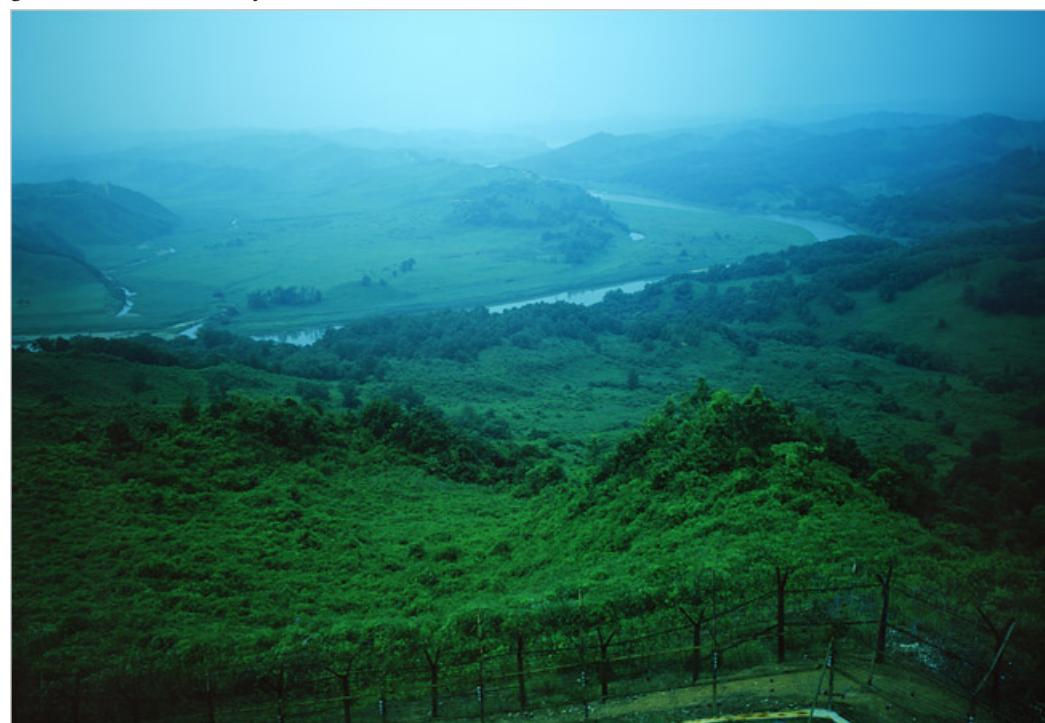


## A View of the World Through the Art at Perry World House



On the lawn outside of Perry World House is a 48" x 28" x 14" bronze *Masnad* from the *Torso* series, 1980/81 by Bryan Hunt.

Artist Patty Udell (*below*) is a long-time friend and former classmate of Richard Perry. In his remarks at the ribbon-cutting, Mr. Perry told the story of Ms. Udell's father giving him a job at a chain of movie theaters to support himself as a student on financial aid. Ms. Udell created this site-specific work in 2016 for the Perry World House's Global Policy Lab, where it can also be seen through the building's windows on 38th Street. The *Untitled* installation, in plaster and gouache on the wall runs the length of the stairs.



Richard and Lisa Perry strategically sited this photograph, *ON-AIR Project DMZ Series #023-2, The Central Front, 8 hours (above)*, 2004, C-print, 74" x 98" at the entrance of Perry World House for its visual properties as well as its rich commentary on international politics. Contemporary Korean photographer Atta Kim exposed this powerful image which appears tranquil, of the Korean Demilitarized Zone for a period of eight hours. The technique of photographing with such a long exposure removes the human presence from the image, revealing only the lush landscape of the DMZ. While the Korean DMZ is a deadly place for humans due to landmines, the isolation from humans has created one of the most well-preserved natural habitats in the world. Several endangered animal and plant species now exist among the heavily fortified fences, landmines and listening posts.



On the main staircase is a large-scale acrylic on canvas painting, 84" x 72" (at right) by "a wonderful British painter" Michael Craig Martin who, as explained by Mr. Perry during his remarks at the ribbon-cutting, pays homage to some of art history's greatest moments. . , the piece, *Common History (Totem)*, 1999 which alludes to Marcel Duchamp's *Fountain* urinal, Jasper Johns's *Ballantine Ale Cans*, and the pipe from René Magritte's *Treachery of Images* (which includes the phrase "This is not a pipe").



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Standing in front of the 17,400-square-foot Perry World House flanked by Penn students carrying flags representing the more than 125 home countries of Penn's current student body, President Gutmann said, "Penn is a great American university with a truly global perspective. It is a thrilling day, and it is wonderful to have great global thinkers right here. Speaking from the heart, most of all I want to thank our amazing trustee, alumnus and great friend Richard Perry and also great friend Lisa Perry for making this possible."

Perry World House is a global research center that aims to advance interdisciplinary, policy-relevant approaches to the world's most urgent global affairs challenges (*Almanac* March 29,



*Xinjiekou, Xuanwu District Nanjing, 2004 (above)*, 2004, C-print, 75" x 100", this photograph in the first floor lounge by Sze Tsung Leong of the Nanjing's central district reveals layers of the city's history, or in the artist's words, "the dense sedimentation of history." From the photographer's vantage point, one can see the ruins of imperial period vernacular houses, followed by partially demolished apartment housing blocks from the Communist period, and—in the distance—new office and residential towers.

In the Perry World House classroom (*below*) is Warren Isensee's oil on canvas, 60" x 96" *Mood River*, 2000. There are works from all corners of the world throughout the building.



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2016). With its modern, minimalist style, the new Perry World House boasts a physical openness that mirrors its agenda: to be a place for candid discussion. Penn Law Professor William Burke-White, the inaugural director of the research center, said "it's meant to be a space where visitors from around the globe should feel free to speak openly with one another."



Photographer and filmmaker Shirin Neshat is celebrated for her technique of overlaying black and white photographic portraits with meticulously executed calligraphic text. This portrait (*above*)—*Ava*—comes from Ms. Neshat's *Book of Kings* series of 2012. In these striking portraits of Iranian and Arab youth, Ms. Neshat's calligraphic texts are drawn from the ancient Persian book of epic poems *Shahnameh*, as well as from contemporary poetry by Iranian writers and prisoners. At the second floor reception desk is (*Masses*) from the *Book of Kings* series, 2012, ink on LE 40 1/4" x 30 1/4" silver gelatin print.