



HISTORY OF ART DEPARTMENT
UNIVERSITY OF PENNSYLVANIA
SPRING 2019 NEWSLETTER



AT
J. W. TUFTS' ARCTIC PAVILION,
 NEAR GLOBE HOTEL, MAY BE SEEN THE
Largest and Most Magnificent
Soda Water Apparatus
 IN THE WORLD.

Its towering height of costly marbles, and its elaborate architecture, (embellished with a tropical garden within its massive marble columns,) the whole surmounted by an elegant Dome, altogether constituting the grandest achievement of this description that has ever been accomplished.

Its immense ice-cavern is reached by a flight of stairs from the cellar, and in its ample space, numbers of workmen perform their duties of supplying it with ice and its delicious Fruit Syrups, with perfect freedom

Height, 33 feet. Value, \$25,000.

PAY IT A VISIT. { Near Globe Hotel; just outside Exhibition Grounds and near Penn. R. R. Depot.

Elegant styles of TUFTS' ARCTIC APPARATUS are in use in all the Exhibition Buildings.

Handwritten notes: AB 67, 67, 1876, Remember the Soda, 101, E. P. S. O. 12.119.00108

James W. Tufts, Trade Card, after 1876, lithograph on paper, 2.25" x 4.75", Berley Brothers Collection of Confectionery and Ice Cream History, Philadelphia, Pennsylvania, E.PSO.12.119.0010b. Included in the exhibition, "The World on View: Objects from Universal Expositions, 1851-1915," Arthur Ross Gallery, April 7-July 29, 2018.

CHAIR'S LETTER

Dear Alumni and Friends,

After a series of retirements of long-serving and beloved colleagues, accompanied by intense searches to replace the irreplaceable, the department is currently enjoying a year of respite, with no new searches and no retirements! (With our spare energy, we took the opportunity to renovate the graduate student kitchen and install an automatic door for easier access to the building.) This fall, we were delighted to welcome two new colleagues: Assistant Professor Mantha Zarmakoupi, who has been appointed as the new Morris Russell and Josephine Chidsey Williams Assistant Professor in Roman Architecture, and Assistant Professor Shira Brisman, appointed as new professor of Early Modern art. Each new hire shapes the trajectory of the department in unique ways, and we hope you will join us in welcoming them to Penn. We look forward to informing you of all their activities in the years ahead through newsletter updates.

In Spring 2018, we were thrilled to learn that Associate Professor Gwendolyn DuBois Shaw had been awarded Penn's highest teaching honor: The Ira H. Abrams Award for Distinguished Teaching. Created in 1983, the Ira H. Abrams Award recognizes teaching that is intellectually challenging and exceptionally coherent, and honors faculty who embody high standards of integrity and fairness, have a strong commitment to learning, and are open to new ideas. The award announcement stated: "Dr. Shaw's approach to teaching is open, experimentally minded, and reflects 'a fabulous sense of the fun of learning about art,' according to her colleagues. For many years she has pushed her departmental teaching culture into new areas of global and object-oriented learning, earning 'unparalleled devotion' from her students, including one who reflected after traveling to Cuba as part of Prof. Shaw's Art History 384 course, 'The very foundation of her teaching is challenging the preexisting conceptions of her students.'" Prof. Shaw has served since 2012 as the Undergraduate Chair of the department, and so it is not only her own teaching that has impacted our students, but her vision of the entire undergraduate curriculum, and her advice and mentoring of our entire undergraduate community. We are truly in her debt for her generous service, and thank her for all her hard work as she steps down from this role.

In 2018, James & Nan Wagner Farquhar Professor Michael Leja stepped down as Graduate Chair after three years of outstanding service in that role. We thank him for his generosity, dedication, and effectiveness as Graduate Chair. These qualities made such a good impression on all of us that he has been selected as our incoming chair in July 2019 after a well-earned sabbatical. As I step down from the role of Department Chair, I will turn my attention to directing the Wolf Humanities Center, a role I took on in July 2018. Let me take this chance to thank all the colleagues, students, and alumni with whom I have had the chance to work during my term as chair—it has been a true privilege. In particular, I want to thank our two wonderful staff members, Darlene Jackson and Libby Saylor, who make everything possible, are supportive to the entire community, are cool under pressure, and somehow know how to solve every problem. I have felt so lucky to work with such a talented and dedicated duo.

Prof. Leja will be joined by Prof. Julie Davis as our incoming Graduate Chair, who will be taking over from Prof. Holly Pittman, who has generously stepped in as interim Graduate Chair for the 2019-20 year—many thanks to her for her hard work in this role this year. And the final member of the new executive team will be Associate Prof. André Dombrowski, who will take over as our new Undergraduate Chair. We are fortunate to have a deep pool of dedicated and visionary scholars and teachers in our community, and I know that we are in good hands as we look to the next phase of the department's life.

This year, the department was deeply saddened to learn that Keith L. Sachs had passed away. Keith and his wife, Kathy, have been some of the department's most ardent and visionary supporters, support that has also transformed the ICA, the PMA, and the art landscape at Penn more generally. We feel grateful to have benefited from Keith and Kathy's generosity and vision, which led to the endowment of the Sach Chair in Contemporary Art and the Contemporary Art programming fund, and we want to take this opportunity to honor the transformative life Keith lived.

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Last year, in honor of our retiring professors and the intense and evolving learning that happens over a lifetime between mentors and mentees, we launched the History of Art Mentors Fund, a new fund to support the research, training, and mentoring of the next generation of art historians. Thanks to all of you who have given gifts in honor of former advisors. We encourage you to give a gift in honor of a teacher or teachers who have supported you, by going online at <https://www.sas.upenn.edu/arthistory/gift>, and I thank you in advance for your generosity.

Each year I end this letter by thanking those who have helped to sustain the activities of the History of Art community. Special thanks go to:

Elliot and Roslyn Jaffe; Howard and Sharon Rich; Keith and Kathy Sachs; Richard M. Thune, C'69, and Lindsey R. Thune, parents; Lise Spiegel Wilks and Jeffrey Wilks; Charles K. Williams II, GR'78, HON'97; The Andrew W. Mellon Foundation, and our supportive donors from 2018: Mr. and Mrs. Mario Covo, *in honor of Leah Goldman Rabinowitz's Birthday*; The Institute for Aegean Prehistory; Steven D. Latner, C'73, parent; Donald W. Morrison; Clifton C. Olds, GR'66; Marianna S. Simpson, CW'71; William R. Valerio, G'87, WG'04; Robin Brentwood Williams, G'90, GR'93; and Carla Yanni, GR'94

Let me take this opportunity to wish you a very happy and peaceful 2019,



Karen Redrobe

Elliot and Roslyn Jaffe Endowed Professor in Film Studies

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History of Art @ Spring 2019 Newsletter

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CURATORIAL SEMINAR

"THE WORLD ON VIEW: OBJECTS FROM UNIVERSAL EXPOSITIONS, 1851-1915," ARTHUR ROSS GALLERY, APRIL 7 - JULY 29, 2018

How do things made for universal expositions condense the world and put it on display? The exhibition at the Arthur Ross Gallery from April 7 to July 29, 2018, and the accompanying catalog were the culmination of a curatorial seminar in the fall semester of 2017 (taught by Prof. André Dombrowski), examining this crucial aspect in the history of globalization. The objects under scrutiny were first shown during world's fairs in the nineteenth and early-twentieth centuries (1851-1915), materializing competing visions of the world and modern mechanisms of international exchange. Yet, to distill something as irreducibly large as "the world" into a single object is no small task. And to miniaturize the globe in order to fit it into the spatial confines of a city within a temporal frame of around six months (the typical length of a fair) added to this challenge. Our seminar discussions demonstrated the special nature of world's fair objects that converted empire, tourism, and industrial production into an aesthetic seduction, melding an appetite for novelties and a drive to conquer people and territory into the two sides of the same coin. At universal expositions, the

world of goods and the world of knowledge became interchangeable, resulting in goods that were more virtual and knowledge that was more thingly. In the process, the fairs created a material encyclopedia of all that industry, science, technology, culture, and art had to offer at any given time—world culture perceived from a highly spectacularized, "meta" vantage-point in line with the totalizing aspirations of the Western imperialist project.



Rogers, Serena Qiu, and Erin Wrightson. Fourteen local institutions, on Penn's campus and in the city of Philadelphia and environs, as well as several private collectors, lent to the exhibit that included just over 100 objects. @ Image: *The class visits the Penn Museum Archives to view photographs of Native Americans (Photo by Eric Sucar).*

INCUBATION SERIES

"FLOODING," AUTOMAT GALLERY, JANUARY 26 - FEBRUARY 24, 2018

"Flooding" explored the malleable, porous, and transformative nature of memory and "rememory." As Toni Morrison describes in her poignant essay "The Site of Memory," rememory, like the water of the Mississippi remembering its river beds, is the work of things "forever tr[ying] to get back to where [they were]," and it is often born in "a rush of imagination"—a "flooding." The four artists, Danièle Dennis, James Allister Sprang, Monika Uchiyama, and Eric Yue, considered such "flooding," or rememory, in relation to the personal, collective, familial, and cultural. "Flooding" was co-curated by Laurel McLaughlin and Tamir Williams.

INCUBATION SERIES

"DOUBLE VISION," FJORD GALLERY, MARCH 8 - 31, 2018

"Double Vision" addressed the division in contemporary knowledge between immediate experiences and mediated digital connections. In considering this sometimes tense divergence, the four artists featured in the exhibition—Junyuan Feng, Adrienne Hall, Jiaqi Pan, and Zoya Siddiqui—addressed a broad array of topics including surveillance, self-image, state power, cybernetic networking, and personal memory. Ranging from sculpture to video, prints, and drawings, their work did not reject new technologies and challenges, but rather insistently sought to confront the pressing and ongoing need for conscientious responses to them. "Double Vision" was co-curated by Olivia Dudnik and Jeffrey Katzin.

"CLOSE TO HOME," HIGH TIDE, OCTOBER 27 - NOVEMBER 17, 2018

Close to home, but just a little bit off. The artists in this exhibition transformed domestic objects into lumpy, gooey, and nebulous things. They coaxed commonplace items out of their usual settings and allowed them to exceed their bounds, to overflow or to dissipate. Their uncanny works may have reminded viewers of a familiar everyday world, while at the same time remaining strange and distant. The unruly creations aimed to surprise us, poking and prodding at parts of ourselves—privacy, intimacy, sexuality—that we thought were adequately protected. Their forays into the personal hinted a little too close to home. "Close to Home" was the eleventh exhibition in The Incubation Series and was co-curated by Jeff Katzin and Emily Leifer. *@ Image: Zach Hill, the egg, HD video, 2018. The artist turns a sleepy New England town into a world of discovery and disillusionment in which an unlikely visitor attempts to make itself a home.*



THE INCUBATION SERIES RECEIVED A 2018 "STUDENT ARTS ENGAGEMENT" GRANT FROM THE SACHS PROGRAM FOR ARTS INNOVATION

The Sachs Program for Arts Innovation provides grants and other forms of strategic support to artists, faculty, cultural centers, students, and other arts advocates at Penn, with a vision that the arts at Penn are valued and embraced as a creative catalyst, driving innovation, inspiration, and action. The Sachs Program works across the university to support the arts, the humanities, and creative expression—in all twelve schools, in the university's artistic and cultural centers, and through the many partnerships and collaborations that connect Penn to the world at large. This program supports a creative, culturally diverse, and pluralistic Penn community and is committed to supporting individuals and groups from all races, ethnicities, genders, sexual orientations, religions, disabilities, and socioeconomic backgrounds.

The Sachs Program for Arts Innovation is supported by an endowed gift from Keith L. and Katherine Sachs. Keith L. and Katherine Sachs have provided major support for the arts at Penn for more than a decade, completely transforming the landscape of arts education on campus. This transformative gift—the largest gift ever made across the arts at Penn—established The Sachs Program for Arts Innovation and closely links arts education to the Penn Compact 2020's goal of advancing innovation across the University. For more information, visit www.sachsarts.org.

SACHS 2018 Programming



"SEEING MORE IN THE WORK OF ART: A CELEBRATION OF CHRISTINE POGGI" CAROLYN HOFF LYNCH LECTURE HALL, MARCH 23, 2018

The History of Art Department's Dr. Christine Poggi became the Judy and Michael Steinhardt Director of New York University's Institute of Fine Arts in September 2017. This day-long symposium in Spring 2018 celebrated Dr. Poggi and her thirty years of service at Penn. Ten former and current students delivered papers inspired by Dr. Poggi's work and moderated by colleagues across the University. A keynote address on the Soviet avant-garde by Dr. Maria Gough, Joseph Pulitzer, Jr. Professor of Modern Art at Harvard University, reflected on Dr. Poggi's legacy in the field of modernist studies. Co-sponsored by the History of Art Department, Center for Italian Studies, Program for Gender, Sexuality, and Women's Studies, Russian and East European Studies Department, and Wolf Humanities Center, the event recognized the remarkable breadth of Dr. Poggi's research and of her contributions to academic life at Penn. 📷 *Image: Dr. Christine Poggi celebrates with Prof. Renata Holod at the reception following the symposium.*

"BROADCASTING: EAI AT ICA" ICA PHILADELPHIA, FEBRUARY 2 - MARCH 25, 2018

"Broadcasting" brought together an intergenerational group of artists whose time-based artworks are produced in concert with their means of circulation, from the democratic platform of public access television to the instantaneity of social media. Drawing primarily from the collection of Electronic Arts Intermix (EAI), which was founded in New York in 1971 with a mission to distribute and preserve video and media art work, "Broadcasting" focused on how artists exploited the act of "broadcast" as a subject, a means of intervention, and as a form of participation. A series of programs were collaboratively screened with PhillyCAM, including conversations with Tony Cokes and Antoine Catala, and with Ulysses Jenkins and Sondra Perry. A screening program of shorts, "Broadcasting: Variety Show Special" was held at Lightbox Film Center in conjunction with "Broadcasting: EAI at ICA." Through support from The Sachs Program for Arts Innovation, the exhibition "Broadcasting: Guerilla Media" was held concurrently at the Slought Foundation, which tracked collectivist media from the 1970s to the present, with films from collectives such as X-PRZ, DCTV, DIVA TV, Radical Software Group, TVTV and Video Venice News. At Slought Foundation, a screening program, "Video Interference," introduced viewers to guerilla media and activism in the 1990s, addressing issues such as the AIDS crisis, gender and sexuality, and race relations. Over 60 people attended the opening of "Broadcasting: Guerilla Media" at Slought, and throughout the course of the exhibition, over 200 people were in attendance at the programs at ICA. 📷 *Image: "Broadcasting: EAI at ICA," 2018, installation view, Institute of Contemporary Art, University of Pennsylvania (Photo by Constanct Mensh).*



JILL AND JOHN AVERY LECTURE

In The History of Art

MEGAN HOLMES, PROFESSOR OF HISTORY OF ART, UNIVERSITY OF MICHIGAN

"OBDURATE OBJECTS AND METHODOLOGICAL CHALLENGES: INTERPRETING SCRATCHES ON ITALIAN PANEL PAINTINGS AS INDICES OF PERIOD RECEPTION," PHILADELPHIA GRADUATE SYMPOSIUM, BARNES FOUNDATION, APRIL 5, 2018

Entitled "Obdurate Objects and Methodological Challenges," this lecture explored the limitation and unexpected potential of the art historian's "tool kit," particularly when applied to unconventional representational materials. Focusing on the markings on Italian panel paintings resulting from intentional scratching by late medieval and early modern viewers, Professor Holmes discussed how this physical and textual evidence offers a rich reception history pertaining to the activation, efficacy, and power of visual images in Italy, 1250-1550.

KAREN STEVENSON, ART HISTORY DEPARTMENT, UNIVERSITY OF CANTERBURY

"NAVIGATING PACIFIC ART HISTORY'S TURBULENT WATERS," ANNENBERG SCHOOL FOR COMMUNICATION, OCTOBER 25, 2018

For the annual Jill and John Avery Lecture in the History of Art, Professor Karen Stevenson of the University of Canterbury (New Zealand) was invited to speak to her specialty in Arts of the Pacific. Prof. Stevenson presented both an overview and a historiography of the study of the vibrant traditional and contemporary arts being produced across Micronesia, Melanesia, and Polynesia. Taking as her starting point the eighteenth-century voyages of Capt. James Cook, travels that provided Europeans with their first encounter with Pacific Islanders, Prof. Stevenson charted the growing interest in the visual culture of Oceania. Not all is smooth sailing—Prof. Stevenson noted the Scylla and Charybdis of traditionalist discomfort with the contemporary arts on one hand, and on the other the growing nationalist discourse around whose voice may intervene in the writing of an art history of the Pacific.



A key event was a workshop for the graduate students that took place the morning after Prof. Stevenson's lecture. Exceptional works from the Penn Museum's Oceania collections were selected by Prof. Stevenson and keeper Adria Katz, to introduce the History of Art graduate cohort to this compelling tradition. A nineteenth-century Hawaiian feather cape, intended originally for an elite child, was a real highlight, and Prof. Stevenson explained the painstaking efforts taken to collect the vibrant-yellow *ōō* feathers from little yellow tufts under each wing of the black honey eater (*Acrulocercus spp.*). Discussions circled around the persistence of tradition in the face of contemporary media, such as painting or film, and the opportunity to examine objects in the Penn Museum collections under the tutelage of Prof. Stevenson allowed the Penn History of Art students to consider first-hand this poignant issue.  *Image: Graduate students meet with Prof. Stevenson and Adria Katz, Oceanian Section Keeper, Penn Museum, to view Oceanian collections, October 26, 2018.*

MELLON · PENN · PHILADELPHIA MUSEUM OF ART

Object-Based Learning

"PAPER AS OBJECT: BEYOND A SUPPORTING ROLE"

PHILADELPHIA MUSEUM OF ART, MARCH 2, 2018



Our March 2018 Mellon Object-Based Study Workshop, hosted by the Philadelphia Museum of Art, focused on the concept of paper as a physical object and as an artist's material. The workshop gave Penn's cohort of first-year graduate students, along with a small number of graduate students from the Tyler School of Art at Temple University, an opportunity to learn about the global history of paper from its origins to the present and to study paper from the different perspectives of papermakers, artists, curators, conservators, and scholars. Prof. Julie Davis collaborated on teaching the workshop with the PMA's Shelley Langdale, Associate Curator of Prints and Drawings; Nancy Ash, Charles K. Williams, II, Senior Conservator of Works of Art on Paper; and Tom Primeau, Conservator of Works on Paper.

The day began with a handmade paper session run by local artist Nicole Donnelly, founder of paperTHINKtank and President of the International Association of Hand Papermakers and Paper Artists. Building on this hands-on foundation in the papermaking process, participants returned to the PMA where they participated in close-looking exercises in small groups in the Museum's Prints, Drawings, and Photographs Study Room and continued on with sessions in the Works on Paper Conservation Lab. Throughout the day, the organizers shared their expertise and provided training in approaches to handling and analyzing works on paper. Students

interacted with works on paper from a variety of geographic regions and from time periods ranging from the Renaissance through to the present, providing experiences that they can apply to their future studies in diverse fields of art historical specialization.  *Image: Sunghoon Lee making Western-style paper with artist Nicole Donnelly.*

"IMPRESSIONISM: AN OBJECT-BASED STUDY WORKSHOP ON RENOIR'S *GREAT BATHERS*"

PHILADELPHIA MUSEUM OF ART, OCTOBER 19, 2018

The latest iteration of the Mellon Object-Based Study Workshop was hosted by PMA conservators Kristin Patterson, The Joan and John Thalheimer Associate Conservator of Paintings; and Mark Tucker, The Neubauer Family Director of Conservation. The day-long event was also co-organized by Jennifer Thompson, The Gloria and Jack Drosdick Curator of European Painting & Sculpture and Curator of the John G. Johnson Collection; and André Dombrowski, Associate Professor, History of Art; and included eleven graduate student participants from the art history departments at the University of Pennsylvania, Temple University, Bryn Mawr College, and the University of Delaware. In the afternoon, the group was joined by Barnes Foundation curators and Renoir experts Nancy Ireson and Martha Lucy, as well as Musée d'Orsay curator Sylvie Patry (formerly Barnes).  *Image: Graduate students collaborate during a close-looking exercise in the Museum's 19th-century galleries.*





The workshop considered the materials and painting practices of late nineteenth-century French art. What kind of painting—including format, composition, and subject-matter—resulted from a thoroughly industrialized market of paint supplies: pre-fabricated paints and brushes, pre-stretched and primed canvases in standard sizes, and so on? The workshop focused on one of Auguste Renoir's most iconic paintings, today housed at the PMA: *The Great Bathers*, painted between 1884 and 1887, as the artist's revision of the impressionist paradigm. After a morning of careful, in-depth study of the painting and other highlights of the PMA's important Impressionism collection led by the museum's team of conservators and curators, the afternoon was spent integrating the group's findings with the variety of possible interpretations that have been brought to bear on the painting, and the period, in the past and present. Many thanks to Nicole Cook, Project Coordinator for Academic Partnerships at the PMA, for her superb coordination of the event.  *Image: Graduate students from the workshop collaborate during a close-looking exercise in the Museum's nineteenth-century galleries, October 19, 2018 (Photo by Jason Wierzbicki, Division of Conservation, Philadelphia Museum of Art).*

"DESIGN IN REVOLUTION: A 1960s ODYSSEY"

PHILADELPHIA MUSEUM OF ART, FEBRUARY 3 - SEPTEMBER 9, 2018

Juliana Rowen Barton was the 2017-18 Andrew W. Mellon Graduate Fellow at the Philadelphia Museum of Art, working primarily with the museum's renowned collection of modern and contemporary design. During this time, she co-organized "Design in Revolution: A 1960s Odyssey" with Kathryn B. Hiesinger. The exhibition brought together works across mediums—design objects, photographs, prints, drawings, architecture, and fashion—to chart how the revolutionary developments in art and design paralleled social and political upheaval around the world. In spanning from the Pop Art of early in the decade to the psychedelic experimentations that marked the later years, the exhibition explored the sprawling and diverse, yet interconnected nature of art and design from the period. As part of the press for the exhibition, Barton was interviewed on BBC America about the politics and creative experimentation of design in the 1960s.  *Image: Barton giving a tour of the exhibition at the Philadelphia Museum of Art (Photo by Eric Sucar).*



"ARCHAEOLOGY OF THE PERSIAN GULF, FROM THE NEOLITHIC THROUGH THE ROMAN PERIOD"

As part of Prof. Holly Pittman's ARTH 522 "Persian Gulf From the Neolithic Through the Roman Period" Spring 2018 seminar, five students traveled to the United Arab Emirates for a week to participate in a conference on the archaeology of the UAE. In addition to attending the conference and meeting the most important scholars working in the region, the group also visited many of the sites studied in the class. The conference was organized by the co-instructor, Peter Magee, Professor of Archaeology at Bryn Mawr College and Director of Antiquities in the UAE. Actually being in the landscape and understanding the profound and enduring relationship between land and water brought to life the themes stressed in the class and enriched the content of the course immensely. All of the students reported that the trip was transformative for them and expressed their gratitude for the chance to have experienced this once in a lifetime opportunity.  *Image: Ancient History PhD student Ben Abbott in Al Ain.*

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Object-Based Learning



"JAPAN AND PARIS," PROF. JULIE NELSON DAVIS, FALL 2018

In October 2018, the students of the ARTH 774 "Japan And Paris" seminar, led by Prof. Julie Nelson Davis, visited Paris with support from the Andrew W. Mellon Foundation. This trip permitted students to experience first-hand the various installations and cultural events held by the city on the occasion of the 150th anniversary of the founding of the Meiji era in 1868. During their visit, the class explored twelve sites—museums, houses, gardens, and others—relevant to this theme of cultural exchange. These included Claude Monet's house and gardens in Giverny, the Musée d'Ennery, Musée d'Orsay, Musée des Arts décoratifs, and Musée Cernuschi, among others. Each student presented a one-object study on location, taking a close look at objects in galleries or considering the site itself; these presentations will be available on a forthcoming website dedicated to the trip and seminar at <http://web.sas.upenn.edu/japan-paris/>. Other highlights included the Musée Guimet's special exhibition "Meiji: Splendeurs

du Japon Impérial (1868-1912)" and its accompanying symposium, an intensive object study session of illustrated texts and prints from the Japanese Collection at the Bibliothèque Nationale, as well as a conversation and reception with colleagues studying Japanese art and culture at INALCO and the Université Paris Diderot.  *Image: Students with curator Véronique Beranger at a private showing at the Bibliothèque nationale de France.*

SPIEGEL-WILKS

Seminar in Contemporary Art

"ARS MORIENDI: LIFE AND DEATH IN EARLY PHOTOGRAPHY," DR. AARON LEVY, FALL 2018

This Spiegel-Wilks Curatorial Seminar, entitled "Ars Moriendi: Life and Death in Early Photography," was team taught by Dr. Aaron Levy, Senior Lecturer in History of Art; and Thom Collins, Executive Director and President of the Barnes Foundation. The students convened weekly in a private classroom inside the permanent collection at the Barnes, where they had unique access to the collection and learned about the curatorial process through special instruction from Barnes curators, archivists, librarians, conservators, educators, and others.

The course readings explored the invention of photography and the proliferation of techniques and processes of representing body and society in the 1800s. In addition to being introduced to histories and theories of photography, the students wrote wall text for over 50 photographs which will be featured in a forthcoming exhibition at the Barnes Foundation on early photography, opening in Spring 2019.  *Image: Students interact with ensembles of works from the Barnes Foundation collection using VR headsets.*



HISTORY OF ART MENTORS FUND

Make A Gift

Your gift honoring the History of Art Department's outstanding professors will support the research, training, and mentoring of the next generation of art historians. ☺ *From Top to Bottom, Left to Right: Robert Ousterhout, Cecil Lee Striker, Christine Poggi, Frederick Hartt, Elizabeth Johns, John McCoubrey, Larry Silver, Malcolm Campbell, Lothar Haselberger, and Michael Meister.*

Visit www.sas.upenn.edu/arhistory/gift to make a gift online or by mail. You can also contact Libby Saylor in the History of Art Department at 215-898-2358 / esaylor@sas.upenn.edu.

Stay informed about the History of Art Department's happenings and events by following us on social media @pennarthistory



HISTORY OF ART FACULTY

Updates from 2018

SHIRA BRISMAN is thrilled to join the faculty as Assistant Professor of Early Modern art, where she brings to the already dynamic research area of Medieval-Renaissance studies a particular emphasis on the intersection of art history with the histories of technology, religion, and law. Prior to her arrival at Penn, she previously taught as Assistant Professor at the University of Wisconsin-Madison and as Andrew W. Mellon postdoctoral fellow at Columbia University. She earned her PhD from Yale University in 2012.

Her first book, *Albrecht Dürer and the Epistolary Mode of Address* (University of Chicago Press, 2016), argues that the experience of writing, sending, and receiving letters shaped how Germany's most famous printmaker conceived of the message-bearing properties of the work of art. She is currently at work on a new book, entitled *A Matter of Choice*, which investigates how the laws that shaped the goldsmith's workshop influenced the processes of artistic decision and revision in the wake of Protestant debates about free will.

Through her course offerings at Penn, Brisman looks forward to exploring with her students such themes as print culture, the idea of authorship, the making and breaking of strictures about creative production, and Art History's relationship to language, literature, and primary source texts.



DAVID BROWNLEE has been on leave for calendar year 2018, but he has continued to be busy with several long-term projects. The celebration of the centennial of the Benjamin Franklin Parkway (paving completed on October 26, 1918) entailed a revised edition of *Building the City Beautiful*, his history of that grand roadway, and a conference at the Athenaeum of Philadelphia. Devoted to the architect and teacher Paul Cret, the conference was keynoteed by architecture critic Paul Goldberger, and Brownlee gave the introductory lecture on Cret's modernity. In Spring 2018, the Andrew W. Mellon Foundation renewed the Humanities+Urbanism+Design initiative that Brownlee co-directs with Genie Birch (City Planning), giving them \$1.53 million to extend the project for five years. H+U+D will continue to bring together faculty from the School of Design and SAS humanities to share their work and teaching, with a new focus on "The Inclusive City." It aims to stimulate inter- and multi-disciplinary work on diversity and inclusion in the built environment and to build an increasingly diverse and inclusive community of scholars who do this work. 📷 *Image: Penn dinner at the Society of Architectural Historians conference, St. Paul, April 19, 2018. From Left to Right: Jonathan Mekinda (PhD 2010); William Whitaker, Curator of the Architectural Archives; Kathryn O'Rourke (PhD 2008); Barbara Yanni, sister of Carla Yanni; Jeffrey Cohen (PhD 1991); Murray West, husband of Therese O'Malley; Carla Yanni (PhD 1994); Therese O'Malley (PhD 1989); David Brownlee; Paula Lupkin (PhD 1997); Ann Blair Brownlee.*

JULIE NELSON DAVIS facilitated a gift by photographer Arthur Tress of his collection of over 1400 Japanese illustrated books to the Kislak Center for Special Collections, Rare Books, and Manuscripts in the Penn Libraries. Dating from the early seventeenth century through the 1930s, this collection includes major works representing all forms of the illustrated book in Japan, from inexpensive comic novels to deluxe printings, and covers all topics of interest to period readers. Davis and PhD students Naoko Adachi and Tim Zhang spent most of the summer making a detailed list of the collection, and they will be working together on an exhibition of the collection at the Goldstein Gallery for January 2021.

Teaching highlights in 2018 included a new course on the history of the book in East Asia, co-taught with Prof. Linda Chance, Department of East Asian Languages and Civilizations (<http://web.sas.upenn.edu/eastasianbooks/>) in Spring 2018, and a site seminar on the reception and appreciation of Japanese art in Paris and of European art in Japan in Fall 2018 (see page 7). Davis also worked with first-year students for a Mellon-sponsored Object-Based Workshop at the Philadelphia Museum of Art to take a close look at paper. This included making rag-based paper at a local artist's studio and spending the afternoon looking at prints and drawings at the museum.



For 2018-19, Davis is the topic director for the Wolf Humanities Center theme year on “Stuff,” an inquiry into the things we buy, sell, collect, store, and toss (<https://wolfhumanities.upenn.edu/annual-topics/stuff>). Davis is also active in the field as the President for the Japan Art History Forum, an international organization; Director of the Penn Forum on Japan; and organizer of the Faculty Working Group on the Japanese material text. She gave talks at Oberlin College, the University of Delaware, the Rare Book School at the University of Virginia, the Sainsbury Institute for the Study of Japanese Arts and Cultures, Leiden University, and the Art Institute of Chicago. Her newest publication, an essay on Toriyama Sekien and his students, appeared in *The Artist in Edo*, a new anthology published by the Center for Advanced Study of the Visual Arts and edited by Yukio Lippit.

In 2018, **ANDRÉ DOMBROWSKI** curated the exhibition “The World on View: Objects from Universal Expositions, 1851-1915” with students from his curatorial seminar in Fall 2017. The exhibition ran at the Arthur Ross Gallery from April to July, accompanied by a large-scale catalog he edited that is co-authored by all participants. Dombrowski contributed a study on the 1860s multi-medial practice of photo-sculpture. He has several other essays in press, including one reconsidering the current state of social art history. This past year, he presented his research at Penn State University, Barnard College, Columbia University, the Barnes Foundation, the NCSA (Nineteenth Century Studies Association) conference in Philadelphia, INHA (The Institut national d’histoire de l’art), and the Centre allemand de l’histoire de l’art in Paris, as well as the National Gallery in London. He gave a lecture at Tsinghua University in Beijing in December 2018. The remainder of his time was devoted to his ongoing book project about the intersections between



the impressionist instant and the period’s technologies of time-keeping. In February 2018, he had the pleasure of accompanying a group of Penn alumni on a ten-day trip cruising the islands of French Polynesia on the traces of Paul Gauguin, an unforgettable experience despite the rain. In early 2018, Dombrowski joined the Penn Fellows Program, organized by the Office of the Provost, which provides mid-career faculty with training in university leadership. @ Image: Left: Dombrowski introduces the students in his curatorial seminar at the Arthur Ross Gallery opening of “The World on View.” Right: Dombrowski on Motu Mahaea, French Polynesia, in February 2018.



IVAN DRPIĆ, on leave in 2018-19, has continued working on his second book, *The Enkolpion: Object and Self in Medieval Byzantium*, which investigates the dynamics of subjectivity formation through the lens of material culture, focusing on devotional neck pendants, or *enkolpia*. To further this project, Drpić has been awarded a fellowship from the Alexander von Humboldt Foundation and is currently based at the Ludwig-Maximilians-Universität in Munich. An article presenting aspects of his work on *enkolpia* appeared in the journal *Gesta*. Drpić has also begun developing another major project devoted to the use of gold and evocations of mosaic in medieval Serbian wall painting. With the support of a University Research Foundation Award and an SAS Research Opportunity Grant, he conducted fieldwork at the monasteries of Studenica, Mileševa, Sopoćani, Gradac, and Banjska, to which he will return in Spring 2019. The immediate goal of this research—which involves collaboration with a chemist and a conservator—is to reconstruct the materials and techniques of gilding through a combination of in situ examination and recording, sampling, and laboratory microanalysis. In 2018, Drpić gave invited lectures at the Kunsthistorisches Institut in Florence, the Johannes-Gutenberg-Universität in Mainz, the Clark Art Institute, Princeton, Brown, and Temple, where he delivered the annual Jackson Lecture in Byzantine Studies. 📷 *Image: Drpić with Aleksa Jelikić examining the murals of the church of the Holy Trinity at Sopoćani, Serbia.*



SARAH GUÉRIN's big event in 2018 was a symposium she co-organized with specialists in medieval music and legal history here at Penn, Mary Channen Caldwell and Ada Kuskowski, entitled appropriately "Gothic Arts." This interdisciplinary conference celebrated the polyvalent definition of *ars* in the Middle Ages; it was a term that applied equally to the fine arts as it did to music, law, literary composition, medicine, and architecture. Speakers from across North America and Europe were welcomed for two days of collegial discussions, nurturing social and intellectual exchange across fields. The two keynote addresses, by Prof. Sharon Farmer from UC Santa Barbara on the silk industries of Gothic Paris, and Prof. Carol Symes from University of Illinois on the administrative techniques disseminated by the Normans after the conquest of England, engaged directly with the central question of *Gothic Arts* and the technical strategies that could be applied across fields.

Prof. Guérin continues to enjoy discovering resources in Philadelphia that help animate the teaching of medieval art. For a course on Gothic Architecture, she organized a class trip to the earliest neo-Gothic church in Philadelphia, St. Stephen's Episcopal church built in 1823. For a seminar on Ivory Carving from the Late Antique to the Renaissance, not only were the collections of the Penn Museum essential, but so were the thousands of plaster casts of ivories (so-called fictile ivories) in the Byrn Mawr special collections. The unique Building Arts program at Bryn Athyn College maintains a blacksmith's forge, and Prof. Guérin's Fall 2018 seminar on Medieval Materials took lessons from the program's blacksmith, Mike Rossi, trying their own hand at these centuries-old techniques.

In 2019, Prof. Guérin is excited for the opening of the exhibition, "Caravans of Gold, Fragments in Time," for which she was a member of the core scientific committee. It is on view at the Block Museum of Art, Northwestern University, Evanston, IL, until July 21, 2019, and will travel to the Aga Khan Museum, Toronto, ON (September 21, 2019-February 23, 2020), and to the National Museum of African Art, Washington, DC (April 8-Nov. 29, 2020). 📷 *Image: Co-convenors of "Gothic Arts: An Interdisciplinary Symposium," Guérin (center) with Mary Channen Caldwell (left) of the Music Department and Ada Kuskowski (right) of the History Department.*

HISTORY OF ART FACULTY

Updates from 2018

RENATA HOLOD welcomed the opening of The Middle East galleries at the Penn Museum in April 2018, along with the release of a special issue of *Expedition* magazine, and a companion volume for the collection, *Journey to the City*. As curator dealing with the later materials, that is everything after the first century CE, Holod presented the highlights of the museum's numismatic collection, finds from the site of Rayy, Iran excavated by Erich Schmidt in the late 1930s, as well as manuscripts, ceramics, and textiles that came as gifts, purchases, and ethnographic collections. Second, the Jerba project proceeds with an article with Tarek Kahlaoui (PhD 2008) "Guarding a Well-Ordered Space on a Mediterranean Island" in A. A. Eger, ed. *On Frontiers* (Boulder, CO: University of Colorado Press). Numerous guest lectures included "Safavid Isfahan and its Luxury Textiles," at The Keithley Symposium, Case Western Reserve University and the Cleveland Museum of Art, and one at the 11th Annual Schoenberg Symposium on Manuscript Studies in the Digital Age.



In Fall 2018, **DAVID YOUNG KIM** had the pleasure of teaching a lecture course with Gwendolyn DuBois Shaw, ARTH 267 "Latin American Art," and a graduate seminar with Nicholas Hermann, ARTH 750 "The Field of Painting," on the relationships between manuscript illumination and the other arts. In November 2018, Prof. Caspar Pearson (University of Essex) took part in the seminar, leading a discussion on the Renaissance theorist Leon Battista Alberti. As part of his current book project on the problem of grounds in Renaissance painting, Kim has two articles forthcoming. The first, "Points on a Field: Gentile da Fabriano and Gold Ground," will appear in the *Journal of Early Modern History* and the second, "Stonework and Crack in Giovanni Bellini's St. Francis in the Desert," will be included in an edited volume *Steinformen. Materialität, Qualität, Imitation* (De Gruyter). June–August 2018 he was a visiting fellow at the BildEvidenz Research Group, Freie Universitaet Berlin. In 2018-19, he delivered talks at the Collège de France, European Research University, Villa I Tatti, College Art Association, Institute of Advanced Study, and the Frick Museum, the last being part of the exhibition "Moroni: The Riches of Renaissance Portraiture." 📷 Image: Kim attempting to take a selfie in front of the Collège de France (the home of that pictorial genre).

ANN KUTTNER spent a peaceful summer finishing up a commissioned project about the cultural history of the ancient Greco-Roman object, and launching another about statuary and micro-identities in the Late Antique city. She took especial pleasure in the celebratory conference for the 50th anniversary of the Graduate Group in Ancient History and Mediterranean Archaeology at UC Berkeley, whose history so entangles with that of Penn ancient studies: for Kuttner left Toronto for Penn, in the deep past, not least to join the launch of the Graduate Group in Art and Archaeology of the Mediterranean World to build on the Berkeley model, and to join a lively Ancient History program. She was joined at Penn in the very same year by fellow Group alum, ancient historian and archaeologist Jeremy McInerney (Classical Studies, AAMW, and ANCH). The conference was a way to reflect, among other things, on the great success both of Penn AAMW and ANCH (with which ARTH faculty and grads are so entwined), friendly peers and rivals of our doctoral alma mater, as fellow attendees and former mentors congratulated those programs on being! Indeed, our UC conference chair and AHMA chair was Carlos Noreña, our own ANCH PhD, who brings a Penn perspective back to UC on the importance of art history and archaeology to understanding the ancient (or any) world—nice circles.

HISTORY OF ART FACULTY

Updates from 2018

MICHAEL LEJA completed work on a volume of primary source documents relating to the art of the United States—mostly writings by artists—that he is coediting with John Davis, Smithsonian Provost. Intended primarily for translation into multiple languages, the volume will appear in English in early 2020, followed closely by French, German, Japanese, Spanish, and Chinese editions. While on leave during academic year 2018-19, he is finishing another book tentatively titled *A Flood of Pictures*, which traces the emergence of a mass visual culture in the US between 1830 and 1860. In these years commercially produced pictures permeated the culture and became part of ordinary experience, with far-reaching effects. Lectures drawing from this project were presented as the Anita Glass Memorial Lecture at Brown University and the Sydney Leon Jacobs Lecture at Rutgers University, as well as a departmental colloquium. Presentations on other topics included discussion of “The Global Impact of Asian Aesthetics on American Art and Material Culture” at the Winterthur Museum.

HOLLY PITTMAN, in April 2018, saw the achievement of a dream that she had had since coming to Penn almost thirty years ago: the opening of the permanent Middle East Galleries at the Penn Museum. She and her colleagues worked for more than three years selecting the objects, developing the design, writing the didactic material, and installing the display. To accompany the opening she wrote articles in *Expedition* magazine, as well as in the exhibition catalog. She gave several public lectures, including one on the “Death of Queen Puabi,” sponsored by the Wolf Humanities Forum on the theme year Afterlives. She also gave a number of lectures, one in Paris at the Louvre Museum on Elamite sculpture, another in Munich at the International Congress on the Ancient Near East. Together with a team of post-docs and graduate students, she continued to work toward the completion of the publication of the Final Reports on the excavations at the site of Al Hiba, ancient Lagash, undertaken from 1968-1990 by her mentor and colleague, Donald P. Hansen. With the completion of those publications, she has secured the permit and funding for restarting excavations at the site, which was one of the largest urban centers in southern Mesopotamia during the third millennium BCE. Together with an international team, she will lead the first season of the new excavations in Spring 2019. She participated in a study season at the site of Arslantepe in eastern Turkey together with Katherine Burge, a graduate student in AAMW. For two weeks they intensely studied the important collections of glyptic art retrieved from Level VII, preparing it for publication. In October, she returned to Malatya to present a paper in an international conference on Arslantepe. Later that month she presented a paper at the Columbia University Seminar on glyptics from Arslantepe. A number of articles and book chapters that had long been in press finally appeared during 2018. Other articles were submitted for publication on various topics on the art of ancient Iran and Mesopotamia. 📷 *Image: Pittman (third from left) with Sheik, the local tribe leader, negotiating a house at Tell al Hiba, December 2018.*



KAREN REDROBE, in 2018, presented her research at a number of venues in China, including: Peking University, Communication University of China (Beijing), Shanghai University, Southwest University, Chongqing, and Xihua University, Chengdu. This visit was initiated by Professor Yungong Duan, a former visiting graduate student at Penn in 2011, and it was a pleasure to see him in his home



context and talk with his students. In 2018, Redrobe continued to work on her book about animation, contemporary art, and war; she is also working on several essays on a variety of topics, including mining films, Isabelle Huppert's *La Cérémonie* (1995), and the experimental animator Helen Hill's unfinished film, *The Florestine Collection*. In Summer 2018, she became the new director of the Wolf Humanities Center. *Image: Left: Redrobe with former Penn visiting scholar Prof. Yundong Duan at Chongqing airport. Right: Redrobe lecturing at Communications University of China, Beijing.*

C. BRIAN ROSE devoted two and a half months to directing excavations at the Phrygian capital of Gordion in central Turkey. The team completed its reconstruction of the Early Phrygian Citadel Gate (ninth century BCE), while three trenches along the central spine of the citadel mound yielded a new understanding of the Phrygian fortifications constructed between the ninth and fourth centuries BCE. Conservation of the enormous Early Phrygian pebble mosaic (ninth century BCE), the first of its kind, was also continued (see figure).

New excavations on the south side of the mound yielded a monumental approach road leading to a previously undetected gate into the citadel. Another trench in the center of the citadel contained the debris from a large public building destroyed at the time of the Persian attack (ca. 540 BCE). In addition to burned wood and mudbrick, there was a concentration of brightly painted architectural terracottas (ca. 575 BCE) from a roof in the adjacent industrial district. *Image: Conservation of the Early Phrygian (ninth century BCE) pebble mosaic in the Gordion Museum (Photo by Brian Rose).*



2018 was a busy year for **GWENDOLYN DUBOIS SHAW**. She was featured in a PBS American Masters documentary on painter Andrew Wyeth (<https://youtu.be/m2uQgd8wCQo>) and she published two essays. The first essay, in the American art journal *Panorama*, focuses on the photographic practice of Carrie Mae Weems (<http://editions.lib.umn.edu/panorama/wp-content/uploads/sites/14/2018/06/Shaw-The-Wandering-Gaze.pdf>), and the other essay appeared in an exhibition catalogue, *Black Out: Silhouettes Then and Now*, for the Smithsonian's National Portrait Gallery (<https://press.princeton.edu/titles/11255.html>). In spring, she was awarded the School of Arts and Sciences highest teaching honor, the Ira H. Abrams Award for Distinguished Teaching. In June, she took sixteen students and faculty to Cuba as part of the Penn in Havana Summer Abroad program that she has directed since 2015 (<https://penntoday.upenn.edu/news/cuba-libre>). And in September, she returned to Havana with the eight undergraduate and doctoral students in her curatorial seminar on contemporary Cuban art. The exhibition curated by the students focuses on the work of landscape painter Roger Toledo Bueno (<http://www.arthurrossgallery.org/events/event/soy-cuba-i-am-cuba-the-contemporary-landscapes-of-roger-toledo-bueno/>). The exhibition will open at the Arthur Ross Gallery on April 5, 2019.  Image: Shaw (right) meets with her seminar students on the balcony of their hotel in Havana.



MANTHA ZARMAKOUP was delighted to join the History of Art Department as the Morris Russell and Josephine Chidsey Williams Assistant Professor of Roman Architecture in Summer 2018. Before coming to Penn, she taught at the University of Birmingham in England (2015-18). Zarmakoupi's first book, *Designing for Luxury on the Bay of Naples* (OUP 2014), examined the architecture and cultural phenomenon of Roman luxury villas, and she is now preparing a book on *The Idea of Landscape in Roman Luxury Villas*.

In May-June 2018, Zarmakoupi conducted her underwater fieldwork around Delos. This fieldwork project forms part of her research on the urban growth of late Hellenistic and Roman Delos. In June 2018 she was an invited speaker at the "Anthropology of Roman Housing" conference of the French School of Rome to present aspects of her research on Delos, and in September 2018 she presented the results of fieldwork seasons 2014-16 at a conference in Cluj-Napoca, Romania. Zarmakoupi collaborates with colleagues from the Universities of Kiel, Athens, Paris, Aarhus, and Bergen to create a digital learning environment and MOOC on Ancient Cities. In Summer 2018, she spent time in Greece and Italy shooting videos for the MOOC, which will run for the first time in April 2019. She also had a meeting with the project partners in October 2018 in the Netherlands. SAS has become a partner of the project and the MOOC will also run at Penn in Spring 2019.

Zarmakoupi co-leads with Simon Richards (Loughborough) a research network (Delos Network) that investigates the history and legacy of the Delos symposia (1963-75), and in September 2018 she co-organized with Richards a "Delos Network" workshop in Athens. In September 2018, Zarmakoupi also participated in the Getty Connecting Art Histories Traveling Seminar "The Many Lives of Ancient Monuments," which took place in Turkey and was organized by Christopher Hallett (Berkeley), R.R.R. Smith (Oxford), and Esen Ögüş (NYU).

In preparation for her teaching at Penn, Zarmakoupi visited the Acropolis Restoration Service in order to discuss with colleagues a course on the design, construction, and restoration of the Parthenon that she will offer in Spring 2020. Zarmakoupi looks forward to mentoring students in Greek and Roman art, architecture, and urbanism and developing teaching and research collaborations with colleagues and institutions in the Mid-Atlantic.  Image: Zarmakoupi visits the Acropolis Restoration Service.

STAFF

History of Art Department

*Libby Saylor,
Undergraduate and
Program Coordinator; and
Darlene Jackson, Graduate
and Administrative
Coordinator at Philadelphia
Eagles Superbowl
Celebration Parade,
Philadelphia,
February 8, 2018*



GRADUATE STUDENTS

Updates from 2018

MEGAN BOOMER (ARTH) was a Kress Fellow at the Kunsthistorisches Institut in Florence, Italy, where she is completing her dissertation entitled "Landscapes of Salvation: Architecture and Memory in the Latin Kingdom of Jerusalem." She presented her work on twelfth-century Abu Ghosh and Hebron in Florence and at the International Medieval Congress in Leeds, UK. With the support of the Mary Jaharis Center and a McCoubrey-Campbell departmental grant, she traveled to Israel, Palestine, and Egypt to research sites and collections related to her dissertation and MA paper, which she is preparing for publication.

KATHERINE BURGE (AAMW), a sixth-year PhD student, continues to work on her dissertation on administrative practices in northern Mesopotamia in the early second millennium BCE. As the Center for Ancient Studies fellow for 2017-18, she organized a graduate student conference on "Afterlives," which took place in February, and co-organized a senior symposium on "Cities in the Ancient World," which took place in April, coinciding with the opening of the Penn Museum's new Middle East Galleries. She also serves as a curatorial research associate for the Middle East Galleries. This past summer she worked at Arslantepe (Malatya, Turkey), where she had the privilege

of studying the seals and sealings alongside Prof. Holly Pittman and her Italian colleagues.

📷 *Image: At the top of Mount Nemrut in southeastern Turkey.*



ROBYN BARROW (ARTH), second-year PhD student, was a summer fellow at the Philadelphia Museum of Art in Summer 2018, working with Jack Hinton, Assistant Curator of European Decorative Arts and Sculpture, on a collection of late medieval wood carvings. This work expanded into a 3D digital modeling project funded by the Wolf Center for the Digital Humanities, and later published as an article and short documentary in *Omnia* magazine. In Fall 2018 she was in the Mellon funded seminar taught by Prof. Julie Davis, which traveled to Paris to consider interactions between Japan and Paris in the late nineteenth century. Currently, Barrow is developing her research interests in medieval Scandinavia. 📷 *Image: Barrow leads a site discussion at Rouen Cathedral.*



JULIANA ROWEN BARTON (ARTH) is a sixth-year PhD candidate completing a dissertation on the modern American kitchen. She presented this research to the department at her Dissertation Colloquium and at Cornell University in Winter 2018. Until September 2018, she was the Andrew W. Mellon Graduate Fellow at the Philadelphia Museum of Art, where she co-organized "Design in Revolution: A 1960s Odyssey" (see page 6). Currently, she is the Graduate Research Assistant at the Wolf Humanities Center for the topic of "Stuff." In this position, she is co-organizing a symposium on the anxieties, aspirations, and ethics of human engagement with the material world. 📷 *Image: Barton talking about art and design in the 1960s for a television segment on BBC America about "Design in Revolution."*



ALISA CHILES (ARTH), a sixth-year PhD student, is working on her dissertation, which examines the Deutscher Werkbund's 1930 Parisian exhibition in the context of the French-German rivalry. In Summer 2018 she participated in the Center for Curatorial Leadership/Mellon Seminar in Curatorial Practice in New York and the Summer Institute for Technical Studies in Art (SITSA) intensive at the Harvard Art Museums. In Spring 2019, she will be in residence at the Smithsonian's Cooper-Hewitt Museum in New York to continue work on her dissertation. 📷 *Image: Chiles participating in a painting exercise during the SITSA program at Harvard Art Museums in Summer 2018.*



SOPHIE CRAWFORD-BROWN (AAMW) completed her two-year Rome Prize fellowship in July 2018, and stayed on in Italy to work on her dissertation. Her project focuses on third-first century BCE Italic architectural terracottas—a vast and largely unpublished body of material that she has been researching on-site. Over the course of the year, she presented papers stemming from this work in Berlin, Naples, and Rome. She also organized a conference at the American Academy in Rome, "Minturnae Between Lazio and Campania/Minturnae tra Lazio e Campania," that brought together scholars from several European countries as well as the US.

📷 *Image: Crawford-Brown at the American Academy in Rome.*

JEANNE DRESKIN (ARTH) defended her dissertation, "Left of Center: Displacements and Intersectionalities in Photographic Practices of New York and Los Angeles, 1970-1988," in October 2018. In January, she consulted archives and presented dissertation research at the Center for Creative Photography. She also co-chaired a panel at CAA with Mashinka Firunts Hakopian on the topic of radical art practices in California. In April, she presented her colloquium paper at Penn on Patrick Nagatani and Andrée Tracey's collaborative Polaroids. She also curated "Per Proscenia," a three-person exhibition at JOAN Los Angeles, which opened in May and was reviewed in *frieze* in September.

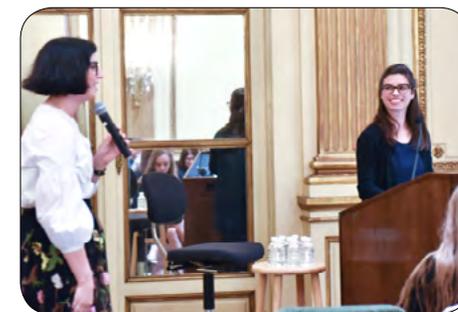


ROKSANA FILIPOWSKA (ARTH) is completing her dissertation, titled "Take Great Care: Plastics and Plasticity in Art Making and Conservation since 1960." In 2018, Filipowska presented excerpts from her dissertation at the Ree Morton symposium at the Institute of Contemporary Art, Philadelphia and at the Center for Material Studies at the University of Delaware. In Summer 2018, she developed and taught the course "SciArt: Intersections of Art and Science" through the Penn Summer Prep program. She is a current Sachs Fellow and a Fellow at the Penn Biden Center for Diplomacy and Global Engagement. 📷 *Image: Filipowska's (far right) "SciArt" class visits the Pennovation Center to explore how artists can get involved in Penn's enterprise.*



ALYSSA CODY GARCIA (ARTH), a third-year PhD student, spent the summer at the American Academy in Rome's Classical Summer School, studying the ancient topography and art of that city and its environs. Back at Penn, she completed her Master's Thesis, which reexamines Cicero's engagement with the sculptures he lived with through the lens of his close personal relationships—a subject that laid foundations for her dissertation, which will consider the interplay between affect and aesthetics in Roman domestic display. Alyssa also participated in Prof. Davis's travel seminar to Paris, investigating the artistic interchange between France and Japan during the Meiji Restoration. A version of her conference paper, "The Holy Land Experience: Performing Jerusalem in America," delivered in November 2017 for the 5e Colloque Arts et Médias at the Université de Montréal, is to be published in the proceedings. 📷 *Image: Garcia availing herself of refreshment at the American Academy in Rome after a day best spent.*

LEE ANN CUSTER (ARTH) is conducting primary research and writing her dissertation as a 2018-19 Luce/ACLS Dissertation Fellow in American Art. She spent the summer as a Visiting Graduate Student Fellow at the Beinecke Rare Book and Manuscript Library at Yale, where she examined the Stieglitz/O'Keeffe Archive. In Spring 2018, Custer co-taught an undergraduate seminar, "Twentieth-Century New York: Images, Theories, and Realities," and enjoyed incorporating archival materials from the Kislak Center at Penn, and two excursions to New York City, into the course. She also represented the department as the nominated speaker at the Institute of Fine Arts and The Frick Collection's annual graduate student symposium, delivering new research from her chapter on women's spaces in tenement New York in the paintings of John Sloan. 📷 *Image: Custer (right) presenting at the Institute of Fine Arts and The Frick Collection's symposium in April 2018.*





STEPHANIE GIBSON (ARTH) is a third-year PhD student in the History of Art Department. She studies architecture and how it shapes the national identities of the Caribbean. In the Spring of 2018, she presented a paper at the Fifth Annual Wollesen Memorial Graduate Symposium, "The Art of Passage: Transnational Encounters and the Convergence of Cultures" at the University of Toronto. In Spring 2019, her paper "The Same But Not Quite: An Exploration of the Mythology and Mimicry of the Bermudian Gombey Costume" will be published in the University of Toronto art journal, *Contrapposto*. 📷 *Image: Gibson in Havana, Cuba.*



KATELYN HOBBS (ARTH) continued work on her monographic dissertation on the sixteenth-century, Haarlem-based artist Jan Mostaert at the Rijksmuseum in Amsterdam, where she held the Dr. Anton C.R. Dreesmann Fellowship. During her time abroad, she completed important fieldwork for her project, which included visits to twenty-seven different collections and research libraries. She presented her findings to Rijksmuseum staff in January and August and gave a departmental colloquium on her research in November. She

is a Philadelphia Museum of Art Spotlight Lecturer for the 2018-19 academic year.

📷 *Image: Hobbs (second from right) at lunch with her Rijksmuseum mentor, Dr. Matthias Ubl (far left), and the patrons of the Dreesmann Fellowship, Pieter and Olga Dreesmann.*

JEFFREY KATZIN (ARTH) punctuated the completion of his teaching assistantships by earning the Center for Teaching and Learning's Certificate in College and University Teaching and receiving the Dean's Award for Distinguished Teaching by Graduate Students. Now into the ABD phase of his studies, he is currently writing his dissertation on the history and potential of abstract photography, beginning with a chapter on Alvin Langdon Coburn. Katzin also co-curated two exhibitions as part of the Incubation Series: "Double Vision" at FJORD in Spring 2018 (with Olivia Dudnik) and "Close to Home" at High Tide in Fall 2018 (with Emily Leifer). 📷 *Image: Katzin partnered with photographer and instructor Gregory Vershbow (VLST) to reconstruct the processes behind Alvin Langdon Coburn's abstract images. Here Katzin stands in (right) to recreate a 1916 portrait of Ezra Pound (left).*

KENDRA GRIMMETT (ARTH) continued working on her dissertation, which interrogates the relationship between male viewers and representations of the heroic male nude in the Low Countries around 1600. In September 2018, Kendra moved to Antwerp, Belgium, to begin her tenure as the Belgian American Educational Foundation (B.A.E.F.) Rubenianum Fellow,



2018-19. From May through June 2018, she taught the "Renaissance to Contemporary" art survey course, which she designed around the close study of objects at the Kislak Center, the Fisher Fine Arts Materials Library, and the Philadelphia

Museum of Art. In February, Kendra presented "Looking at Art with Your Body in Mind" at the 2018 Grad Ben Talks, where she won in the Humanities category. 📷 *Image: Grimmert describing the tactile pleasures of fur in Titian's Venus with a Mirror at the 2018 Grad BEN Talks.*



GRADUATE STUDENTS

Updates from 2018



PATRICIA KIM (ARTH) is finishing her dissertation on the visual culture of Hellenistic royal women, parts of which are forthcoming in the journal *AP3A* and will be presented at the Spring 2018 College Art Association (CAA) meeting. Her broader research on women, ethnicity/race, and monuments has resulted in collaborations with MonumentLab and a number of invited talks at different universities. Her co-edited volume, *Timescales: Ecological Temporalities Across Disciplines* is forthcoming with University of Minnesota Press. She co-directs Data Refuge, an arts-driven storytelling project about the lives of environmental and

climate data; she has organized a panel for CAA on "Art, Ecology, and Data" in preparation for an exhibition she is curating at National Geographic headquarters. 📷 *Image: Kim carried out research at the Naples Archaeological Museum in Summer 2018.*



ISABELLE LYNCH (ARTH) spent the summer in Germany, where she conducted research in video archives and participated in a summer language program at the University of Leipzig. In Spring 2018, she co-curated "The World on View: Objects from Universal Expositions, 1851-1915" as part of Prof. Dombrowski's curatorial seminar. In Fall 2018, she traveled to Cuba with Prof. Shaw's seminar in preparation for the upcoming exhibition "Soy Cuba/I am Cuba: The Contemporary Landscapes of Roger Toledo Bueno." With her sister Sophie, she co-chaired a panel on dance and the moving image at the UAAC conference and curated "Artificial Tears," a video art program for Toronto's VTape. She is currently a graduate lecturer at ICA and is co-organizing a screening and performance series with the Incubation Series. 📷 *Image: Lynch at the Valie Export exhibition at n.b.k. in Berlin.*

RAMEY MIZE (ARTH) participated as a Fellow in the NEH Summer Institute, "Visual Culture of the Civil War," for two weeks at the CUNY Graduate Center in New York. In addition, she co-curated two exhibitions with curatorial seminars, including Prof. Dombrowski's "The World on View: Objects from Universal Expositions, 1851-1915" and Prof. Jessica Horton's "'The World is Following Its People': Indigenous Art and Arctic Ecology" at The University of Delaware. In Fall 2018, she enjoyed a trip to Cuba with Prof. Shaw's seminar "Soy Cuba/I am Cuba" in preparation for an exhibition of landscape paintings by Roger Toledo Bueno. 📷 *Image: Mize during a visit to Viñales Valley, Cuba in Fall 2018, as part of Prof. Shaw's ARTH 501 seminar "Soy Cuba/I am Cuba: The Contemporary Landscapes of Roger Toledo Bueno."*



SERENA QIU (ARTH) has continued dissertation research in 2018 with trips to Boston with the McCoubrey-Campbell Travel Grant, and to Washington, DC with a Smithsonian Baird Society Resident Fellowship. She was part of the student committee that organized the symposium "In Search of the Global Impact of Asian Aesthetics on American Art and Material Culture," co-hosted by the University of Delaware and the Winterthur Museum in October. She also taught the writing workshop series at the textile arts center, Brooklyn in Spring 2018. In January 2019, she participated in the Whistler Object Study Workshop at the Freer/Sackler Galleries, Washington, DC.

GRADUATE STUDENTS

Updates from 2018

MIRIAM STANTON (ARTH) continued dissertation research and writing in 2018, while expanding her work with Philadelphia-area museums. In July, she spoke at the “Strained Bodies: Physical Tension in Art and Science” conference in Munich, Germany, which provided a foundation for her October History of Art Colloquium.



At the Barnes Foundation, she presented “In Focus” lectures and became an Adjunct Instructor, teaching a course called “Picasso in the Making.” Stanton is the 2018-19 Andrew W. Mellon

Graduate Fellow at the Philadelphia Museum of Art, where she is working on a permanent collection reinstallation in the European Paintings and Sculpture department.

📷 *Image: (Photo by Adam Popp).*

During the 2018-19 year, **JILL VAUM (ARTH)** is in residence at the Smithsonian American Art Museum in Washington, DC, where she is the Patricia and Phillip Frost Predoctoral Fellow. She gave her dissertation colloquium on December 7, 2018 from content in her first chapter about Charles Willson Peale’s 1819 portrait of Yarrow Mamout. She spent a two-week residency at the Library of Congress with support from the Swann Foundation in Cartoon and Caricature, where she examined prints related to her study of free African Americans in pre-Civil War visual culture. 📷 *Image: Vaum delivers an Art Bites gallery lecture in September 2018 at the Smithsonian American Art Museum on Thomas Waterman Wood’s painting Sunday Morning (ca. 1877).*

JANELLE SADARANANDA (AAMW), a fifth-year PhD student, completed the 2017-18 academic year as a Regular Member at the American School of Classical Studies at Athens (ASCSA). She undertook fieldwork in Greece during Summer 2018 as a trench supervisor at ancient Corinth, and as a staff member of the Eastern Boeotia Archaeological Project. She is remaining in Greece for the 2018-19 academic year as the Eugene Vanderpool Fellow at the ASCSA, working on her dissertation, which focuses on clay sources and local pottery production in the Archaic and Classical periods at the site of Eleon in Boeotia. 📷 *Image: Sadarananda at the site of Khostia in Boeotia, Greece.*



ANNA-CLAIRE STINEBRING

(ARTH) began work on her dissertation after becoming a PhD candidate in Spring 2018. Stinebring was thrilled to begin this research in Amsterdam, as the 2018-19 Anton C. R. Dreesmann Fellow at the Rijksmuseum. Her dissertation research, on the sixteenth-century Antwerp painter Jan van Hemessen, has necessitated travel to European collections this year from Brussels to Madrid. Other highlights of this past year have included seeing the Bruegel exhibition in Vienna and teaching in the Rijksmuseum

galleries for a Friends of the Rijksmuseum event. While in Amsterdam, Stinebring has enjoyed studying Dutch and trying—semi-successfully—to bike like a local. 📷 *Image: Stinebring teaching in the galleries of the Rijksmuseum.*



HILARY D. WHITHAM (ARTH), following an intensely productive semester of fieldwork in Paris supported by a Penfield Dissertation Research Fellowship, began writing her dissertation, provisionally titled "From Dada to Decolonization: Tristan Tzara, Dada, and African Art." Whitham presented portions of her work at two venues in Spring 2018: the "Seeing More in the Work of Art" symposium at Penn honoring Dr. Christine Poggi, and Northwestern University's "In Motion" performance studies graduate student conference. In September 2018, Whitham began her two-year residency at the Metropolitan Museum of Art as the Leonard A. Lauder Fellow in Modern Art. *Image: As the instructor for the department's "Introduction to Arts of Africa" course, Whitham organized visits with students to the Penn Museum's study classroom.*



RACHEL WISE (ARTH) gave her colloquium to the History of Art faculty and students and had the privilege of teaching her own class at Penn on Northern Baroque art. In Spring 2018, she held an Andrew W. Mellon Summer Fellowship at the Philadelphia Museum of Art, where she worked in the Department of European Paintings on their



collection of Dutch guardroom scenes. She is now the Carl Zigrosser Fellow in the Prints, Drawings, and Photographs Department at the Philadelphia Museum of Art, cataloguing their collection of Wierix Brothers engravings. *Image: Wise with fellows at the Rijksmuseum's Tapestry Conversation Lab in Amsterdam.*

ERIN WRIGHTSON (ARTH), a second-year PhD student, co-curated "The World on View: Objects from Universal Expositions, 1851-1915" at the Arthur Ross Gallery in Spring 2018 as part of a curatorial seminar taught by Prof. Dombrowski. The class published a catalog, where she wrote on the Penn Museum's ethnographic collection of board games. She was awarded a SEASSI fellowship to study Vietnamese in Summer 2018 at the



Southeast Asian Summer Studies Institute at the University of Wisconsin. She was also a part of the Mellon/Penn/PMA Object-Based Seminar, "Japan and Paris," taught by Prof. Davis in Fall 2018, which traveled to Paris to participate in the "Lumières de Meiji" symposium at the Musée Guimet. *Image: Wrightson (right) investigating the back of a Meiji-era woodblock print with fellow graduate students Tyler Shine and Robyn Barrow.*

GRADUATE STUDENT

2018 Awards and Honors

- BAIRD SOCIETY RESIDENT SCHOLAR PROGRAM FELLOWSHIP, THE SMITHSONIAN INSTITUTION LIBRARIES, Serena Qiu
- BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY, VISITING GRADUATE STUDENT FELLOWSHIP, YALE UNIVERSITY, Lee Ann Custer
- CENTER FOR ANCIENT STUDIES FELLOW, UPENN (2017-18), Katherine Burge (AAMW)
- DAAD SUMMER INTENSIVE LANGUAGE COURSE GRANT (Summer 2018), Isabelle Lynch
- DEAN'S AWARD FOR DISTINGUISHED TEACHING BY GRADUATE STUDENTS, UPENN, Jeffrey Katzin
- DEUTSCHER AKADEMISCHER AUSTAUSCHDIENST (DAAD) RESEARCH GRANT FOR DOCTORAL CANDIDATES AND YOUNG ACADEMICS AND SCIENTISTS (2018-19), Kendra Grimmett (Declined)
- DR. ANTON C.R. DREESMANN FELLOWSHIP, Katelyn Hobbs (2017-18), Anna-Claire Stinebring (2018-19)
- PATRICIA AND PHILLIP FROST PREDOCTORAL FELLOWSHIP, SMITHSONIAN MUSEUM OF AMERICAN ART (2018-19), Jill Vaum
- GOLDFEIN RESEARCH AWARD, JEWISH STUDIES DEPARTMENT, UPENN, Abigail Rapoport
- GOLDMAN RESEARCH TRAVEL FELLOWSHIP, Miriam Stanton
- GRADUATE AND PROFESSIONAL STUDENT ASSEMBLY RESEARCH STUDENT TRAVEL GRANT, UPENN, Miriam Stanton
- GEO L. HARRISON FELLOWSHIP (2017-18), Samuel Mapp, Nicholas Rogers
- KOLB FELLOWSHIP, Patricia Kim
- KRESS INSTITUTIONAL FELLOWSHIP, KUNSTHISTORISCHES INSTITUT, FLORENCE (2017-19), Megan Boomer
- LATNER TRAVEL GRANT, Alyssa Garcia, Abigail Rapoport
- LEONARD A. LAUDER FELLOWSHIP IN MODERN ART, METROPOLITAN MUSEUM OF ART (2018-20), Hilary Whitham
- HENRY LUCE FOUNDATION/ACLS DISSERTATION FELLOWSHIP IN AMERICAN ART (2018-19), Lee Ann Custer, Jill Vaum (declined)
- P. E. MACALLISTER EXCAVATION FELLOWSHIP, AMERICAN SCHOOLS OF ORIENTAL RESEARCH, Katherine Burge (AAMW)
- McCOUBREY-CAMPBELL TRAVEL GRANT, Alisa Chiles, Isabelle Lynch, Serena Qiu, Anna-Claire Stinebring, Jill Vaum
- ANDREW W. MELLON GRADUATE FELLOWSHIP, PHILADELPHIA MUSEUM OF ART (2018-19), Miriam Stanton
- ANDREW W. MELLON MENTORSHIP SUMMER FELLOWSHIP, PHILADELPHIA MUSEUM OF ART (Summer 2018), Robyn Barrow, Rachel Wise
- MELLON HUMANITIES, URBANISM AND DESIGN (H+U+D) PROJECT RESEARCH AWARD, UPENN, Lee Ann Custer

GRADUATE STUDENT 2018 Awards and Honors

- NATIONAL ENDOWMENT FOR THE HUMANITIES (NEH) SUMMER INSTITUTE FELLOW (Summer 2018), Ramey Mize
- PENFIELD DISSERTATION RESEARCH FELLOWSHIP, SCHOOL OF ARTS AND SCIENCES, UPENN, Katherine Burge (AAMW)
- PENN BIDEN CENTER FELLOW (2018-19), Roksana Filipowska
- PENN DISSERTATION RESEARCH FELLOWSHIP, Alisa Chiles
- PENN MUSEUM, STUDENT FIELD FUNDS GRANT, Alyssa Garcia
- PHYLLIS RACKIN AWARD, ALICE PAUL CENTER FOR GENDER, SEXUALITY, AND WOMEN'S STUDIES, UPENN, Patricia Kim
- ROME PRIZE, IRENE ROSENZWEIG/LILY AUCHINCLOSS/SAMUEL H. KRESS FOUNDATION (2016-18), Sophie Crawford-Brown (AAMW)
- RUBENIANUM BELGIAN AMERICAN EDUCATIONAL FOUNDATION (B.A.E.F.) FELLOWSHIP (2018-19), Kendra Grimmert
- SACHS FELLOWSHIP IN CONTEMPORARY ART, Roksana Filipowska
- SALVATORI RESEARCH AWARD, CENTER FOR ITALIAN STUDIES, UPENN, Patricia Kim
- SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES GRADUATE STUDENT FELLOWSHIP (2018-19), Abigail Rapoport
- SHAPIRO-WEITZENH GRADUATE FELLOW, Jeffrey Katzin (2017-18), Tamir Williams (2018-19)
- SMITHSONIAN VISITING STUDENT AWARD, Alisa Chiles
- SOUTHEAST ASIAN SUMMER STUDIES INSTITUTE SCHOLARSHIP, UNIVERSITY OF WISCONSIN, MADISON, Erin Wrightson
- SWANN FOUNDATION OF CARTOON AND CARICATURE FELLOWSHIP, PRINTS AND PHOTOGRAPHS DIVISION, LIBRARY OF CONGRESS (2018-19), Jill Vaum
- EUGENE VANDERPOOL FELLOWSHIP, THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS (2018-19), Janelle Sadarananda
- CHARLES WILLIAMS GRADUATE FELLOW, HISTORY OF ART DEPARTMENT, UPENN, Alyssa Garcia
- CHARLES WILLIAMS GRADUATE FELLOWS, SCHOOL OF ARTS AND SCIENCES, UPENN, Francesca Bolfo, Stephanie Gibson, James Gross (AAMW), Maurice Harton (AAMW), Lauren King (AAMW), Sunghoon Lee, Ramey Mize, Abigail Rapoport, Tyler Shine, John Sigmier (AAMW), Mark VanHorn (AAMW), Erin Wrightson
- CARL ZIGROSSER FELLOWSHIP, PHILADELPHIA MUSEUM OF ART (2018-19), Rachel Wise

UNDERGRADUATE STUDENTS

Updates from 2018



HOWARD AND SHARON RICH ENDOWED SCHOLARSHIP FUND

SARAH THOMAS (C'19), in Summer 2018, began work at Children's Hospital of Philadelphia as a marketing and communications intern in the D3b (Center for Data-Driven Discovery in Biomedicine), and will remain at CHOP through Spring 2019. She is a continuing member of Penn Dance Company, which allows her to take modern and ballet dance classes, and also perform in bi-annual shows. As a senior in Visual Studies, she is working on her thesis with advisors Gabriel Martinez (Fine Arts) and Rachel Stonecipher (Annenberg). Her thesis examines the representation and commoditization of the female body in popular culture and advertising images through the writings of scholars dealing with Lacan and the abject.

📷 *Image: Self-portrait from The Secret project, from "Introduction to Photography" taught by Gabe Martinez, Fine Arts Department, Spring 2018.*

STUDENT AWARDS AND ACHIEVEMENTS

- ELIZABETH AMBLER (declined), WILSON FISHER, DELANEY KEENAN, and YUEFENG WU each received a Pincus-Magaziner Family Undergraduate Research and Travel Fund from the College Alumni Society for Summer 2018.
- NATALIE BURKE and COREY LOFTUS were inducted into Phi Beta Kappa.
- ANDREW M. PARK was the 2018 Ben Talk winner for the Benjamin Franklin Scholars Program for presenting "The Art of Nothing."

THE DAVID M. ROBB THESIS PRIZE

- ANDREW PARK, "Nothingness: Bracketing Rauschenberg's *White Paintings*" (A. Dombrowski)
- NINA (MARIEL) REGENSTREIF, "Inversion of the Secession Rebirth Construct in Egon Schiele's *Dead Mother I*" (A. Dombrowski)

HONORS THESES

- NATALIE BURKE, "Splendid Galleries of Cuttings and Needlework: The Works of Martha Ann Honeywell" (M. Leja)
- DA LIN, "Curating as Feminist Activism: Exhibitions on Female Artists and Feminist Art in New York and Los Angeles, 1977-2007" (G. Shaw)
- COREY LOFTUS, "Prayers in Thread: Anni Albers and The Jewish Commissions (1957-1965)" (D. Brownlee)
- ANDREW M. PARK, "Nothingness: Bracketing Rauschenberg's *White Paintings*" (A. Dombrowski)
- NINA (MARIEL) REGENSTREIF, "Inversion of the Secession Rebirth Construct in Egon Schiele's *Dead Mother I*" (A. Dombrowski)
- LACY LEW NGUYEN WRIGHT, "Artwashing the Alley: Mural Art and Gentrification in California's Urban Chicano/a Communities" (G. Shaw)
- LEO (ZHENG) YUAN, "Cinema and the Museum: An Analysis of Tsai Ming-Liang's *Face*" (A. Dombrowski)

UNDERGRADUATE ADVISORY BOARD

The 2018 History of Art Undergraduate Advisory Board included Corey Loftus, Lacy Wright, Cordelia Mikita, Mariel Regenstreif, and Natalie Burke. In Spring 2018, the group staffed our table at College Palooza; co-sponsored (with Visual Studies) a festive networking event at Co-Op Restaurant; and sponsored our annual Majors Lunch, co-hosted by the Undergraduate Chair and Prof. Sarah Guérin, attended by six majors, two from each class (sophomore, junior, and senior). *Image: Corey Loftus (C'18) engages interested students at College Palooza on College Green, April 18, 2018.*



SPONSORED CURATORIAL INTERNSHIPS

Lucy Nebeker, a Visual Studies major, who interned at the Locks Gallery on Washington Square; and Luiza França, who interned in the Contemporary Art Department of the Philadelphia Museum of Art, were both generously supported by an anonymous gift.



group of Swedish rappers fronted by Yung Lean (born Jonatan Leandoer Håstad), and analyzed how Scandinavia's arts councils (ex. Kulturrådet, Nordisk Kulturfond) are adapting their systems of patronage to the digital age. *Image: Branded fidget spinners in the Arcangel Surfware flagship in Stavanger, Norway's Øst District.*

WILSON ALEX FISHER (C'19),

History of Art major, spent a month in Scandinavia researching the intersection of contemporary art and the internet in Scandinavia thanks to the support of a College Alumni Society research grant and a Seltzer Family Digital Media award.

His primary subject was Cory Arcangel, a conceptual artist who hacks into video games, transforms juicers into Duchampian readymades, and sews Justin Bieber concert merchandise on to pool noodles. Wilson sought to understand how Arcangel's practice has evolved since relocating from Brooklyn to Stavanger, Norway a little over three years ago. His trip coincided with the opening of Arcangel's Arcangel Surfware flagship in Stavanger's Øst district. The shop is part retrospective, part testing grounds for the artist and its design vacillates between "a really downmarket cell phone repair shop and something you would see in Berlin."

Prior to arriving in Stavanger, Wilson traveled throughout Sweden and Norway studying the regional forces at play which inform and inspire artistic action. He traced the legacy of the SadBoys, a ragtag

STUDENT SPOTLIGHT

STUDENT DEGREES

2018

HISTORY OF ART DISSERTATIONS DEFENDED

- CESAR IGNACIO CORTEZ, "Night on Earth: The Nocturnal Sensorium in World Cinema" (K. Redrobe)
- STEPHANIE HAGAN, "Marble and Munificence: Reassessing the Basilica of Junius Bassus at Rome" (A. Kuttner and B. Rose)
- QUINTANA HEATHMAN, "Beyond Landscape: Imagining Place in Later Edo Print Culture" (J. Davis)
- BROOKS RICH, "The Mystery of the Monogram AC at the Margins of Early Printmaking" (L. Silver)
- JULIET SPERLING, "Animating Flatness: Moving Images in American Art, 1780-1895" (M. Leja)
- LAURA TILLERY, "The Hanse as Artistic Network in Late Medieval Lübeck" (L. Silver)
- THEODORE VAN LOAN, "Umayyad Visions: Charting Early Islamic Attitudes Toward Visual Perception" (R. Holod)

ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD DISSERTATIONS DEFENDED

- LARA FABIAN, "Examining the Archaeology of 'Antik'-quity: The Eastern Caucasus Beyond Rome and Parthia" (L. Ristvet)
- SARAH LINN, "A Truth Universally Acknowledged: Beyond Wealth and Status at the Archanes-Phourni Cemetery" (L. Ristvet and T. Tartaron)
- KATHRYN MORGAN, "A Moveable Feast: Production, Consumption, and State Formation at Early Phrygian Gordion" (L. Ristvet and B. Rose)
- DAIRA NOCERA, "Beyond the Emperor's Disgrace: Reconstructing the Architectural, Topographical, and Landscape Design of Domitian's Rome" (B. Rose)
- STEVE RENETT, "Along the Mountain Passes: Tracing Indigenous Developments of Social Complexity in the Zagros Region during the Early Bronze Age (ca. 3500-2000 BCE)" (H. Pittman)
- LUCAS STEPHENS, "Monumental Routes: Movement and the Built Environment at Iron Age Gordion" (B. Rose)
- KURTIS TANAKA, "Anatolia in the Gap: Phrygia, Lydia, and Orientalizing Reconsidered" (B. Rose)

MASTERS PAPERS

- ROSS BERNHAUT, "Five-Faced SIVA's Four-Faced Temples: An Examination of the Relation and Significance of the Temples at Masrur and Bajaura in the Western Himalaya" (M. Meister)
- ANDREA DEL CONTE, "Preserved in Portraits: Tracing the Artistic Practice of Henrietta De Beaulieu Dering Johnston, 1704-1726" (G. Shaw)
- OLIVIA DUDNIK, "An Early Dada Artist: Francis Picabia's 'Impressionist' Period" (A. Dombrowski)
- JESSICA HOUGH, "Particles Shared: Photographic Source and Surface in the Recent Works of Vija Celmins" (K. Silverman)
- RAMEY MIZE, "Intermedial Impulses in Peter Frederick Roethermel's *Battle of Gettysburg* (1870)" (M. Leja)
- FRANCESCA RICHMAN, "Architecture of the Everyday: Guild House by Robert Venturi and Denise Scott Brown" (D. Brownlee)



From Left to Right: Prof. Karen Redrobe, Brooks Rich, Laura Tillery, Juliet Sperling, Theodore Van Loan, Quintana Heathman, Prof. Julie Nelson Davis, Prof. Michael Leja.

ADAM GINSBERG, ARLO GORDON, ORLY GREENBERG, OTTAVIO HARTMAN, EMILY HASON, JONATHAN (JONNY) HO, ALEXANDER KAHN, LÉA KICHLER, WAI WING LAU, ARI LEWIS, ANGELA NI, BARRY OSHIBA, DAFNI PASSA, CAMERON POTTER, AMANDA PRAGER, MICHAEL PRENDERGAST, TUCKER REYNOLDS, ROBERTA RIQUE, SARA SACHS, MICHAEL SCHWARTZ, MYUNG JIN (SALLY) SHIN, KARIS STEPHEN, SAMANTHA YORKE

CINEMA STUDIES GRADUATED MINORS

ARSH ARORA, SAIDAN BELO-OSAGIE, GEORGIA BREIT, JONNELL BURKE, MATEO CABEZAS, GARRETT CAYTON, STEPHAN CHO, CALEB CHODOSH, MARCAN DELATTRE, RYAN DRAPER, MARY (EMMY) HANCOCK, ANNA HESS, JUSTIN LEE, RUIHONG LIU, ZANDER LOPEZ, REBECA MAIA, LIAM MCGROTHER, DORI MORRIS, LUCY NEBEKER, ELI NOBLER, JACQUELINE OLEMBERG, MOLLY ORETSKY, SHYENNE PUELLO, MALACHY QUINN, AMANDA REID, ALEXA REINFELD, LOGAN ROLIN, NICHOLAS SCIAN, YAMIR TAINWALA, SAMUEL TEDORI, WANMING (CLARE) TENG

VISUAL STUDIES GRADUATES

HELEN DUGAN, BRIANA HAGGERTY, ALI HARWOOD, SARAH HOLLAND, ELIZABETH HORNER, JALEN HUTCHINSON, ALEXA IGNACZAK, BIANCA JIMENEZ, NATALIE LARKIN-GILMORE, LUCY NEBEKER, BRYN TORRES FRIEDENBERG, EMILY URBAN, OLIVER YOUNG

HISTORY OF ART GRADUATED MAJORS

NATALIE BURKE, LINDSAY COVINGTON, GEORGE GOSPODINOV, DA LIN, COREY LOFTUS, CHARLOTTE MATTHAI, LIANNE MENKES, CORDELIA MIKITA, ANDREW PARK, NINA (MARIEL) REGENSTREIF, MARISSA SAMUELS, ALYSSA TONE, LACY WRIGHT, ZHENG YUAN

HISTORY OF ART GRADUATED MINORS

BLAKE BRASHEAR, LINDSEY CHAMBERS, JOSE CHAYET, LOUISA COLAS, ISABELLA CUAN, ALICIA LU, EMILY FUJIE MAIR, SARAH BARAKSO MARTIN, KRISTEN MOSS, AAMIL OMER, JULIA SOKOLOFF, ANDREW WITHERSPOON, ZEIN ZUBI

CINEMA STUDIES GRADUATED MAJORS

MICHELLE ABIGAN, ANTHONY ANCHELOWITZ, WINSTON (MALCOLM) BARRANT, CAROLINE CUMMINGS, ANITA FLANAGAN, BRYN TORRES FRIEDENBERG,

PROGRAM NEWS

Updates from 2018

ART & ARCHAEOLOGY OF THE MEDITERRANEAN WORLD (AAMW)

It has been an extraordinary year for the AAMW program! During the 2017-18 academic year, Penn conferred a record nine degrees on our students, eight PhDs and one MA. The PhD recipients are: Lara Fabian, Sarah Linn, Kate Morgan, Daira Nocera, Steve Renette, Anna Sitz, Lucas Stephens, and Kurtis Tanaka. Samantha Davidson received an MA.

The employment news for our recent graduates is also very good. Of those receiving their PhDs in 2018, Lara Fabian has a multi-year postdoctoral position in Freiberg; Anna Sitz has a postdoctoral position in Berlin; and Kate Morgan and Lucas Stephens have secured postdocs at the University of Chicago. Sarah Linn continues to work as Senior Research Coordinator at the Penn Museum. Four recent graduates have landed tenure-track academic positions this year: Meg Andrews (2015) at the University of Chicago, Jordan Pickett (2015) at the University of Georgia, Sarah Beckmann (2016) at UCLA, and Peter Cobb (2016) at the University of Hong Kong. Amanda Reiterman (2016) is a Visiting Lecturer at the College of the Holy Cross. In 2018-19 we welcome three new graduate students, Lauren King, James Gross, and Maurice Harton. We look forward to the unique contributions they will bring to the AAMW community.

With so many graduations, there will be fewer students in residence, but those working on their degrees are well set for 2018-19. Petra Creamer and Katherine Burge (both ABD) have been awarded Dissertation Research Fellowships from Penn SAS. Petra has also won a Fulbright Fellowship for research on archaeological collections in Germany. Janelle Sadarananda secured a coveted second-year fellowship at the American School of Classical Studies at Athens. Two AAMW students, John Sigmier and Emily French, were elected Junior Fellows of the Kolb Society at Penn.

AAMW continues to be one of the most active programs in Mediterranean and Near Eastern Archaeology in North America. During 2017-18, AAMW students and faculty conducted fieldwork in Greece, Italy, Turkey, Cyprus, Israel, Iraq, Georgia, Russia, and Azerbaijan.

Once again, AAMW hosted lunchtime colloquia on Friday afternoons during the 2017-18 academic year. The topics ranged widely from archaeological fieldwork reports and conservation and exhibition strategies in museums, to antiquities trafficking, and open access, digital, and traditional publishing for graduate students.

CENTER FOR ANCIENT STUDIES (CAS)

In connection with its mission to bring together students, faculty, and members of the greater Philadelphia community through the promotion and support of events pertaining to pre-modern societies, the Center for Ancient Studies sponsored and co-sponsored a variety of events across campus, ranging from individual lectures and workshops to symposia and conferences. The Director, Prof. Grant Frame (Near Eastern Languages and Civilizations), was aided by Katherine Burge, a graduate student in Art and Archaeology of the Mediterranean World (AAMW), for the first half of 2018, and by Debby Chih-Yeng Huang, a graduate student in East Asian Languages and Civilizations (EALC) for the second half of 2018.

The annual graduate student symposium on "Afterlives in the Ancient World" was held on February 23-24, 2018. David Silverman of the Department of Near Eastern Languages and Civilizations gave the keynote talk on "The Other Book of the Dead, an Essential Item for the Afterlife of Ancient Egyptian Kings." The topic attracted seventeen speakers, including graduate students from ten other universities in addition to Penn.

The main CAS conference for 2017-18 was organized by Prof. Holly Pitman and held on April 20-21, 2018 in conjunction with the opening of three new Middle Eastern galleries at the Penn Museum. The event was well-attended, with almost every seat filled for the keynote talk by Dr. Dominique Charpin (Collège de France, Paris) on "The Role of Temples in Mesopotamian Cities: The Case of Ur in the Old Babylonian Period." Specialists on Mesopotamian, Greek and Roman, Islamic, central Asian, Indian, Chinese, Meso-American, and native American cities took part.

CAS sponsored a series of lunchtime seminars on the topic of “The Usage of Antiquity in Modern Times.” The talks ranged from “Discursive Landscapes of the Caucasus: Ancient Histories and Modern Maps” (Laura Fabian, a recent Penn graduate of AAMW) to “Preservation and Destruction of Cultural Heritage in Modern China” (Guolong Lai, University of Florida).

The Center also provided support for numerous conferences and lectures organized by other groups, for example “Gothic Arts: An Interdisciplinary Symposium,” the “Penn-Leiden Colloquium on Ancient Values,” “An International Workshop on the Epigraphy of Ancient India,” and a talk on archaeological work in Dohuk province in Iraqi Kurdistan by the director of the Dohuk Museum. Support was also provided to the programs of the Philadelphia Seminar on Christian Origins and the Anthropology Department’s colloquium series.

CINEMA AND MEDIA STUDIES (CIMS)

This is the Cinema and Media Studies Program’s fourteenth year with an undergraduate major and thirteenth year with a graduate certificate. It offers on average more than forty courses a semester. In addition to traditional coursework in film and media history, video production, screenwriting, and animation, the program offers many opportunities to study abroad, including programs at the Cannes Film Festival, the Tribeca Film Festival, and most recently in London, Kenya, and Puerto Rico. The program also funds summer internships with Academy Award-winning filmmakers and companies at the forefront of media production and distribution. Guest speakers have included actor Danny Glover, writer Loung Ung, and dozens of scholars. The program supports more than six annual conferences and film festivals, including its Middle East Film Festival and spring conference; this year’s conference theme was the Future of Documentary Film.

The faculty have been productive with new books and films that include Timothy Corrigan’s *The Global Road Movie* (University of Chicago Press, 2018), Kathy DeMarco van Cleve’s *Never Caught: The Washingtons Relentless Pursuit of Their Runaway Slave, Ona Judge* (co-author Erica Armstrong Dunbar, Aladdin, 2019), Meta Mazaj’s *World Cinema: A Critical Introduction* (co-author Shekhar Deshpande, Routledge, 2018), and Peter Decherney’s *Kalobeyei: A New Approach to the Global Refugee Crisis*, a virtual reality documentary co-directed with Jean Lee. Rahul Mukherjee’s book *Radiant Infrastructures* is in production at Duke University Press, and Karen Redrobe has taken over as director of the Wolf Humanities Center in addition to serving as chair of the Department of History of Art. 📷 *Image: Leaders of the Cinema and Media Studies’ FilmAid student club.*



CENTER FOR THE ANALYSIS OF ARCHAEOLOGICAL MATERIALS (CAAM)

In 2018, the Center for the Analysis of Archaeological Materials (CAAM) continued to offer several undergraduate and graduate courses, including ARTH 230 “Material World in Archaeological Science,” ARTH 433 “Past Preserved: Conservation in Archaeology,” AAMW 562 “Introduction to Digital Archaeology,” and AAMW 512 “Petrography of Cultural Materials.” Students applied their new analytical skills on several collections from the Penn Museum, and a student research



project on the analysis of the Parthian slipper coffins from Nippur (Iraq) was featured in the Current Research exhibit in the Middle East Galleries. Four of the CAAM Minors in Archaeological Science graduated in May and moved on to graduate school, study abroad, and Fulbright research. CAAM instructors were active in the museum, labs, and in the field, working on projects in Armenia, Turkey, Israel, Jordan, Peru, and Egypt. May saw the second rotation of the CAAM Summer Intensive 5-day courses for professionals, graduate students, and scholars, with a sold-out course on petrography. Throughout the year CAAM participated in numerous events, outreach activities, and conferences in the US and abroad. NELC (Near Eastern Languages and Civilizations) graduate student Paul Verhelst joined CAAM in August as the new Instructional Support Assistant. In September 2018, CAAM launched a Graduate Certificate in Archaeological Science. The four-credit certificate is aimed at students who want to add a scientific approach and interdisciplinary perspective to their studies. The certificate is open to Penn students admitted and already enrolled in a graduate program (MA or PhD). More information can be found at www.penn.museum/caam. Follow CAAM on Twitter @CAAMatPenn.  *Image: Freshman Jonathan Szeto and ARTH senior Ka-Yee Christy Ching studying metal ores in CAAM's course ARTH 230 "Material World in Archaeological Science."*

SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES (SIMS)

The Schoenberg Institute for Manuscript Studies has had a busy 2018 year with many crossover projects involving the History of Art Department. In Spring 2018, Prof. Nicholas Herman, Curator of Manuscripts and Adjunct Assistant Professor in the History of Art, taught an undergraduate seminar on art, politics, and power in Renaissance France that involved visits to the Free Library of Philadelphia and The Cloisters in New York. In Summer 2018, Dot Porter, Curator of Digital Research Services at Penn Libraries; Dr. Will Noel, Director of Kislak and Schoenberg and Adjunct Professor in the History of Art; Amey Hutchins, Manuscripts Cataloging Librarian at Penn Libraries; and Prof. Nicholas Herman taught an introductory manuscript skills summer course for the fifth year running, which included students from numerous disciplines, including art history, both at Penn and farther afield. In Fall 2018, Dot Porter and Dr. Will Noel co-taught an exciting new course investigating the status of the medieval manuscript in the digital age, an issue that is at the heart of the SIMS mission. Also in Fall 2018, Prof. David Kim and Prof. Nicholas Herman co-taught an innovative new graduate seminar entitled "Illuminations: Manuscript, Medium, Message," which considered the numerous intersections between the arts of the book and other artistic media in the early modern period. This course tied-in with the theme of this year's Schoenberg Symposium for Manuscript Studies in the Digital Age, which was held at the Free Library of Philadelphia and the Kislak Center in mid-November of 2018. The symposium brought together curators, conservators, and faculty from more than a dozen institutions, and was initiated with a keynote lecture by Prof. Susie Nash of the Courtauld Institute of Art.  *Image: Students, guest speakers, and faculty and staff at the Kislak Center try their hands at manuscript illumination and panel painting in a pre-Schoenberg Symposium workshop directed by artist Rosemary Buczek, November 15, 2018.*



PROGRAM NEWS

Updates from 2018

VISUAL STUDIES (VLST)

In 2018, Visual Studies' first post-doc, Dr. Tawrin Baker, entered the second year of his post-doc, and is organizing a Spring 2019 workshop, "Informational Images," related to his research on the anatomy and visualization of the eye in scientific images and Spring 2019 class, "Images in Science." Visual Studies also welcomed Gregory Vershbow, who has taught new classes expanding Visual Studies' range of classes, including "Historical Science Fiction for the Visual Artist" and "Investigative Photography for Artists and Scientists." In Spring 2019, History of Art Prof. Shira Brisman will co-teach Visual Studies 101, "Eye, Mind and Image" with Prof. Gary Hatfield.

For the Visual Studies 2018-19 Lecture Series, Prof. Susanna Berger of the University of Southern California presented a lecture "On the Method of Bartisch's Ophthalmodouleia" and a seminar on "Visual Thinking in Philosophy." Both the post-doc and workshop were made possible in part by the Visual Studies Gift Fund, which also supported a number of significant summer projects by Visual Studies undergraduates. One student, Natasha Cheung, undertook an independent research project in Hong Kong, while two students completed internships on campus with Visual Studies faculty: Jessica Moh with Prof. David Comberg, and Caroline Miller with Prof. Ian Versteegen.

In May 2018 the fifteenth Visual Studies class graduated thirteen seniors. Five students received honors in the major: Briana Haggerty, Ali Harwood, Alexa Ignaczak, Bianca Jimenez, and Lucy Nebeker. Two students, Briana Haggerty and Alexa Ignaczak, were awarded the Charles Willson Peale prize for outstanding theses. Two students were elected Phi Beta Kappa: Adrienne Bell-Koch (C'17) and Julia Hirschberg (C'17).

In March 2019, photographer Abelardo Morell will present the 2019 Sachs Lecture in Contemporary Art.

In the class of 2019, there are twelve students developing their year-long projects with a set of two advisors. Their projects will be exhibited for the first time in the Fisher Fine Arts Library in its new gallery space. This year there are two students in Sector A (Philosophy and Science of Seeing), two in sector B (Art and Culture of Seeing), and eight in sector C (Art Practice and Technology).

MADLINE ADAMS (BA'00) has been enjoying Nashville, TN for the past four years. Previously the Youth and Family Programs Manager at the Country Music Hall of Fame, Adams is now the Assistant Director at Homework Hotline. Hotline provides free tutoring over the phone and online chat for all K-12 students in the state of Tennessee. The History of Art Department at Penn primed her well to assist students who call, especially those needing help on their AP World History homework. A good memory (and Google) help her get through some of the middle school math calls—although luckily the Hotline tutors are MUCH better for those! She still makes art (her second major at Penn), and recently adopted her foster pup, Alfred—whose favorite colors are red and blue. The Penn Club of Nashville is active and gets together a few times a year, helping maintain her connection to Penn.

M. RACHAEL ARAUZ (MA'96, PhD'00) continues to work as an independent curator. For several years she has been working on a scholarly exhibition and catalog about the history of Haystack Mountain School of Crafts, an experimental program that helped define mid-century American art, and continues to thrive today. The exhibition will debut at the Portland Museum of Art in Maine in May 2019. She lives in the Boston area with her husband and two children.

MATTHEW BAIGELL (PhD'65) published *The Implacable Urge to Defame; Cartoon Jews in the American Press, 1877-1935* (Syracuse University Press, 2017). He includes many cartoons published in popular "humor" magazines of the period whose cartoonists also insulted and denigrated other minority groups. Baigell also discusses anti-Semitism in mainstream society and the American art world during those years.

ALUMNI NEWS

Updates from 2018

ALUMNI NEWS

Updates from 2018

ANNIE BENNETT (BA16) moved from Philadelphia to Los Angeles in Summer 2017. After a one-year stint in nonprofit PR, she now works as a fundraising events specialist at the Motion Picture Television Fund.

JESSICA BOEHMAN (PhD'09) is Associate Professor of Fine Arts at CUNY's LaGuardia Community College in NYC, where she teaches 60% art history and 40% illustration courses. In January 2018, she traveled by invitation to Rome to study a Florentine Baroque crucifix in a private collection and to see the Bernini retrospective at the Borghese. Also in January, she exhibited in "Legacy: Celebrating 150 Years of Fine Arts at McDaniel College," at the Carroll County Arts Center. In March, she gave an invited lecture on an Italian Baroque terracotta of *The Ecstasy of St. Teresa* at Middlebury College in Vermont. She is currently completing an article, "A Second Saint for Santa Maria: Melchiorre Caffà's *St. Rose of Lima* as Effigy" for *Visualizing the Past in Italian Renaissance and Baroque Art*, forthcoming from Brill. Her first illustrated picture book, a wordless story for children called *The Lions at Night*, is forthcoming (February 2019) from The Roadrunner Press. She is currently working on a second book for the same press, *The Day the Iceberg Came to Town*. Her first solo illustration exhibition of about fifty works, entitled "Stories I Tell Myself," opens Valentine's Day 2019 at the Eide Dalrymple Gallery in Sioux Falls, SD. Jessica lives in Queens, NY.

KATHERINE M. BOURGUIGNON (PhD'98) was co-curator of "America's Cool Modernism," an exhibition held at the Ashmolean Museum, University of Oxford (March-July 2018). The exhibition featured ninety paintings, prints, and photographs by early twentieth-century American modernists including Charles Demuth, Edward Hopper, Georgia O'Keeffe, and Charles Sheeler. Katherine has been a curator with the Terra Foundation for American Art since 2001 and is based in Paris.

DANIEL BURTON (BA76) is a painter who splits his time between his studios in Santa Fe, New Mexico and St. Laurent la Vernède, France.

ANDREW CASPER (PhD'07) is Associate Professor of Renaissance and Baroque Art at Miami University in Oxford, OH. He was awarded a George A. and Eliza Howard Foundation Fellowship from Brown University to fund a research sabbatical for the 2019 calendar year. During this time he will be completing his book manuscript on theologies of artifice in early modern conceptions of the Shroud of Turin.

In 2018, **JOHN CHIMPLES (BA'80)** won an American Cinema Editors "Eddie" Award, a Peabody Award, and an Emmy Award for Outstanding Editing for Vice News Tonight's segment "Charlottesville: Race & Terror," which aired on HBO.

PETER COBB (PhD'16), Kolb Fellow, taught his final class at Penn in Fall 2018, introducing the next batch of AAMW and other archaeological graduate students to new field research methods. After a decade at Penn, Cobb moved to Asia in January 2019 to take on a new role as Assistant Professor at the University of Hong Kong (HKU). His first class at HKU will introduce students to ancient Greek and Roman history. Cobb is also developing a new excavation and survey field project in Armenia.

TERI J. EDELSTEIN (BA'72, MA'77, PhD'79) is an essayist and contributor to *Art Deco Chicago: Designing Modern America* and a contributor to *Chicago By the Book: 101 Publications that Shaped the City and its Image* (University of Chicago Press, 2019). She is currently at work on an exhibition for The Art Institute of Chicago, "Everyone's Art Gallery: Posters of the London Underground" and, with her husband, Neil Harris, a new edition of a book, now titled, *Chicago Apartments: A Century and Beyond of Lakefront Luxury*.

LUCY GALLUN (BA'04) is Associate Curator in the Department of Photography at The Museum of Modern Art, New York, where in 2018 she organized the exhibitions "Being: New Photography 2018" at MoMA and "Projects 108: Gauri Gill" at MoMA PS1.

AMY RUTLEDGE JEBRINE (BA'81) is the owner of RJ Fine Arts, specializing in Post-War and Contemporary art of the Americas. For nearly fifteen years, she has been advising private, institutional, and corporate clients on acquisitions and collection management. She recently completed her thesis, "Invisible Man—How Ilya Kabakov's *Man Who Flew into Space From His Apartment* Reflects the Emergent Self-Agency in Late Socialist U.S.S.R.," to earn an MA in Art History with a focus in Modern and Contemporary Art Theory and Criticism. Currently, she is pursuing the Certificate for Appraisal Studies Program through the Appraiser's Association of America to offer her clients expertise on art collection insurance coverage, valuation for collateral loans, and estate planning. In addition, Jebrine holds an MA in Creative Writing and is a playwright. Her play "Anywhere/Nowhere" was a semi-finalist in the National Playwrights Conference and received seventh play in the 2018 Writer's Digest annual competition.

PENNY HOWELL JOLLY (MA'70, PhD'76) has an essay entitled "Cultural Representations: Head and Body Hair in Medieval Art" appearing in *A Cultural History of Hair*, ed. Roberta Milliken (London: Bloomsbury, 2018) and a forthcoming essay, "Gender, Dress, and Franciscan Tradition in the Mary Magdalene Chapel at San Francesco, Assisi," in *Gesta* 58, issue no. 1 (April 2019). She will be retiring from Skidmore College in May 2019, after forty-three years of teaching there, but plans to continue her research on Mary Magdalene and dress and hair in late medieval and Renaissance art.

ISAAC KAPLAN (BA'15) is in his first year at New York University School of Law where he is planning to focus on labor and housing law.

JENNIE LAMENSDORF (BA'07) co-curated, with Joan Linder, "Hot Spots: Radioactivity and the Landscape" for the University of Buffalo Art Galleries (September 7-December 8, 2018). The exhibition brought together eighteen international artists and art collectives who examine the environmental impact of military and industrial production and the use of radioactive materials. Artworks in the exhibition scrutinized the nuclear industry with an emphasis on the complex issue of radioactive waste. "Hot Spots" contributed to an ongoing and important international dialogue about the perilous nature of radioactive material, illuminated critical environmental issues, and emphasized the need for long term solutions. The exhibition will travel in Fall 2019.

AUSTIN LAVIN (BA'06) was recently recognized with the University of Pennsylvania's 2018 Young Alumni Award, which is given in recognition of his outstanding service to Penn.

LILIANA MILKOVA (MA'03, PhD'08) has recently accepted the position of Nolen Curator of Education and Academic Affairs at the Yale University Art Gallery. In this role, she will oversee a large department of curators, fellows, graduate, and undergraduate gallery guides. She will work to maximize the gallery's extraordinary educational capacity and to deepen existing partnerships across campus and beyond, as well as to engage new audiences through art's ability to elicit connections and to nurture well-being, compassion, and social responsibility.

MEY-YEN MORIUCHI (BA'96) published her book manuscript, *Mexican Costumbrismo: Race, Society, and Identity in Nineteenth-Century Art*, with Penn State University Press (April 2018).

ERIN SCHONEVELD (MA'08, PhD'12), Assistant Professor of East Asian Languages & Cultures and Visual Studies at Haverford College, was selected as the 2018 winner of the Japan Art History Forum First Book Subvention Prize for her manuscript titled, *Shirakaba and Japanese Modernism: Art Magazines, Artistic Collectives, and the Early Avante-garde*. Erin's book was published by Brill's Japanese Visual Culture series in December 2018.

IRENE TIEH (BA'98, MA'98) is in Silicon Valley with her husband, working in cybersecurity at Cofense (formerly known as PhishMe), a company that provides phishing defense.

EMILY WARNER (PhD'17) was Adjunct Assistant Professor at Vassar College in 2017-18, teaching courses in American art. While there, she curated "Surveys and Souvenirs: American World's Fairs, 1876-1915," an exhibition of photographs, books, and printed ephemera from the fairs. In Spring 2018, her dissertation was listed as runner-up for the Zuckerman Dissertation Prize in American Studies. In October 2018, she began a Visiting Research Fellowship at the Institute of Advanced Studies, University College London.

ERIC WHITE (BA'87) is Curator of Rare Books at Princeton University Library. His book, *Editio princeps: A History of the Gutenberg Bible*, won the DeLong Book History Prize for 2018, awarded by the Society for the History of Authorship, Reading and Publishing. SHARP presents the DeLong Prize annually to the "author of the best book on any aspect of the creation, dissemination or uses of script or print published in the previous year."

ROBIN WILLIAMS (PhD'93) is the lead author of *Buildings of Savannah* (University of Virginia Press, 2016), the inaugural city guide within the Society of Architectural Historians' Buildings of the United States series. The book won the 2018 Best Guidebook Award from the Southeast Chapter of the Society of Architectural Historians, presented at their annual conference in October.

CO-SPONSORED EVENTS

2018

- FEBRUARY 5** ALEXANDER GALLOWAY, PROFESSOR OF MEDIA, CULTURE, AND COMMUNICATION, NYU, "THEORIZING COLLOQUIUM SERIES," MEYERSON CONFERENCE CENTER, VAN PELT LIBRARY (*Comparative Literature Program*)
- FEBRUARY 21** ALAN WALMSLEY, HONORARY PROFESSOR, MACQUARIE UNIVERSITY, "FROM SASANID TO ABBASID, IN BILAD AL-SHAM, 610-750 CE," ELLIOT AND ROSLYN JAFFE HISTORY OF ART BUILDING, ROOM B-17 (*Department of Near Eastern Languages and Civilizations*)
- MARCH 17** "VULNERABILITY: 10TH ANNUAL MEDIEVALISTS @ PENN GRADUATE CONFERENCE," CLASS OF 1978 ORRERY PAVILION, KISLAK CENTER FOR SPECIAL COLLECTIONS, RARE BOOKS AND MANUSCRIPTS (*GAPSA, Program in Hispanic Studies, Medieval Studies Faculty Working Group, Department of English, Department of Classical Studies, Department of History, Program in French Studies, Program in Italian Studies, Comparative Literature Program*)
- MARCH 23-24** "GOTHIC ARTS: AN INTERDISCIPLINARY SYMPOSIUM," CLASS OF 1978 ORRERY PAVILION, KISLAK CENTER FOR SPECIAL COLLECTIONS, RARE BOOKS AND MANUSCRIPTS (*Kislak Center for Special Collections, Rare Books and Manuscripts; Department of Music; Department of History; Department of Romance Languages; Department of Classics; Center for Ancient Studies; Medieval Studies Faculty Working Group; Comparative Literature Program*)
- APRIL 4** ARTHUR TRESS, "A VISUAL ODYSSEY," CLASS OF 1978 ORRERY PAVILION, KISLAK CENTER FOR SPECIAL COLLECTIONS, RARE BOOKS AND MANUSCRIPTS (*Kislak Center for Special Collections, Rare Books and Manuscripts; Muriel Pfaelzer Bodek Fund for Library Public Events*)
- APRIL 23** MATTHEW P. CANEPA, UNIVERSITY OF MINNESOTA, "CRAFTING THE SPATIAL COSMOLOGIES OF THE IRANIAN EXPANSE: TRANSFORMING ANCIENT IRANIAN IDENTITY THROUGH LANDSCAPE AND THE BUILT ENVIRONMENT," ELLIOT AND ROSLYN JAFFE HISTORY OF ART BUILDING, ROOM B-17 (*Center for Ancient Studies, Department of Near Eastern Languages and Civilizations*)
- SEPTEMBER 6-7** "WOMEN'S VOICES FROM AMERICAN FRONTIERS," CLASS OF 1978 ORRERY PAVILION, KISLAK CENTER FOR SPECIAL COLLECTIONS, RARE BOOKS AND MANUSCRIPTS (*Kislak Center for Special Collections, Rare Books and Manuscripts; Department of English; Department of History; The Alice Paul Center*)
- OCTOBER 12** SCREENING OF "MACHUCA" WITH ROBERTO BRODSKY, RONALD O. PERELMAN CENTER FOR POLITICAL SCIENCE AND ECONOMICS (*Latin American and Latino Studies Program*)

COLLOQUIA 2018

- JANUARY 12** MICHAEL LEJA, "Fusing Photographs and Breaking Eggs: The Langenheims' Niagara Series Stereographs"
- FEBRUARY 2** DAVID KIM, "Goldground and Groundwork in the Renaissance Picture"
- FEBRUARY 9** JULIANA BARTON, PhD CANDIDATE IN THE HISTORY OF ART, "Built to Fit Your Wife: Imagining Populist Design in the American Kitchen at Mid-Century"
- FEBRUARY 16** PATRICIA KIM, PhD CANDIDATE IN THE HISTORY OF ART, "Engendering Power: Dynastic Women and Visual Culture in the Hellenistic World (4th-1st c BCE)"
- MARCH 16** ANDRÉ DOMBROWSKI, "Impressionism's Specious Present"
- APRIL 13** JEANNE DRESKIN, PhD CANDIDATE IN THE HISTORY OF ART, "Nuclear Emulsions: The Disorientation of Atomic Space in Patrick Nagatani and Andrée Tracey's Collaborative Polaroids"
- APRIL 20** KAJA SILVERMAN, "Selections from: *The Three-Personed Picture*"
- SEPTEMBER 7** C. BRIAN ROSE, "Archaeology, Museums, and War in the 21st Century"
- SEPTEMBER 14** NICHOLAS HERMAN, CURATOR OF MANUSCRIPTS, SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES; ADJUNCT ASSISTANT PROFESSOR, "It's About Time"
- SEPTEMBER 21** KENDRA GRIMMETT, PhD CANDIDATE IN THE HISTORY OF ART, "Grappling with Hercules: The Heroic Male Nude and the Embodied Viewer around 1600"
- OCTOBER 12** MIRIAM STANTON, PhD CANDIDATE IN THE HISTORY OF ART, "Gravitational Imagination: Eadweard Muybridge's 'Intervals of Suspension'"
- NOVEMBER 2** KATELYN HOBBS, PhD CANDIDATE IN THE HISTORY OF ART, "Jan Mostaert: Tradition and Invention in Sixteenth-Century Haarlem"
- NOVEMBER 9** JONATHAN KATZ, VISITING PROFESSOR, UNIVERSITY OF PENNSYLVANIA; DIRECTOR, DOCTORAL PROGRAM IN VISUAL STUDIES, UNIVERSITY AT BUFFALO, "Andy Warhol's Queerness and the End of Difference"
- NOVEMBER 30** ANN KUTTNER, "Objects of Special Note(s): The Construction of Containment, Text, Writer, and Reader by Late Roman Ivory Writing Tablets"
- DECEMBER 7** JILL VAUM, PhD CANDIDATE IN THE HISTORY OF ART, "Peale's Portrait of Yarrow Mamout: Longevity and Freedom in Antebellum America"



Front Cover Image: Rectangular cotton cloth woven of un-dyed cotton printed with grey and blue circle motif to resemble a resist dye pattern, ca. 1900, 59 ½ x 35 in., African American Museum in Philadelphia, 2010.001.131. Included in the exhibition, "The World on View: Objects from Universal Expositions, 1851-1915," Arthur Ross Gallery, April 7-July 29, 2018.

Back Cover Image: Rectangular blue cotton cloth printed with rows of white flowers, featuring trademark label depicting an African man shaking hands with an English trader, ca. 1900, 46 ½ x 27 ¾ in., African American Museum in Philadelphia, 2010.001.138. Included in the exhibition, "The World on View: Objects from Universal Expositions, 1851-1915," Arthur Ross Gallery, April 7-July 29, 2018.