Masha Kowell holds a Ph.D. in the History of Art from the University of Pennsylvania. Trained as a modern and contemporary art specialist, her research focuses on the early to mid-twentieth century Soviet visual arts and includes her doctoral thesis, titled *Agit-plakat: The Destalinization of Soviet Posters (1956-1966)*. She co-curated an exhibition titled *Laughing Matters: Soviet Propaganda in Khrushchev’s Thaw* that opened at the University of Pennsylvania and travelled to two additional venues. She has published on Soviet film and the Soviet Cold War propaganda. Currently, she is working as a lecturer of modern and post-War art at Loyola Marymount University, Los Angeles, CA.

Liliana Milkova, a 2008 Penn Ph.D., has held the position of Curator of Academic Programs at the Allen Memorial Art Museum, Oberlin College, since 2009, following a postdoctoral fellowship at the National Gallery of Art, Washington, DC. At Oberlin she has expanded significantly the museum’s outreach across the curriculum and developed innovative pedagogic strategies for teaching with original works of art across academic disciplines. She has published on teaching and learning in higher education and on 20th-century art, photography, and political propaganda.

Ekin Pinar received her Ph.D. from the History of Art department at the University of Pennsylvania and is currently a lecturer at the Middle East Technical University. Her areas of interest include modern and contemporary art, cinema studies, history and theory of animation, history of experimental film and visual culture, expanded cinema and exhibition practices, and gender and sexuality studies.

Natasha Ruiz-Gómez is a Senior Lecturer and Director of Education in the School of Philosophy and Art History at the University of Essex. She specializes in French art of the nineteenth and early twentieth centuries and is especially interested in the intersection of art and medicine. She has published in *Art History, Medical Humanities, Thresholds* and various anthologies, as well as in a recent exhibition catalogue of the Statens Museum for Kunst, Copenhagen. Natasha has been the recipient of numerous fellowships, including a Research Fellowship from the Leverhulme Trust, a five-year Research Councils UK Fellowship and a Kress Curatorial Fellowship at the Brooklyn Museum.

Gregory Tentler is the Visiting Assistant Professor of Modern and Contemporary Art History at Notre Dame University. Before this, he taught at a variety of institutions including Alfred University, Rhode Island School of Design, and the University of Pennsylvania.

Hilary R. Whitham is a doctoral candidate at the University of Pennsylvania. Her work encompasses a broad range of issues in European and Sub-Saharan African art from the late nineteenth century to the present day, including global modernisms, representations of race and gender, and the history of museums and collecting. Her talk is derived from her dissertation, a comprehensive analysis of Tristan Tzara’s activities as an African art collector in relationship to his leadership of the Parisian Dadaists. Whitham will be the Leonard A. Lauder Predoctoral Fellow at the Metropolitan Museum of Art beginning in Fall 2018.

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**SEEING MORE IN THE WORK OF ART**

**A CELEBRATION OF CHRISTINE POGGI**

Friday, March 23, 2018
Lynch Lecture Hall
University of Pennsylvania

10:00-10:30 | Coffee and Registration

10:30-10:45 | Opening remarks by Alexander Kauffman, Lecturer, University of Pennsylvania, and Mellon Postdoctoral Curatorial Fellow, Philadelphia Museum of Art

10:45-12:30 | Panel: Making and the Body

Moderated by Mauro Calcagno, Associate Professor of Music and Director of the Center for Italian Studies, University of Pennsylvania

Juliet Bellow, “Auguste Rodin’s *Nijinsky* as Constructed Sculpture”

Liliana Milkova, “Deep Looking: Material and Meaning in Michael Sweert’s Self-Portrait (ca. 1656)”

Francesca Ferrari, “Visions in the Crowd: Gendering the Masses in Interwar German Art”

Marina Isgro, “Nam June Paik, Charlotte Moorman, and the Video Body”

12:30-1:45 | Lunch break (on your own)
SEEING MORE IN THE WORK OF ART
A CELEBRATION OF CHRISTINE POGGI

SPEAKERS

Juliet Bellow is Associate Professor of Art History at American University. Her book Modernism on Stage: The Ballets Russes and the Parisian Avant-Garde was published by Ashgate in 2013, and she served as a Consulting Scholar for the exhibition Diaghilev and the Ballets Russes, 1909-1929 at the National Gallery of Art that year. She has published in the Art Journal, American Art, and Dance Research Journal, and has contributed to recent exhibition catalogues on Sonia Delaunay, Merce Cunningham, and Auguste Rodin. Her talk is drawn from her current book project, entitled Rodin’s Dancers: Moving Toward the Limits of Sculpture.

Francesca Ferrari is a Ph.D. candidate in Art History at the Institute of Fine Arts, NYU. She holds a MA in Art History from Penn and a BA in Art History and English Literature from the University of Lausanne. Her research focuses on early twentieth-century European and Latin American art, with special emphasis on the relations between nationalism and the avant-garde’s representation of gendered and racialized bodies. Her professional experiences include positions with the Museo d’Arte della Svizzera Italiana, the Burchfield Penney Art Center, Sotheby’s, Christo and Jeanne Claude’s Floating Piers, and the Barnes Foundation.

Maria Gough is Joseph Pulitzer Jr., Professor of Modern Art at Harvard University. Among her recent publications are: “You Can Draw With Whatever You Like” in The Cubism Seminars (CASVA, 2017); “The Newsreader,” in On Kawara–Silence (Guggenheim Museum, 2015); “Model Exhibition,” October (Fall 2014); and “Drawing between Reportage and Memory: Diego Rivera’s Moscow Sketchbook,” October (Fall 2013). Gough is currently completing two book manuscripts, one on the para-architectural drawings of Gustavs Klucis (How to Make a Revolutionary Object, Inventory Press, 2018) and the other on the photographic practices of foreign travelers in the Soviet Union during the 1930s (Travels in Photographic Utopia, University of Chicago Press, 2019).

Marina Isgro is the 2017-19 Nam June Paik Research Fellow at the Harvard Art Museums. Her exhibition, Nam June Paik: Screen Play, co-organized with Associate Curator of Modern and Contemporary Art Mary Schneider Enriquez, will run at the Museums from June 30 to August 5, 2018. A Fulbright scholar, she received her Ph.D. in the History of Art from the University of Pennsylvania last year, with a dissertation on the development of kinetic art in the 1950s and ‘60s.

Samantha Kavky is an Associate Professor of Art History at Penn State, Berks and a co-editor of the on-line Journal of Surrealism and the Americas. She has published articles on the Surrealist artist Max Ernst in Art History, Source, The Space Between and RES—Journal of Anthropology and Aesthetics. Her most recent essay, “Max Ernst and the Second World War: Witches, Chimeras, and Totems” is forthcoming in the exhibition catalogue Monsters & Myths: Trans-Atlantic Surrealism in the 1930s and 1940s.