TO THE ALUMNI OF THE HISTORY OF ART:

Our academic year 1998-99, now in mid-course, has been extraordinarily busy. The most important accomplishment was the completion of our three-semester department review. After our self-study during the fall of 1997, followed by an Internal Review in spring 1998 by SAS faculty from other departments (Peter Stallybrass, English; Gary Tomlinson, Music; and Joseph Farrell, Classics), we hosted the External Review Committee in October, 1998. A lively and enthusiastic group of colleagues from other institutions (Natalie Kampen, Barnard and Columbia; Margaret Root, Michigan; Richard Turner, New York University; and Janet Wolfe, Rochester) spent two days with us and our students. In a splendid report to the SAS Deans that we received in late November, they declared the department to be in “excellent shape.” We will be working during this semester and next year to implement some of their fine suggestions for additions and modifications to our curriculum. Virtually all of our faculty are in residence this year, with the exception of Christine Poggi, who with the assistance of an AAUW Fellowship is on leave to work on her book on Italian Futurism. David Brownlee is with us only half-time for three years while he serves as Director of College Houses and Academic Services; Holly Pittman concludes in the spring her responsibilities as Director of the Center for Ancient Studies; and the rest of us continue to be involved in seminars and programs in other disciplines across SAS. Both graduate and undergraduate students benefitted during the past year from your generous contributions to our student travel funds. And finally, our first and second meetings of the Friends of the History of Art were a spectacular success. With time for meeting students and faculty, socializing, and touring museum exhibitions and architectural sites, the programs brought together alumni as well as donors. We look forward to another such event in the year 1999-2000, and hope that many of you will be able to come: look for the announcement of the date soon. In the meantime, we invite your comments, questions, and news. And as always, we welcome your ongoing support.

ELIZABETH JOHNS
Silen Term Professor and Chair

HISTORY OF ART HOMEPAGE
http://www.arthistory.upenn.edu/arth
21 January

Nancy Miller
Graduate Student,
History of Art
From Futurama to Styling Dome:
Modeling Corporate Image in
the American Suburban
Landscape

29 January

MaryPixley
Graduate Student,
History of Art
Patronage in the High Renaissance:
A Villa Fresco Program and Its Relation to a
North Italian Noble Family

30 January

Professor Michael Fried
Johns Hopkins University
Painting and Beholder in the Late
18th and 19th Centuries:
from “Belisarius” to Manet

6 February

Dr. Dorothea Dietrich
Immendorff - The Artist as
Waiter: Serving Up Politics
in Postwar German Art

11 February

Leigh Culver
Graduate Student,
History of Art
The Coronation of Artifice:
Performing Identity in John
Singer Sargent’s Ellen Terry as
Lady Macbeth

IN MEMORIAM:
EMILY ROBERTS

Emily Roberts came from California to Penn
in the fall of 1996. During the spring of 1997
she enrolled in our History of Art 102, an expe-
rience that led her to declare a major in Art
History.

For Emily 1997-1998 was a busy sophomore
year. On 29 June of 1998 a car crash in
California claimed her life.

Emily’s life was so brief but she touched every
one who crossed her path. Her classmates here
remember her good cheer, her grace, her seem-
ingly effortless ability to help. As a student
remarked, Emily “was one of the sweetest peo-
ple I knew, always smiling, always stopping to
make conversation.” One of her teachers recalls
Emily for the same gifts, noting that she taught
one aging Luddite the pleasures of conversing
by e-mail.

Another friend shares this: “Everyone at her
funeral agreed that Emily died at the moment
she was most alive, and I think she would
have liked it that way.”
Malcolm Campbell spent most of the fall semester at the American Academy in Rome engaged in events celebrating the 400th anniversary of the birth of Pietro da Cortona. The exhibitions of Cortona as architect, painter, designer of sculpture and as capocasula (the work of his students was also on display) were a splendid success. The primary exhibit was at the Palazzo Venezia with satellite exhibitions at the Capitoline and Accademia delle Belle Arte. Professor Campbell wrote a piece of the catalogue and gave a talk to be published soon (perhaps) by the Hertziana. In the spring he returned to Rome, where he was appointed U.S. Department of Education Visiting Professor at the AAR (and in-house tour guide).

From Rome he and his wife, Joan, journeyed to Florence for a meeting with the Medici Archive Project; then on to Paris, where they enjoyed a reunion with Penn grad Susan Taylor LeDuc and her family, thence to Madrid (the new superfast night trains are splendid) and on to Bilbao for a first-hand look at Frank Gehry’s gleaming carp, a.k.a. Guggenheim Bilbao. How can a museum be so good and so much fun?

From Bilbao they travelled directly—well, nearly directly—to Los Angeles to see family and to visit the new Getty—Richard Meier’s gleaming acropolis, where they enjoyed a splendid family gathering with the Marrow-Maguires in the Getty dining room. Alum Deborah’s building is the most elegant in the complex.

Perhaps not all—but some—roads lead from LA to Brunswick, Maine, where in May, after many years of distinguished service Alumna Katharine Watson retired as Director of the Walker Art Gallery, the jewel in the crown of Bowdoin College. In honor of the occasion Malcolm gave a Piranesi talk, and then they celebrated and went off to Bailey’s Island for magnificent seafood dinners.

Following the last days of summer on their Maine lake, Professor Campbell prepares for a deadline for reading a University of Melbourne Ph.D. thesis and another for the write-up of catalogue material for the Philadelphia Museum of Art exhibition Art in Rome in the Eighteenth Century, scheduled to open in 2000.

Elizabeth Johns reports that the exhibition that she co-curated New Worlds from Old: 19th-Century Australian and American Landscapes, has aroused much interest, including reviews in the New York Times and the New York Review of Books. Its fourth venue (after 2 in Australia and one at the Wadsworth Atheneum, Hartford)
24 April

DR. KATHERINE LUBER
PHILADELPHIA MUSEUM
OF ART
Recognizing Van Eyck: The Turn
in Philadelphia St Francis
Paintings

28 April

RACHAEL ARAUZ
GRADUATE STUDENT,
HISTORY OF ART
Articulating "American: "Text
and Image among the Early
American Modernists

17 September

PROFESSOR SUSAN
SIDLAUSKAS
Sargent's Haunted House

25 September

PROFESSOR LOTHR
HASELBERGER
Didyma - And Other Hidden
Construction Plans of Antiquity
(Vitruvius 1.6)

2 October

BETSEY ROBINSON
GRADUATE STUDENT,
HISTORY OF ART
On the Genius of Place and
Master: The Fountains of
Roman Corinth

will be at the Corcoran Gallery of Art, Washington, from January 26, 1999 into April. In addition to presenting papers at symposia about
the exhibition, she spoke at New York University on October 10 on
"Irony or Confidence? Genre and Landscape Painting in the
Antebellum United States"; in November she gave a paper in London
at the Tate Gallery on the relationship between British and American
genre painting. Her essay "Boys Will be Boys: William Sidney Mount's
Vision of Childhood" appeared in the exhibition catalog William Sidney
Mount: Painter of American Life, published in October. On January 29,
she spoke on Winslow Homer for the Holbrook Memorial Lecture at
the Georgia
Museum of Art; and on March 21 "Cities, the Day Excursion, and Late-
Century Landscapes," for the Isabella Stewart Gardner
Interdisciplinary Symposium "The American Victorians and Virgin
Nature." She has been a co-organizer of the first annual "Studies in
American Culture Graduate Student Symposium" at the Pennsylvania
Academy of the Fine Arts, to be held April 9 and 10.

John McCoubrey's article Turner's Slave Ship: Abolition, Ruskin, and
Reception appeared in the fall issue of Word & Image.

Michael Meister returned this summer from five months of field
work in Rajasthan based in Jodhpur for the Getty sponsored project
on "Continuities of Community Patronage, Pilgrimage Temples in
Western India."
This is a collaborative multi-
disciplinary pro-
ject with John E.
Cort, an histori-
an of religion,
and L. A. Babb,
an anthropolo-
gist. While in
India Professor
Meister gave the
Derarshi
Memorial
Lecture, at the
University of
Rajasthan, Jaipur,
and also lectures at
the American Institute of Indian Studies' Center for Art and
Archaeology, Benares, the Center for Development Studies, Jaipur, and

Osian, Sasaniyamata hill

Osian, Sasaniyamata Hill
the Indira Gandhi Center for the Arts, New Delhi.


The continuing excavation at Kafirkot in Pakistan continues to turn up important new material, including coins and the first Hindu cult sculpture (a 6th-7th century image of Shiva) found in situ at a temple site in Pakistan. A report of these new discoveries will be published in Expedition next year.

Earlier in the year, Michael Meister presented a lecture entitled “New Archaeological Discoveries Along the Indus: Temples, Their Chronology, and Questions About Their Cults” at The Rajasthan University College Teachers Association annual Derarshri Memorial Lecture at Jaipur. The lecture included a slide presentation on the new discoveries made in the fort at Kafirkot (and on the Indus temples in general).
**OTHER LECTURES:**

3 FEBRUARY  **Dr. Alpay Ozdural**  
*A Demonstration of a Meeting Between Mathematicians and Artisans in Tenth-Century Baghdad on the Transmission of Specialized Knowledge*

3 FEBRUARY  **Maria Gindhart**  
*Graduate Student, History of Art*  
*Paul Richer's Le Premier Artiste and the Origins of Art*

9 FEBRUARY  **Carrie LaPorte**  
*Graduate Student, History of Art*  
*Displaying Rajasthan: Museum Design and the Exhibition of Art and Culture*

12 FEBRUARY  **Janine Mileaf**  
*Graduate Student, History of Art*  
*Object to be Destroyed: Man Ray and the Violence of Representation*

24 FEBRUARY  **James Harper**  
*Graduate Student, History of Art*  
*The "Triumphal Funeral" of Antonio Ne Vunda: The Congolese Ambassador and the Versatility of Ephemera in the Rome of Paul V*

**Christine Poggi** is spending the 1998-99 year on sabbatical, supported by a fellowship from the American Association of University Women. She is writing a book on early 20th-century Italian avant-garde art titled *Modernity as Trauma: The Cultural Politics of Italian Futurism*. A related project is co-editing, with Lawrence Rainey and Laura Wittman, a volume of images and newly translated manifestos and literary works by the Futurists. It is titled *Futurism: A Reader and Visual Repertory* and will be published by Yale University Press in 2000. Professor Poggi also contributed an essay, "The Paradox of the Futurist Woman," to the catalogue of an exhibition on the work of Benedetta Cappa Marinetti, and moderated the symposium held in September, both for the Moore College of Art and Design. In November, she gave a lecture on Benedetta's work for the opening of this show at the Walker Art Center in Minneapolis.

Professor Poggi continues to be involved with the history of collage, the work of Picasso, and with contemporary performance and site-specific work. Her essay, "Following Acconci/Targeting Vision," will appear in a volume edited by Amelia Jones and Andrew Stephenson, titled *Performing the Body/Performing the Text* (Routledge, 1999). Her essay on the invention of collage and its critical reception, "'The Pasted-Paper Revolution' Revised," was published in the *Encyclopedia of Aesthetics* (Oxford, 1998). Research trips to Italy and France are now in the planning stages.

Funded by a fellowship from the American Association of University Women, **Susan Sidlauskas** spent last year finishing her book. Titled *The Body in Place: Interiority and Representation in 19th Century Culture*, it will be published by Cambridge University Press sometime this year. While she gave no talks while writing (a realistic decision, it turned out), the speaking schedule has been crowded this semester, with two talks at the Philadelphia Museum of Art on Delacroix (one with the Penn Alumni Association), at the Buell Center at Columbia University, and here at Penn for the Women's Studies Anniversary Conference, where she and Christine Poggi co-chaired a panel on the private and public realms in representation. She and Christine also presented a session on feminism and art history at Penn's Feminist Theory Seminar. In February, she spoke at the College Art Association annual meeting in Los Angeles, on Cezanne's portraits of his wife, part of a new project. She will also contribute an essay on John Singer Sargent's "Interior Abysses" to a collection on the relation between painting and architecture. She hopes to finish soon her essay on Sargent's famous "Madame X."
Larry Silver has become more than richly acclimated to Penn. In addition to succeeding Chris Poggi as Graduate Chair, he is chairing a search committee for a new hire in Renaissance-Baroque art, the slot vacated by the retirement of Malcolm Campbell (who is assisting with the search). Outside Penn, he remains active as well, and served on a CAA Planning Committee while becoming a founding co-editor of the exciting new "caa.reviews" electronic journal of book reviews, which can be picked up at the moment on the CAA website. Those who are interested in doing reviews should send in fields of interest and email contact addresses. Professor Silver also serves as an editor on the board at the Sixteenth Century Journal and co-edits a book series on Netherlandish art at Cambridge University Press.

In terms of productivity and visible publications, Professor Silver still has quite a few articles in press, including a new one on Albrecht Altdorfer, which will appear in a future issue (probably June, 1999) of the Art Bulletin. Meanwhile, an essay on Germanic patriotism in the era of Dürer has just appeared in an anthology on Dürer published by Cambridge University Press. Another essay on an early Jewish painter of the late 19th century (Mauryce Gottlieb of Poland) will appear in a collection (University of California Press) on Jewish culture in the formation of modern art history (edited by Catherine Soussloff). A small article on Dürer's late medieval piety appeared in the Czech art history journal, Umění, and an article on early printed maps of the Holy Land should appear shortly in the Israeli publication, Jewish Art.

Professor Silver has been getting around of late, showing the Penn flag. Lectures at the Philadelphia Museum of Art (for the Jan van Eyck exhibition) and at Bucknell, Randolph Macon, the Sixteenth Century Studies Conference, and Germanic Studies' Frühe Neuzeit Interdisziplinär (not to mention the Friends of History of Art here at Penn!) punctuated last spring's calendar. During the fall, Professor Silver lectured at the Metropolitan Museum of Art, Calvin College, TCU, and the University of Arizona, as well as at an international conference on Dutch art and the market in Middelburg, The Netherlands. On campus, he contributed to faculty seminars and had papers in History of the Material Text for fall as well as Europe in Global Perspective last spring.

A highlight of the teaching schedule of fall, 1998 was a seminar on Landscape, which was taught jointly with Professor Elizabeth Johns, in conjunction with her own exhibition, (which was seen in Hartford and then later at the Corcoran Gallery in Washington.)

In February Cecil L. Striker's book, Kalenderhane in Istanbul: The Buildings, their History, Architecture, and Decoration, was published by Verlag
Philipp von Zabern in Mainz. He is co-editor (with Dogan Kuban) and principal author of the book, and this is the first of two planned volumes presenting the final results of archaeological explorations at Kalenderhane Camii in Istanbul in the years 1966 to 1980. The second volume treating the excavations is in an advanced state of preparation, and will be greatly aided by recent grants from the department for preparation and from the University Research Foundation for publisher’s subvention.

In June Dr. Striker lectured on “Ideas of Architectural Progress in Byzantium and the Latin West” at the Institutes for Art History and Christian Archaeology at the University of Mainz.

In July he took part as consultant in a workshop at the invitation of the newly-founded Sabancı University in Istanbul to consider the transformation of the private collection and villa of the university’s founder, Sabancı, into a university museum. The collection includes an important collection of Ottoman calligraphy, a selection of which makes up the exhibition, Letters in Gold, at the Metropolitan Museum in New York, September to December 1998, the Los Angeles County Museum, February to May 1999, and the Sackler Museum at Harvard, October to January 1999-2000.

In August Professor Striker carried out a sixth season of dendrochronological investigation of the Heptapyrgion Castle in Thessaloniki, assisted among others by Konstantinos Kourelis, a graduate student in Penn’s Art and Archaeology of the Mediterranean World program.
As a junior majoring in art history, who plans to write a senior honors thesis on the synergy between art and fashion, Cyndi Chiao was given the opportunity to spend part of summer 1998 travelling to Italy and France thanks to the Thune Travel Award. The award offered her the irreplaceable experience of personal contact with many of the artworks and architectural structures that cannot be transported. She was able to examine how the works relate to each other and their environment as well as experience the poignant mixture of today's culture with the old.

Kristin Fedders gave a paper at the 1998 CAA conference in Toronto entitled “Pop Art at the 1964/65 New York World’s Fair.” She also presented a paper entitled “Conservatism, Consumerism, Cold War, Kitchens and Khrushchev: The House Beautiful Pace Setter House for 1959” for the Chicago Society of Architectural Historians. The topic piqued the interest of a reporter for the Chicago Reader (the weekly free paper) and she wrote a short piece that accompanied a photo of Kristin in her living room.

Kristin is lecturing in art history at Lake Forest College and at Roosevelt University. In addition, she will be teaching her dissertation topic (Pop art) at the School of the Art Institute of Chicago this spring. She wrote three biographical essays for the catalogue Vision and Celebration: The Hewitt Collection of African-American Art and she also copy edited the catalogue. (An eye-opening experience to be sure.)

Maria “Luly” Feliciano spent her third season this summer working for the Jerba Archaeological Project. She spent four weeks administering the post-classical ceramics finds, leading a survey group, and acting as co-assistant director of this year’s team. The voyage to Jerba from Rome took three days by car and boat, and gave her the opportunity to travel in Naples, Sicily and several Tunisian coastal cities, visiting Punic, Classical and Aragones sites.

After the season in Jerba ended, Luly took some days to visit Baroque churches in Rome. She also spent two weeks in Spain, where she visited post-conquest sites in Jaén, Huelva, and Sevilla, but most of her time was spent relaxing with family members in Marbella and with friends around the beaches of Cádiz.
With the support of the Society of Architectural Historians’ Edilia and Francois-Auguste de Montequin Fellowship, Luly will return to Spain in January to begin dissertation research in Hispano-Muslim architectural decoration and luxury arts.

Last summer **Heather Grossman** worked in Tunisia and Greece under the generous auspices of the Graduate Group in the History of Art. She spent July in Jerba, Tunisia, working with Dr. Renata Holod and numerous other Penn graduate students from the History of Art, AAMW, and Anthropology graduate groups on her multi-period survey of this Tunisian island. She excavated at the Roman city of Meninx and at Tala, a medieval site on the island, and helped with architectural surveys, fieldwalking, and object photography. On a long weekend off, Heather explored some of the medieval Islamic sites of mainland Tunisia, traveling to Kairouan with other Penn students.

In August, Heather flew to Greece and began preliminary dissertation research on the architecture of medieval Greece while under the domination of western Europeans following the Fourth Crusade. She spent an intense and satisfying few weeks driving through the mountain villages of the Peloponnesos, Epirus, and Attica to make preliminary surveys of numerous churches and castles which show mixed Byzantine and western European influences. Heather was also able to enjoy the fantastic Greek landscape while looking for structures high on hilltops or nestled into valleys.
Mark Levitch spent six weeks in Paris this summer foraging for material on French images of the First World War. Arriving just as the World Cup hangovers were setting in, Mark then faced the moderately absurd task of doing research in Paris in late July and August — an undertaking made more complicated still by the Bibliothèque Nationale’s move to its new quarters this fall. Despite these hardships and grossly misplaced confidence in his spoken French abilities, he managed to amass a stellar starter collection of library cards and to locate many materials that he looks forward to revisiting at greater length in the near future.

Mark had a productive meeting with the lone curator (of seven) who was not on vacation from the Musée de l’armée in August. Located in the Invalides, the musée houses the largest collection of World War I photos (amateur and official) in the country as well as a significant collection of official drawings and paintings of the war. The curator’s recommendation prompted a trip to Bernay (Normandy) to see an exhibition centered on the fascinating wartime notebooks of modernist Andre Mare, who worked in the camouflage unit during the war. Mark also journeyed to the recently established Historial de la Grande Guerre, a trilingual museum and study center of the First World War based in a small city (Peronne) that featured prominently in the Battle of the Somme. The Historial has an unparalleled collection of archival footage of the war; a complete set of Otto Dix’s 50-etching series “The War,” and a strong collection of war posters and other homefront ephemera. A tour of the cemeteries and monuments in the region barely suggested the horrors that had taken place there.

The mood, thankfully, was lightened by the arrival of Mark’s wife and 20-month-old daughter. Together they explored every park, carousel, and sandbox in the city, searched for dogs in paintings at the Louvre (thanks be to Rubens), and managed a weekend getaway to a farm in the Calvados region of Normandy.

(гrieving figure) World War I monument in Montauban de Picardie (Somme).

(The angry monument) A defiant World War I monument in Peronne, France.

Mark and his daughter Perry at Versailles.
PH.D. DEGREES

Rebecca A. Butterfield
Colonizing the Past: Archaic References and the Archaeological Paradigm in Contemporary American Earth Art

Vernon Scott Dimond
"Eloquent Representatives."
A Study of the Native American Figure in the Early Landscapes of Thomas Cole, 1825-1830

Oliver C. Shell
Cleansing the Nation: Italian Art, Consumerism, and World War I

Victoria C. Gardner
Cardinal Camillo Massimo, Nicolas Poussin, and Claude Lorrain: A Study of Neo-Classic Patronage in Baroque Rome

Mary L. Pixley
Patronage and the Construction of Nobility: The Villa Godi Fresco Cycle and the Villa's Role in the Vento and the Politics of a Sixteenth-Century Patrician Family

Julie B. Rosenbaum
Local Views, National Visions: Art, New England, and American Identity, 1890-1920

With the generous support of a History of Art Summer-Travel Grant, Thomas Morton spent two months working on various projects in Italy and North Africa. In the beginning of June, he continued his research on the building projects of Marcus Agrippa, Augustus’ general. Thomas examined various Roman structures within the city of Rome, and utilized the library in the American Academy in Rome. In addition to his work, he was able to spend time with numerous friends in Rome, including Allan Ceen (PhD, 1977).

Upon leaving Rome, Thomas participated in his second field season with the Jerba Survey Project. Although he was involved with the field surveys, his primary responsibility was to continue working at Meninx, the major Roman city on the island of Jerba. Additions were made to last season’s extensive map of the city, and small scale excavations were carried out. Thanks to the generosity of the project co-directors, Renata Holod and Elizabeth Fentress, Thomas was able to spend the last week of the field season conducting preliminary dissertation research on the luxury production and reception within the city of Meninx. After the Jerba field season, Thomas visited many Roman sites in Tunisia in search of comparanda for Meninx.

Last summer, Tamara Sears spent three months in India and ten days in London under the support of two separate fellowships awarded through the South Asia Regional Studies program (SARS). The first was a summer FLAS to cover tuition, travel and living expenses to complete a ten week advanced Hindi-language program in Rajasthan through the American Institute of Indian Studies. Through this program, she lived and studied in Udaipur for eight weeks and Mount
Abu for two weeks along with eleven other graduate students from various American universities. Udaipur, with its well-known Lake Palace, is an architecturally-striking city established in the 16th century. Mount Abu, a hill station, is equally famous for its medieval Jain temples which still attract large numbers of pilgrims from all over the subcontinent and world. During breaks from language classes, Tamara traveled extensively to medieval temple and fort sites in south-eastern Rajasthan.

Tamara’s trip to London was supported by a nominal fellowship from SARS which allowed her to apply for funds granted to support travel and research from the Dean of the Graduate School of Arts and Sciences. She used these funds to conduct preliminary research on eighteenth century Banaras in the Oriental and India Office Collections reading room of the new British Library at St. Pancras. She spent her time locating and researching relevant primary texts, documents, prints, drawings and paintings. Tamara also took the opportunity to familiarize herself with the South Asia collections in the British Museum, the Victoria and Albert Museum and the Ashmolean Museum in Oxford.

Laurel Taylor returned to Caesarea this summer (her fourth year there) to continue working on the study of the mosaic remains from the palace of Herod the Great as well as begin documentation and study of the fresco remains there. Last year, she presented papers at two conferences on this material as well as contributed to the preliminary report in this year’s Journal of Roman Archaeology. Her travels to Caesarea were funded by AAMW and the Sorenson Fund through the University Museum.

Laurel spent the early fall in Italy traveling around the Veneto area for dissertation research supported by an Italian Studies Salvatore Grant and AAMW. She presented a paper at this year's AIA conference in December on this material.

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<tr>
<th>Month</th>
<th>Author(s)</th>
<th>Title</th>
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<tr>
<td>December</td>
<td>Katherine M. Bourguignon</td>
<td>“Un Viol De Moi-Meme:” Matisse and the Female Model</td>
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<tr>
<td>December</td>
<td>James Harper</td>
<td>The Tapestry Series of the “Life of Urban VIII:” Barberini Nepotic Propaganda in the Post-Exile Era</td>
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<td>August</td>
<td>Jon L. Seydl</td>
<td>The Woman’s Studio: Artemisia Gentileschi in Naples</td>
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<td>December</td>
<td>Peter Eric Perry</td>
<td>Emergence of the Soul Sister: Keeping Faith in “The Flag is Bleeding”</td>
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<td>Matthew S. Witkovsky</td>
<td>Two Stories of Prague</td>
</tr>
</tbody>
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Continued from page 12
UNDERGRADUATES:
Nancy Ahn
Ahmed Arastu
Alexandra Birnbaum
Hillary Blake
Erica Brucker
Andrew Donaldson-Evans
Dana Drapkin
Nicole Gutman
Benjamin Hatta
Therese Hom
Rebecca Jaskow
Paula Lifschitz
Kaity Lin
Adina Loeb*
Elisa Magendantz
Michelle Moore
Susan Padnick
Stephanie Renzi
Jessica Resnick
Adam Silfen
Yan Tieh
Rachel Udell
Elliot Williams
Helen Yu

*Recipient of the David M. Robb Prize

CONGRATULATIONS TO ALL!

Fellowship News:

We are delighted to report these successes in fellowship competitions:

Academic Year 1998-99
American Institute for Indian Studies:
American Institute for Maghrebi Studies:
Belgian-American:
Education Department,
Los Angeles County Museum of Art:
Fondazione Lemmermann:
Fulbright:
Montèquin, SAH:
Salvatori Research Award:
Smithsonian:
Zigrosser:

Carrie LaPorte
Michelle Rein
Stanley Weed
P. Eric Perry
Jon Seydl
Christopher Pastore
Michelle Rein
Maria Feliciano
Jon Seydl
Rachael Arauz
Jane Niehaus

In addition, the following students received Summer Travel Grants:

Cyndi Chiao
Elisha Dumser
Kristin Fedders
Heather Grossman
Mark Levitch
Thomas Morton
P. Eric Perry
Jon Seydl

Thune Travel Fellow
Penfield Travel Fellow
Luce Travel Fellow, History of Art
History of Art
Latner Travel Fellow, History of Art
History of Art
Luce Travel Fellow, History of Art
Penfield Travel Fellow
ALUMNI NEWS:
LISTED BY MOST RECENT PENN HISTORY OF ART DEGREE

Penny Jolly (PhD, 1976), Professor of Art History at Skidmore College, has recently published Made in God's Image? Eve and Adam in the Genesis Mosaics at San Marco, Venice with the University of California Press (1997).

Linda Safran (BA, 1979; MA, 1979) is now chair of the Department of Greek and Latin at Catholic University of America. Her book Heaven on Earth: Art and the Church in Byzantium appeared in 1998 (Penn State Press).

Bert Winther-Tamaki (BA, 1981) is Assistant Professor in the Department of Art History at the University of California, Irvine. He co-curated and co-authored an exhibition and a CD rom titled “Yukinori Yanagi: Image, Nation and Transnation” (University of California, Irvine, forthcoming).

Stefanie Block Reed (BA, 1985) is Regional Director at Sotheby’s Miami office. Upon graduation, she worked for eight years in New York in Citibank’s Art Advisory Service. She lives in Miami with her husband and two children.

Christopher Mead (PhD, 1986) is currently full professor at the University of New Mexico, with a joint appointment in the Department of Art and Art History and the School of Architecture and Planning. He is also the Second Vice President of the Society of Architectural Historians. His current scholarly projects are a book under review for publication, The Architecture of Bert Prince: A Pragmatist of Place, and a book-in-progress, Victor Baltard and the Making of Paris, which he hopes to have completed by the end of his present sabbatical from teaching.

Michael Lewis (PhD, 1989) recently received tenure from Williams College.

Ajay Sinha (PhD, 1989) recently received tenure from Mt. Holyoke College. His dissertation book will soon be published.

Robert Torchia (PhD, 1989), curator at The Cummer Museum of Art and Gardens, reports that the museum has an excellent collection of American art. In addition, the museum has recently acquired Thomas Moran’s important history painting Ponce de Leon, 1513 (1877-78) on which Robert is writing an article.


Kate Wodehouse (BA, 1992) is currently Technical Services Librarian at the Providence Athenaeum and the sabbatical replacement for the Art Cataloger at the Rhode Island School of Design Library.

Alexis Dratch Shaw (BA, 1995) is Women’s Buyer for Polo/Ralph Lauren.

Micheline Nilsen (BA, 1995) completed the MLA degree in May 1998 with a distinguished paper directed by David Brownlee. She has begun graduate work in the Ph.D. program in Art History at the University of Delaware.

Kena Frank (BA, 1996) serves as press assistant at the Museum of Modern Art in NYC.

Eugene Shapiro (BA, 1998) is employed by Sotheby’s in New York.
NAME

PREFERRED MAILING ADDRESS

TELEPHONE(S)

PENN DEGREES (AND THEIR DATES)

OTHER DEGREES (AND SCHOOLS AND DATES)

POSITION/EMPLOYER

Please add a few sentences for the inclusion in the department newsletter:


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