JANUARY 29  Colloquium, BOB OUSTENHOUT, “Sightlines, Hagioscopes, and Church Planning in Byzantine Cappadocia”

FEBRUARY 5  “EchoLocation” Exhibition opening, Curated by Haely Chang, Kirsten Gill, and Hilary R. Whitham

MARCH 18  Colloquium, KAIA SILVERMAN, “Stopping with Astonishment before Gustave le Gray’s Sea and Sky”

MARCH 24  Jill and John Avery Lecture in the History of Art, CRAG CLUINAS, University of Oxford, “Chinese Art and the Cosmopolitan”


APRIL 1  Colloquium, CHRISTINE POlle, “Projections: Mona Hatoum’s Cartographic Practice”

APRIL 5  WALID RAAD and KAIA SILVERMAN: A Conversation about Art, Museums, and the Middle East

APRIL 7  Exhibition Opening Reception, “Expanding the Audience for Art in the Nineteenth Century at the Pennsylvania Academy of Fine Arts,” Arthur Ross Gallery

APRIL 8  PMA Graduate Symposium

APRIL 13  JOANNA S. SMITH, “Excavating Kourion on Cyprus: Past and Present”

APRIL 29  “WORLDWIDE WARHOL: Restaurant (aka U’ventura) 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 DUBIS SHAW, “Andrew Wyeth’s Black Paintings”

SEPTEMBER 30  Colloquium, MICHAEL MEISTER, “Amala Shines: Anology and Homology in Indian Symbolism”

OCTOBER 19  KATHLEEN JAMES-CHAKRABORTY, “Remembering Modernism in Germany: Berlin versus the Ruhrgebiet”

OCTOBER 21  Colloquium, JYNNE 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, “Moonet’s Minutes and the Poetry of the Schedule”


DECEMBER 9  Colloquium, BRENT LANGEENDORF, PhD Candidate, “Assyan 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 UNTIMELESSNESS OF MEDIA: INTERMEDIACY ACROSS ERAS IN GERMAN LITERATURE, CULTURE, AND ART
Graduate Student Conference presented by the Department of Germanic Languages and Literatures

FEBRUARY 26-27
CAS ANNUAL GRADUATE STUDENT CONFERENCE / ANCIENT TECHNOLOGIES: THEIR MATTER, MATERIALITY, AND MATERIALIZATIONS
Co-sponsored by the Center for Ancient Studies, Peter Museum, SAIpex, 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, PhilaHispanic, 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
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 PHYRGIAN GORDION, ROYAL CITY OF MIDAS
Co-sponsored by Penn’s Center for Ancient Studies, the Penn Museum, Art & Archaeology of the Mediterranean World, and Near Eastern Languages and Civilizations

APRIL 8
EASY MODERN IBERIAN 2016 GRADUATE SYMPOSIUM: SUBJECTS & OBJECTS
Co-sponsored by the Department 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 17-19
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 ASSYRIOLOGIQUE 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

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: ECOCLOGICAL TEMPORALITIES ACROSS DISCIPLINES
A Conference of the Penn Program in Environmental Humanities

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

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

NOVEMBER 18
AN EVENING WITH DOUGLAS CRIMP + SCREENING OF 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
/pərˈfôrməns/
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.