

HISTORY OF ART, UNIVERSITY OF CALIFORNIA, BERKELEY
ANNUAL NEWSLETTER

2024

MESSAGE FROM *the CHAIR*

Fiat Lux is the motto of our University. "Let there be light," commands the omniscient voice behind the phrase. Members of every discipline no doubt have their own way of hearing this motto. Art historians certainly have theirs.

Light is a key and constantly changing variable in the visual field. Its power is harnessed and redirected to support an artist's process. Whether in a studio or at a site, artists open windows and crevices to let more light in, sometimes manipulating its effects with mirrors and magnifiers. Light is also an element to be depicted within an artwork, its angles shining from suns, windows, and candles within the scene of a painting, placed in counterpoint with the unlit spaces of the scene. What is the color of sunlight? What is the color of a shadow? What is the color at midnight? Many artists have evolved distinctive styles by finding their own unique way to answer such questions. Along the way, artists and art movements have influenced and were influenced by the science of optics, adjusting their processes and perspectives to reflect new understandings of why we see what we see.

Let there be light, indeed.



To be a member of History of Art at UC Berkeley is to respond deeply and variously to this charge. To be a member of this department in 2024, at a time of disciplinary shift to a truly global art history, is to respond even more deeply and variously than before. Over the last several years and continuing in the years ahead, we have been widening the research fields represented by our faculty and expanding the charge of the curriculum. If "modernism" was something once credited to Euro-American practitioners, its origins and its iterations are now clearly located in all regions of the globe. So too, temporal categories such as "ancient" or "renaissance" do not belong solely to certain geographic spaces. Widening planetary perspectives beyond "the West" and beyond "the global North" means reckoning with more definitions of what it means to be "classic," and more insights into what it means to undergo a rebirth.

While "light" might be what we seek, 2024 brought another lesson to the quest, inviting us to consider what it means to have light withdrawn across the planet. The "solar eclipse" of 2024 was a shared global experience of the visual. While the experience was certainly different in different places and changed depending upon one's proximity to a path of totality, it offered a renewed chance to reflect upon why we see what we see. Thanks to the research foresight of Professor Henrike Lange and her collaborators, our department was particularly well-poised to do that reflection. Her co-edited collection, *Eclipse and Revelation*, gathered historians of art, science, literature, and religion to think together about the perceptual, sociological, and spiritual effects of the eclipse across epochs and areas of the world. The solar eclipse thus provided another touchpoint for understanding and manifesting a dynamic, global art history.

As you read through the pages of our department's 2024 newsletter, you will find more opportunities for reflecting, understanding, and manifesting the global study of art and visual culture. You will find it in educational initiatives – in new curricular requirements as well as curricular initiatives on climate, on race, and on the archaeology of various worlds. You will see it in the fleet of public programming coordinated by our department, including Stoddard public lectures and Stronach travel seminars that allowed some of us to venture (sometimes literally, often vicariously) across eras and regions of the globe. You will also find a generation of undergraduate scholars breaking new ground in the study of the world's visual cultures, animating our H.Art student club and, with *see-saw*, offering their publication on what it means to see. Meanwhile, the updates, new publications, and memories offered by our alumni, our faculty, our staff, our supporters, and our emeriti show a network of kindred spirits in action, building bridges to new forms of knowledge and to new sources of light.

Sometimes it takes the withdrawal of light to help us understand what light does for us...and to understand what darkness does for us, too. In History of Art, those layers of understanding continue to grow even as we navigate experiences that always mix lightness with darkness and with shade. Yes, let there be light, but in all its variety. Let there be light, but from new sources we have yet to imagine.

My thanks to all members of the History of Art community for providing courage and inspiration at every step of this adventure.

Fiat Lux and Go Bears,

Shannon Jackson
Chair, History of Art
Hadidi Professor of the Arts & Humanities

More exciting than a term paper: Student exhibition highlights art, science and new pathways

The BAMPFA pop-up exhibition was the final project for Professor Sugata Ray's Art and Climate Change, a course offered as part of a new program for first-year students by the College of Letters and Science.



Five Tables of Art & Climate Change

By Alexander Rony

It's almost unheard of for a first-year college student to curate an exhibition at a prestigious art institution. Yet, on a recent December afternoon, three new undergraduates at UC Berkeley — Raena Chan, Emma Cusimano and Caitlyn Liao — guided visitors around Five Tables of Art & Climate Change, a one-day pop-up show they helped curate at the campus's Berkeley Art Museum and Pacific Film Archive (BAMPFA).

When students enrolled in Ray's course, they were not expecting to learn to be curators. Several doubted they'd even have discovered BAMPFA as a resource on their own. Ray sought to promote awareness of the museum through the exhibition project, along with the lesson, he said, that students should treat museum collections "as artifacts of history, rather than rarified works."

"When we teach art in class, students are seeing images on a PowerPoint, and you just don't get the experience of actually seeing and handling materials," said Ray, an associate professor of South and Southeast Asian art.

In a section of the museum normally reserved for archival research, the students showcased artistic depictions of environmental themes from BAMPFA's collections on and around a group of five tables. There were historical photographs, paintings of animals and a 10-foot-long handscroll, all selected by the trio and a dozen of their classmates. The exhibition was the group's final project for Professor Sugata Ray's Art and Climate Change course.

"It was a refreshing change from the average lecture course," said Chan. "We had a lot of flexibility about what we wanted to study and the pieces we chose."



First-year student Virgil Chamblas (right) points to the photos he chose for Five Tables of Art & Climate Change, a one-day pop-up show he helped curate at the campus's Berkeley Art Museum and Pacific Film Archive (BAMPFA). Brian Wollitz/UC Berkeley

"We are fortunate to have a university museum that has a space for students to work with objects and curate a show. It's a wonderful experience. Programs that directly engage students allow them to claim the space as theirs and understand that what they're seeing in the gallery space is actually part of their history. This is their institution, as well."

The College of Letters and Science (L&S) is attempting to make unique experiences, like the student exhibition, more common through L&S First-Year Pathways, a new pilot program that offers small classroom settings, close peer networks and out-of-the-box excursions.

First-Year Pathways launched in fall 2023 to experiment with new ways to welcome students to campus. Those who sign up for the program take three thematically linked courses with a small group of their peers their first semester: a hub course capped at 25 students and two lecture courses featuring discussion sections with their cohort.

The pilot program is a sizable undertaking involving over a dozen academic departments. The initial launch featured five course clusters arranged around topics, such

as neuroscience and technology. Ray's students were part of the Art, Environment and Economic Policy cluster, which included courses in art history, environmental economics, and earth and planetary science.

The Pathways program's ultimate goal is to identify successful pedagogical tactics that can scale across the entire college, which represents 70% of Berkeley's undergraduate population. Similar programs at other universities have increased graduation rates, decreased time to receive diplomas and boosted satisfaction ratings. Berkeley students said they especially have appreciated the streamlined registration process that allowed them to sign up for the three courses at once.

"As a first-semester student, it's a very good introduction to Berkeley as a whole," said Liao, one of the student-curators. "It reminds you that keeping an open mind and learning from a multitude of perspectives is very important and part of the reason why you're here. A lot of my STEM friends jumped into their prerequisites, and in comparison, I feel very happy that I ended up where I did, having fun learning about topics that I'm truly passionate about."

A key component of First-Year Pathways is extending the curriculum outside the classroom. Professors receive grants to lead students in hands-on learning and bonding experiences off campus. First-Year Pathways provided the funds to print the students' exhibition catalog, which they wrote. Other Pathways courses this semester brought students to tour a biology museum, attend a participatory Bobby McFerrin performance and conduct field research at the Sagehen Creek Field Station in the Sierra Nevada.

"Five Tables of Art and Climate Change perfectly exemplifies the learning experiences that the L&S First-Year Pathways program makes possible," said Nathan Sayre, a geography professor who manages the college's initiative. "By examining the climate crisis from three different disciplinary perspectives — geophysical, political-economic and humanistic — the Pathways students have produced a tapestry of ideas and images that is at once beautiful and challenging, richly layered and deeply unsettling."

"This is far more exciting than writing a term paper," said Ray, who previously coordinated with BAMPFA on a similar student-curated exhibition that examined the global, cultural and ecological histories of the Indian Ocean. Ray

and his colleagues in the Division of Arts and Humanities value art curation as a teaching method and are constantly thinking of ways to devise teaching strategies that actively engage the many art museums in the Bay Area.

Earlier this month, as the BAMPFA exhibition on climate change progressed, and students Chan, Cusimano and Liao ended their shift, another trio arrived to provide visitors with context about each student's chosen artwork. Each of the three student curators seemed to have found a personal connection to the art.

First-year student Sofia Santos linked Dorothea Lange's iconic photographs of Depression-era migrant workers with the drought she experienced growing up in Southern California. Haichao Li, an aspiring photographer, contrasted Ansel Adams' romanticized natural landscapes with the New Topographics movement's realistic portrayal of inhabited environments. Virgil Chamblas, a student from France, had selected 19th century photographs depicting glacial decline in the Alps.

Today's students have inherited myriad environmental crises and are seeking ways to be a part of the solution. The Art, Environment and Economic Policy cluster



The student-curated exhibition at BAMPFA was the final project for the course Art and Climate Change, taught by Professor Sugata Ray (right). Brian Wollitz/UC Berkeley



Student Caitlyn Liao discusses a painting about the Californian mining industry that depicts Chinese immigrants and Native Americans. Brian Wollitz/UC Berkeley

offered an opportunity this fall for first-year students to explore their passions across multiple disciplines.

"I would never have linked art to climate change, or even economics to climate change," said Cusimano. "I always thought of it as this scientific concept, but it really involves humanities and finances. It's a very big issue that can be tackled from many sides."

Many Pathways students entered the program without a declared major, but by taking advantage of the college's broad and deep expertise, several said they'd discovered the academic fields they now plan to pursue.

"It really solidified my decision to pursue political economy as a major," said Liao. "Now that I have seen the different perspectives, the one that resonated with me the most was economics, so I feel a lot more confident to pursue that pathway in the future."



In a section of BAMPFA normally reserved for archival research, students showcased artistic depictions of environmental themes from the museum's collections on and around a group of five tables. There were historical photographs, paintings of animals and a 10-foot-long handscroll. Brian Wollitz/UC Berkeley

STRONACH TRAVEL SEMINAR



This year's Stronach graduate travel seminar, "Realism ≈ Modernism: Uzbekistan and Soviet Art," taught by Aglaya Glebova, spent Spring Break in Uzbekistan, visiting Tashkent, Nukus, and Samarkand. Seven Berkeley students—Frederik Brauner (Architecture PhD student), Lily Callender (History of Art PhD student), Teddi Haynes (History of Art major '24), Elena Leonenko (Slavic Languages and Literatures PhD student), Brishti Modak (History of Art PhD student), Kevin Morales-Bernabe (History of Art PhD student), and Tausif Noor (History of Art PhD student)—braved the twenty-four-hour door-to-door trip and a twelve-hour time difference to explore Uzbek-Soviet art in situ. (Lisa Li, History of Art major '24, participated in seminar discussions and wrote a paper from Berkeley.)

The seminar's objective was to examine twentieth-century realism as a critical and innovative mode of art-making. In part we did this by troubling the binary of "modernism" and "realism" that has become entrenched in North American art history since the Cold War. Our case study was art created in Uzbekistan during the Soviet era, in particular in the 1920s and 1930s, but also in the



postwar. We also investigated the intersection of national and internationalist paradigms and their visual relationship to the Soviet amalgam of anti-colonial and imperial politics.

Landing in Tashkent at 4 am on a Monday, we began with a relatively slow start later that afternoon by exploring the city's architecture. Largely rebuilt in the aftermath of a devastating 1966 earthquake, the capital of Uzbekistan was a model Soviet city, with architects and construction worker crews from all over the Soviet Union contributing to the project. Today, the Tashkent urban landscape is a mix of "seismic modernism" of the 1960s and 1970s, national revivalist architecture, and glass facades of the 1990s and 2000s. The following day, we spent several hours studying easel painting at the house-museum of Ural Tansybaev, a key figure of Uzbek Soviet painting, and also visited the Decorative Arts Museum.

Our main destination was the Igor Savitsky Museum in Nukus, in the autonomous Republic of Karakalpakstan in northwest Uzbekistan, an hour-and-a-half flight from Tashkent. Founded in 1966, the museum has an extraordinary collection of Soviet painting and sculpture, especially from the 1920s and 1930s. We spent three days in the Savitsky museum, looking at and discussing works together, followed by student presentations on their chosen objects. Among the topics were mimesis and utopia in the paintings of Nikolai Karakhan; the relationship between animal, human, and the environment in the work of Ural Tansybaev; materiality in the Victor Ufimtsev's mixed-media work, and in the sculpture of Damir Ruzybaev; and Aleksandr Volkov's landscapes of Soviet cotton production. We also made time to cross the Amu Darya on the way to the ancient Mizzdkhan necropolis, just 10 kilometers east of the border with Turkmenistan.

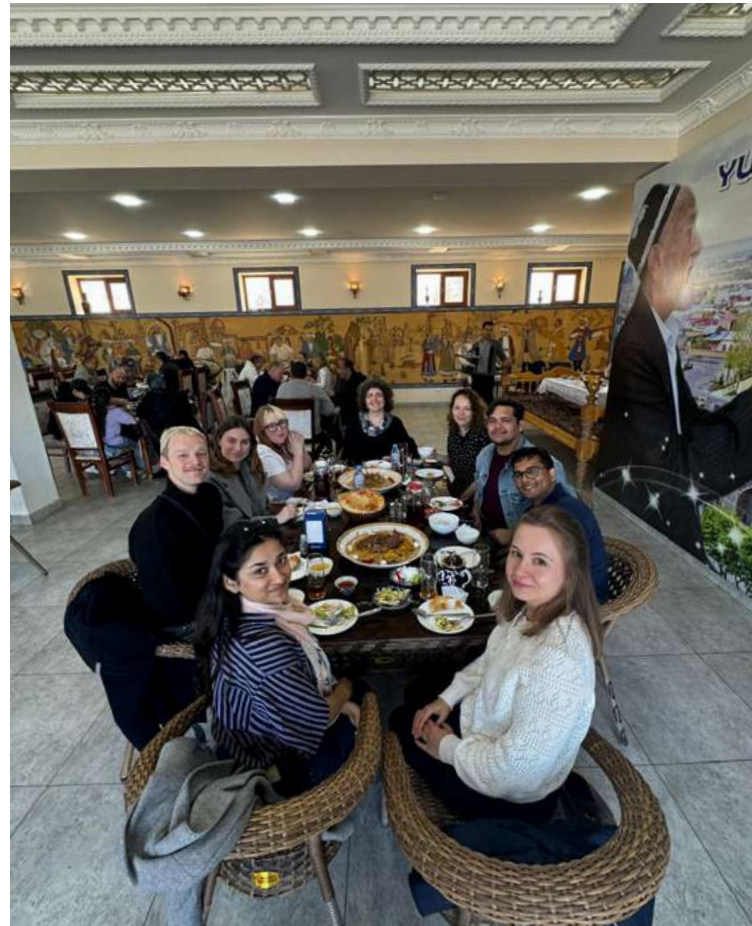
Flying back to Tashkent at night and getting on an express train in the morning, we spent the weekend in Samarkand, visiting Registan, Gur-e-Amir (Timur's Mausoleum), the Fine Arts Museum, and the Afrasiab museum with 7th century CE wall paintings. Returning to Tashkent, we were treated to a tour of a *mahalla*, or traditional neighborhood, by the nonconformist artist Vyacheslav Akhunov.



On May 6, the students enrolled in the seminar presented their work in a department symposium.

The Stronach travel seminar is a biannual tradition in the department, funded by an endowment established by the Estate of Judith Lee Stronach, who was an art historian, human rights advocate, poetry teacher, professional chef, practitioner of modern dance, and a long-time resident of Berkeley. "Realism ≈ Modernism" aimed to honor the spirit of Judith Stronach not only by seeing firsthand works of art, many of which are little known and seldom reproduced, but also by engaging with a wide variety of objects, images, and sites in Tashkent, Nukus, and Samarkand.

Aglaya Glebova
Associate Professor, History of Art



STODDARD LECTURES

The 2023 History of Art's Stoddard Lecture was given by T'ai Smith, Associate Professor in the Department of Art History, Visual Art and Theory at the University of British Columbia. This annual event, established by a generous bequest from the art historian, curator, and textile conservator Mary C. Stoddard, brings distinguished scholars to present current and innovative research in art history, with preference for the Decorative Arts, the Islamic Arts, and History of Textiles.

Smith's talk and seminar explored the multimedial histories of modern textiles. The lecture, entitled "Disguising the Aura: Revisiting Walter Benjamin's Concept through Gertrud Arndt's Masken-photo series," focused on the photography of Gertrud Arndt, a one-time student of the Bauhaus Weaving Workshop, while the seminar, drawn from Smith's current book in progress, "Fashion as Capital: Frock Coats and Philosophy Through Marx to Duchamp," examined the entanglements of the financial and the sartorial from the eighteenth century to the 1920s.

Smith is a renowned scholar of modern and contemporary art history and media theory, whose work has cast a new light on the interrelations between art, craft, design, and technology. Her 2014 book, *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design*, is a groundbreaking study of the weaving workshop at the Bauhaus, the German school that offered a new model of art practice and pedagogy for the interwar and whose legacy is still widely felt today. Yet, as is well known, the on-the-ground realities of Bauhaus pedagogy were often far from revolutionary, as women students in particular were discouraged from some of the core workshops in favor of the "softer" disciplines of bookbinding, pottery, and weaving. Putting the weaving workshop as well as the later work of some of its key members at its center, *Bauhaus Weaving Theory* offers a new and provocative understanding of this history. Smith trains a theoretically subtle, feminist lens on the practice and, crucially, the writing of the students and teachers of the weaving workshop. Connecting text and textile, the

written and the material, in her book Smith reveals the emergence of a sophisticated theory of weaving at the Bauhaus, a theory that positioned weaving at the heart of the modernist project, and of modern life.

In addition to her scholarship on the Bauhaus, Smith has also published widely on topics ranging from the political economy of "good design" to contemporary art, including in the journals *Grey Room*, *Art Journal*, *Leonardo*, *Journal of Modern Craft*, and *Texte zur Kunst*, as well as in numerous edited volumes and catalogs, most recently for the Museum of Modern Art in New York, the Bauhaus Dessau Foundation, and the Museum Brandhorst in Munich. Her work has been recognized by the Social Sciences and Humanities Research Council and the American Craft Council, among others.

Aglaya Glebova
Associate Professor, History of Art



T'ai Smith

Our Stoddard Lecturer in Spring 2024 was Prof. Anna Arabindan-Kesson, an Associate Professor of African American and Black Diasporic art at Princeton University with a joint appointment in the Department of Art and Archaeology. Arabindan-Kesson's lecture, "Healing as Method: Material Visions and Imagined Histories in Black Diaspora Art," took a transhistorical approach to an expansive archive -- ranging from textile swatches from 19th-century imperial industries to contemporary art projects (by Yinka Shonibare MBE, Lubaina Himid, Shiraz Bayjoo, and others) -- so as to explore the material and imaginative aspects of mobile art objects. As in her important book, *Black Bodies, White Gold* (2021), Arabindan-Kesson's lecture identified the commodity of cotton, in all its centrality to the Atlantic slave trade, as a particular point of entangled relations of art, commerce, and colonialism in the 19th century (and beyond). Her seminar, which she presented to faculty and graduate students the following day, highlighted questions from ongoing work on plantations and colonial medicine in the British Empire. The visit was marked by a remarkable spirit of intellectual generosity. In turn, thanks to the generosity of the Stoddard family, we celebrated Professor Arabindan-Kesson and the legacy of Mary C. Stoddard with a small reception after the lecture, followed by a beautiful group dinner attended by students, faculty, and family at Comal.

Anneka Lenssen
Associate Professor, History of Art



Anna Arabindan-Kesson. Photo by Cyndi Shattuck



Sue and Skip Hopgood at the 2024 Stoddard lecture sponsored by Sue's mother, Mary C. Stoddard.

Uneclipsed

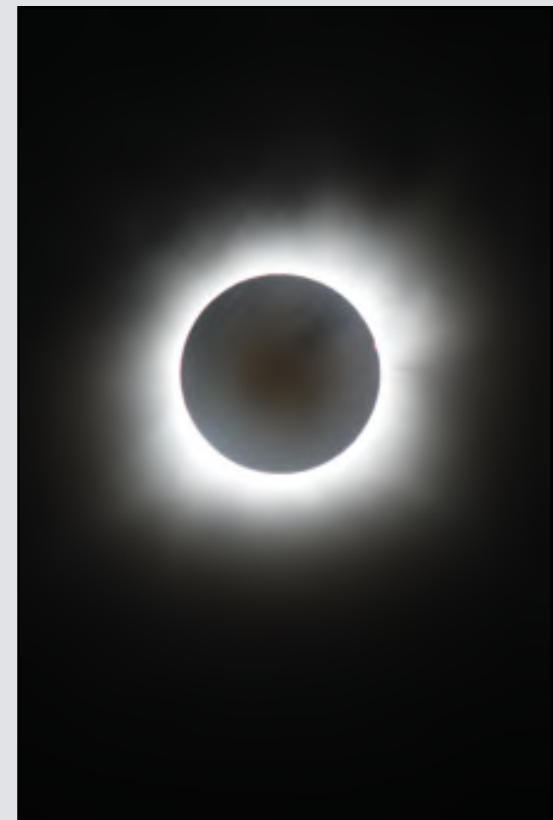
An Interdisciplinary Art History of Total Solar Eclipses (2017/2024)



Bengt Nordenberg's oil painting of a group of early eclipse-followers viewing a total solar eclipse over the sea (1851).

Eclipses are relational events –alignments of celestial bodies in space. What makes a *total solar* eclipse such a rare and special event is that we find ourselves for a moment in relation to the perfect alignment of three celestial bodies – sun, moon, and earth – and immersed in spectacular effects of light and shadow. The moon moves between the sun and the earth, and for a wonderful coincidence that has to do with the scale of the big sun and the small moon in their respective distances to our earth, the moon covers precisely and perfectly the face of the sun. It is quite miraculous that the sun is about 400 times bigger than the moon, but also (currently) about 400 times farther away. As these components, sizes, scales, and distances coincide in time and space, with first contact, we see the moon slowly moving in front of the sun (for any partial eclipse phases, certified eye protection is needed). With the start of totality (second contact), the moon blocks the sun temporarily and the outer atmosphere of the sun, the corona, becomes visible from earth. The moon's shadow falls on earth, rushing over the land as what we call the path of totality.

The most striking visual phenomenon is the appearance of the solar corona – that fantastically vibrant, pearly-white, glistening crown of light revealing itself around the now 100% blocked sun.



One of the most awe-inspiring sights in nature, a total solar eclipse is also an experience that involves all senses and creates all kinds of interesting effects on earth and within the atmosphere: the drop in temperature, the all-around sunset with its improbable hues, the birds' dawn chorus in the middle of the day, and nocturnal animals emerging for the night. Birds, crickets, human beings – there is a universal sense of surprise and confusion at this moment of night breaking into the middle of the day. People usually react with strong emotions and awe to totality. Within the overwhelming moment of totality, there is the beauty of science at work. And with the solar corona being a visual marker of eclipses, the phenomenon is of deep interest not only for optical astronomers, but also for art historians with a commitment to interdisciplinary approaches to art and science. Through observation of the celestial bodies, through math and record-keeping, through the exact sciences, a fascinating merging of knowledge and personal human engagement happens at the core of this rare natural phenomenon.

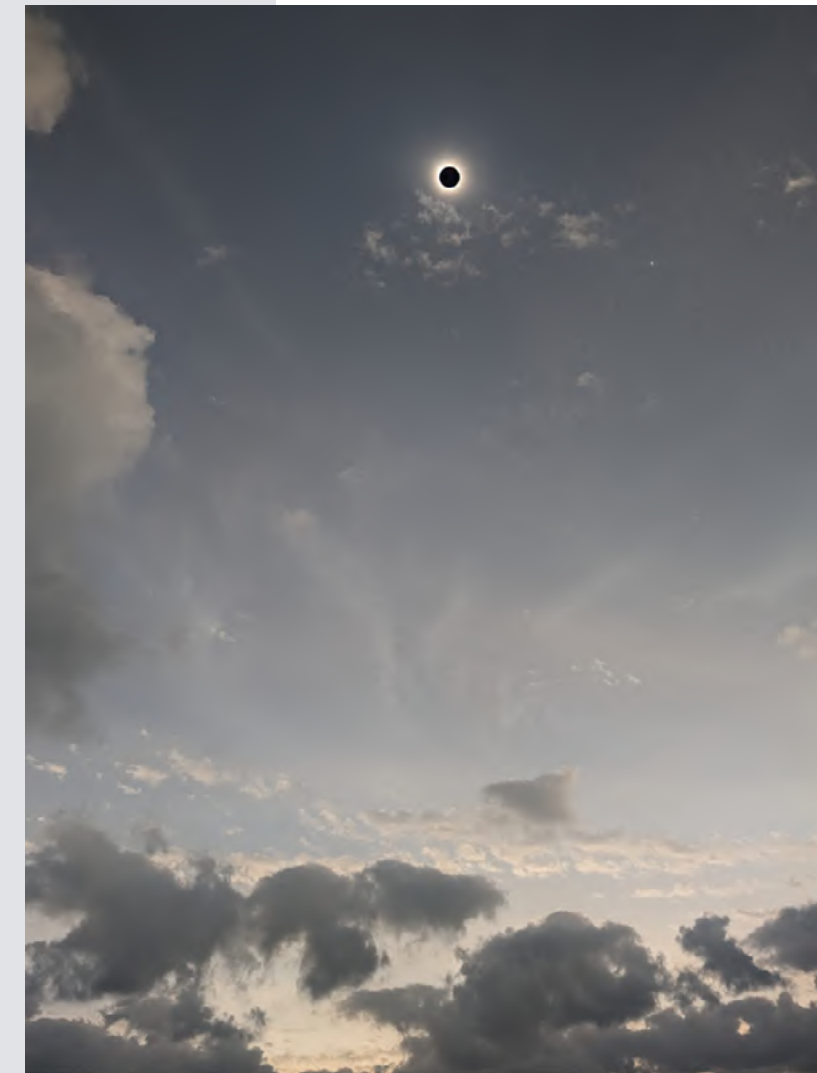
The April 2024 Eclipse

The 2024 American total solar eclipse impacted many more people than the 2017 eclipse: The 2024 track of totality fell from Mexico and Texas all the way up to Maine and Canada, over areas that are much higher in population density than during the eclipse seven years ago (the track of totality moving, in 2017, from Oregon to South Carolina). This year's eclipse also had a wider path, so more people had a chance to experience totality for longer. Finally, the sun's activity is higher than it has been in a decade, so this eclipse offered new data and insights about the sun's atmosphere.

Eclipse & Revelation

The volume [Eclipse & Revelation](#) is the result of a seven-year interdisciplinary project in the arts and sciences. Art historian Henrike Lange and her co-author/co-editor Tom McLeish, theoretical physicist and Professor of Natural Philosophy at the University of York (UK), had begun their work on this topic together around the 2017 eclipse. Their grant-supported interdisciplinary science-humanities project resulted in the 2024 edited volume (audiobook forthcoming), gathering chapters by experts in science, history, arts and humanities, music,

Left: 4 minutes, 13 seconds of totality under clear skies on April 8, 2024 outside Waco, Texas. Photo by Dr. Michael Lancaster, Derby & District Astronomical Society, UK.



The clouds opening for the duration of totality near Waco, Texas, on April 8, 2024; some high clouds serving as a natural filter. Image post-processed. Photo by Dr. Michael Lancaster, Derby & District Astronomical Society, UK.



Alex Filippenko joined Henrike Lange for a book launch event in Doe Library in March 2024 to commemorate their friends and co-authors Tom McLeish and Jay Pasachoff.

meteorology, and animal behavior studies – all responding to what each discipline has to say about total solar eclipses.

Total solar eclipses are a perfect point of convergence for different perspectives in the arts, sciences, and humanities: Looking up, shoulder to shoulder, at a universal, cosmic phenomenon that cannot be influenced in any way – only calculated, appreciated, and shared. Totality is primal, visceral, and visually dramatic as it involves the darkening of our life-giving star, the sun, by the moon. The phenomenon has been observed, feared, mythologized, and studied across times and cultures around the world. It has shaped people’s imagination, storytelling, psychology, creativity, and scientific curiosity.

In the tradition of the liberal arts aiming at a unity of knowledge, the study of total solar eclipses provides an ideal example of shared practices in diverse fields such as astrophysics and art history: at the center of it all is the splendid solar corona. To approach the visual, spatial, and multi-sensorial aspects of the phenomenon, both artists and scientists must use their trained sense of vision, visual memory, artistic prowess (e.g., in drawings, paintings, diagrams, photos, moving images, poetry, music, and more), their wish to make sense of that which they see – and finally, to try and find some human language made of words, images, and representations for the recording and communication of their extraordinary experience.



NASA-Partner Eclipse Megamovie Project 2024: Presentations in 308A by Juan Carlos Martinez Oliveros (Space Sciences Laboratory, University of California, Berkeley) and Hannah Hellman (Sonoma State University).

US Book Launch Event in Doe Library

Following the UK book launch exhibition at the Royal Astronomical Society in Burlington House (London) in February 2024, in March, Lange hosted the *Eclipse & Revelation* US book launch event in Doe Library with her friend and colleague from UC Berkeley Astronomy, Alex Filippenko, and the NASA-Partner Eclipse Megamovie Project 2024. Lange and Filippenko commemorated their co-authors and friends, Tom McLeish and Jay Pasachoff, for a full-house audience of eclipse-chasers across the sciences, history, arts, and humanities in Doe Library with many supporters of the library from the general public. Conceptualized with librarians Sam Teplitzky and Lynn Cunningham around a [library and online exhibition](#) of maps, books, and music, the event opened a conversation between Henrike Lange and Alex Filippenko on “Observation, Theory, and Awe in Art and Science.” In their respective lectures, Lange discussed “The Years between Eclipses: At Least Three ‘Worlds of Creativity’ (Tom McLeish),” and Filippenko explained the importance of the upcoming eclipse with science, eclipse travel memories, and practical tips.

Lange and Filippenko also shared the experience of co-writing and eclipse-following with their mutual friend, astronomer Jay Pasachoff (1943-2022), who co-authored with Alex their famous textbook *The Cosmos: Astronomy in the New Millennium* (5th edition, CUP 2019) and who also wrote the chapter on the solar corona for *Eclipse & Revelation*.

The event continued with the NASA-Partner Multiverse Eclipse Megamovie Project 2024 – Hannah Hellman presenting “Into the Dawn: Virginia Woolf’s 1927 Eclipse Journey,” and Juan Carlos Martinez Oliveros reporting on the 2024 eclipse. The concluding audience discussion with Filippenko, Lange, Hellman, and Martinez Oliveros ended with many new eclipse-chasers comparing notes and mapping out their travel plans for April 2024.

Henrike Lange, Associate Professor of History of Art
Alex Filippenko, Distinguished Professor of Astronomy, UC Berkeley



Filippenko and Pasachoff, co-authors of the astronomy textbook *The Cosmos: Astronomy in the New Millennium*. Pasachoff also co-authored with art historian Roberta J. M. Olson *Cosmos: The Art and Science of the Universe* (right).

2024 Berkeley/Stanford Symposium at SFMOMA

The 8th annual(!) Berkeley-Stanford Graduate Student Symposium at SFMOMA was held on Saturday, April 13, in the large Phyllis Watts Theater. The event is rapidly becoming a valued tradition, and this year's offering -- exploring the theme of "fog" across key values of obscurity, temporariness, transformation, and militarized deception (among other points of consideration) -- attracted the largest crowds in recent memory. Berkeley organizers Brishti Modak and Krishna Shekhawat joined Stanford counterparts Caitlin Chan and Emilia Cottignoli in curating a program of eight papers engaging the prompt, "The fog comes... and then moves on: On Transience and Translucence," from a variety of disciplines, ranging from art history to film studies, media studies, German, art practice, data management, and beyond. This year, organizers introduced an exciting innovation to the program in the form of an optional program of midday tours with generous SFMOMA curators. Many of us from the department took advantage of the option to join a tour with Delphine Sims, our own recent PhD, now doing wonderful work as Assistant Curator of Photography. The full day of talks culminated in a keynote by another alum, Prof. André Dombrowski (University of Pennsylvania), who gave a sensitive and thoughtful lecture on Claude Monet's foggy paintings of the mid-1890s, titled "Softening the Edge: Fog and Capital in Impressionism."

Anneka Lenssen
Associate Professor, History of Art



André Dombrowski, and conference participants

Graduate Student Notes



Incoming 2023 - 2024 cohort of graduate students

Proseminar students at Kehinde Wiley exhibition at the de Young, Fall 2023.
Left to right: Brishti Modak, Lily Callender; Kevin Morales-Bernabe

Elizabeth Fair, PhD candidate, spent the 2023-4 academic year in Washington, DC as a predoctoral fellow at the Smithsonian American Art Museum and National Museum of Asian Art, benefitting particularly from many conversations with curatorial staff across the institution working on Asian American art and cultural history collecting projects and exhibitions. She had the opportunity to give a gallery talk on Kay Sekimachi and Bob Stocksdale's *Marriage in Form* at the Renwick Gallery in April and will be presenting a portion of new research developed this year at a May symposium with her fellow fellows.



Elizabeth Fair

This past year, Emily traveled to Cambodia through the CASVA Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad. Intended to help Americanists expand their perspective, the grant enabled Emily to spend four weeks over winter break traveling to Phnom Penh, Siem Reap, Kampot, and several other sites and towns throughout the country.

Emily explored highlights in the country such as Angkor Park, the beaches of Kampot and cool mountain retreats in Bokor National Park, and countless temples, all while contemplating the legacy of French colonial tourism in shaping contemporary tourism. At the same time, the extended stay enabled close engagement with the built environment and reflections on the intersections of natural resources, urban development, and foreign investment by studying projects such as Diamond Island's replicas of Parisian Streets in Phnom Penh—and the environmental degradation it has caused.

Some other highlights of the trip include visiting silversmith workshops in Oudong, rock climbing in Phnom Chhngok Cave Temple, and sailing through rice paddy canals to visit Funan-era archaeological sites. Currently, Emily has no plans to switch her specialty to Cambodian art, but she is immensely grateful for the way this trip has enriched the way she thinks about the materiality of city planning, conquest, and historical preservation.



Emily Kang



Krishna Shekhawat

Shekhawat, a second year PhD student, was awarded the Decorative Arts Trust Travel Grant and presented her research at the Trust's Emerging Scholars' Colloquium, New York. She also presented her research at a global geologic congress at Sapienza University, Rome organized by the International Union for Quaternary Research. Having founded and currently leading Berkeley's working group on Art Histories of South Asia, she is also the co-lead for the Berkeley-Stanford Symposium at SFMOMA this year.



Michele D'Aurizio

Michele spent the 2023–24 academic year between Berkeley and Rome. In the Spring semester, he was a predoctoral fellow at the Bibliotheca Hertziana – Max Plank Institute for Art History, Rome, where he researched objects and embroideries made by Turin-born artist Alighiero Boetti between Turin, Rome, and Kabul in the late 1960s and early 1970s. Boetti's early art is the subject of the second chapter of Michele's dissertation. His essay "Pino Pascali's Tecnica Povera"—an investigation of the fraught relationship between artistic production in postwar Italy and the country's artisanal traditions—appeared in the catalogue of Pino Pascali's retrospective, hosted by the Fondazione Prada, Milan, between March and September 2024.

This past academic year, Noor published reviews and short essays in *Aperture*, *e-flux*, *The Nation*, the *New Yorker*, the *New York Review of Books*, the *Poetry Project Newsletter*, *The Yale Review*, and the 2024 Whitney Biennial catalogue. He profiled Trinh T. Minh-ha, and wrote long-form essays for exhibition catalogues, artist monographs, and edited volumes on topics ranging from AbEx portraiture (Karma, 2024); queer feminism (Paper Monument/ *n+1*, 2023; Distanz, 2024); Indian documentary film and television (Electronic Arts Intermix, 2024); and contemporary Afghan art for the edited volume *Decolonizing Afghanistan* (Duke University Press, forthcoming). Two review-essays on recent volumes in global modernism are forthcoming in *Art History* and *ARTMargins*. Noor spoke with Suneil Sanzgiri for the *Brooklyn Rail* New Social Environment talk series; discussed Rosemary Mayer for the Wallach Gallery at Columbia University; lectured on art criticism for Prof. Katy Siegel's art history class at Stony Brook University; served as a Visiting Critic at the University of Michigan; and with his colleague Pooja Sen at Yale, co-chaired a panel on landscape and spatial imagination in post-Partition South Asia for the CAA Annual Conference in February. In the spring, he worked as the Graduate Curatorial Fellow at BAMPFA for an upcoming collection show and traveled to Uzbekistan with Prof. Glebova's class on Soviet realism. This summer, he will co-teach a class on the history of photography at Mount Tamalpais College at San Quentin Rehabilitation Center (formerly the Prison University Project). He is at work on a dissertation about modern art and decolonization in East Pakistan and Bangladesh, ca. 1947-71.



Tausif Noor

Ariana Pemberton, a PhD candidate studying medieval South Asian and Indian Ocean world art history and writing her dissertation tentatively titled "Dentinal Histories: Ivory Carved Objects from South Asia, ca. 700–1500 CE," has commenced her fieldwork which involves testing ivory objects in museum collections using a bio-conservational method called Peptide Mass Fingerprinting (PMF). She has presented a portion of her research, a paper titled "An Elephant Makes a King: The Global Histories of a Thirteenth-Century Ivory Carved Throne from India" at the Getty Graduate Symposium (January 2024), and is scheduled to also present at the University of Toronto's Arts of the Indian Ocean conference in May 2024 as well as the Comité International d'Histoire de l'Art (CIHA) conference in Lyon, France (June 2024). She has been awarded the Fulbright-Nehru fellowship and American Institute of Indian Studies Junior fellowship and will be completing her fieldwork in India in 2025.



Ariana sampling an object for testing.



Riad Kherdeen

Riad Kherdeen spent the 2023-24 academic year as an Andrew W. Mellon fellow in Modern and Contemporary Art at the Metropolitan Museum of Art in New York. The setting proved ideal for a year devoted to intensive work on not only finishing the dissertation, but also presenting numerous conference papers and job talks -- including a paper on the Casablanca School's "Intégrations" in the Aftershock of the Agadir Earthquake delivered at the 2024 CAA Annual Conference. Riad is thrilled to share that he will take up a Bridge to Faculty postdoctoral research associate position at the University of Illinois, Chicago, in Fall 2024. He is looking forward to being in the brilliant company of so many History of Art PhD alums!

Anneka Lenssen
Associate Professor, History of Art

Undergraduate Art History Research Symposium

The 2024 Bay Area Undergraduate Art History Research Symposium took place on April 20 at the University of San Francisco. An annual tradition since 2010, the event has become a cornerstone for showcasing research by art history undergraduate students from Bay Area colleges and universities. Berkeley undergraduate Madysin Schweitzer '24, a double History of Art and Art Practice major, spoke on "The Figuration of the Black Madonna in the Paintings of Harmonia Rosales." This presentation was drawn from Madysin's senior thesis (which went on to receive High Honors), written under the supervision of professor Zamansele Nsele, who joined the Berkeley faculty in January 2023. Berkeley Ph.D. students Emily Kang and Tausif Noor participated as graduate student respondents, elegantly bringing together shared themes and posing questions for nine undergraduate presentations.

Aglaya Glebova
Associate Professor of Art History



UNDERGRADUATE NEWS and AWARDS

Summer 2023 Curatorial Internship Awards

Ant Soto-Beltran, for an internship with Mundo Arts and the Barcelona Festival of Song in Barcelona
Lisa Li, for an internship with artist Jun Yang in San Francisco
Grace Wen, for an internship at the Nanjing Museum in Nanjing

2023-2024 Maybelle Toombs Awards, which recognize the potential and achievement of students based upon their record in the major up to the beginning of the senior year.

Teddi Haynes
Lisa Li
Madisyn Schweitzer
Hayley Zupancic

2024 Valedictorian

Yeuling (Lisa) Li

2024 Department Citation

Geraldine Ang

2024 Writing Awards

James Cahill Prize, awarded for the most distinguished essay on an Asian topic by a Graduating Senior: Lisa Li for her Honors Thesis, "Elephant in the Room: Movement and Metamorphosis of Chinese Porcelain."

Andrew Stewart Prize for Excellence in Undergraduate Research Writing, which recognizes high standard in *research* accomplishment accompanied by a high achievement in *writing* about it: Cecilia Ascione for her Honors Thesis, "Matter and Materiality between Empires in Giotto's Frescoes."



Carmen Juliana Diaz Joines and fellow students
at the Botticelli Exhibition at the Legion of Honor.



Viv, Lindsay and Teddi at an H.Art dinner party.



Left to Right: Jeremy Stone, Jack Campbell, Olivia Fambrough, Sophia Helena Sheen, Cloris Guo and guest Stephanie Boris. February 5, 2024. Photo: Jon Winet

Jon Winet's Undergraduate Seminar: Contemporary Bay Area Arts and Artists, invited gallerist, collector, and appraiser Jeremy Stone ("Business Matters in the Visual Arts, LLC") to speak to the students about her career and personal experience in the art world. Following Jeremy's formal interview-format presentation that included an active Q & A, a number of students lingered to continue the conversation with her and her colleague Stephanie Boris ("Art Collection + Estate Services") who works closely with Jeremy. <https://jeremystone.biz/>.



H.Art, the [History of Art Undergraduate Association](#) at UC Berkeley is the social and community hub for undergrads in the major and the arts community who are passionate about art, art history, and all things creative.

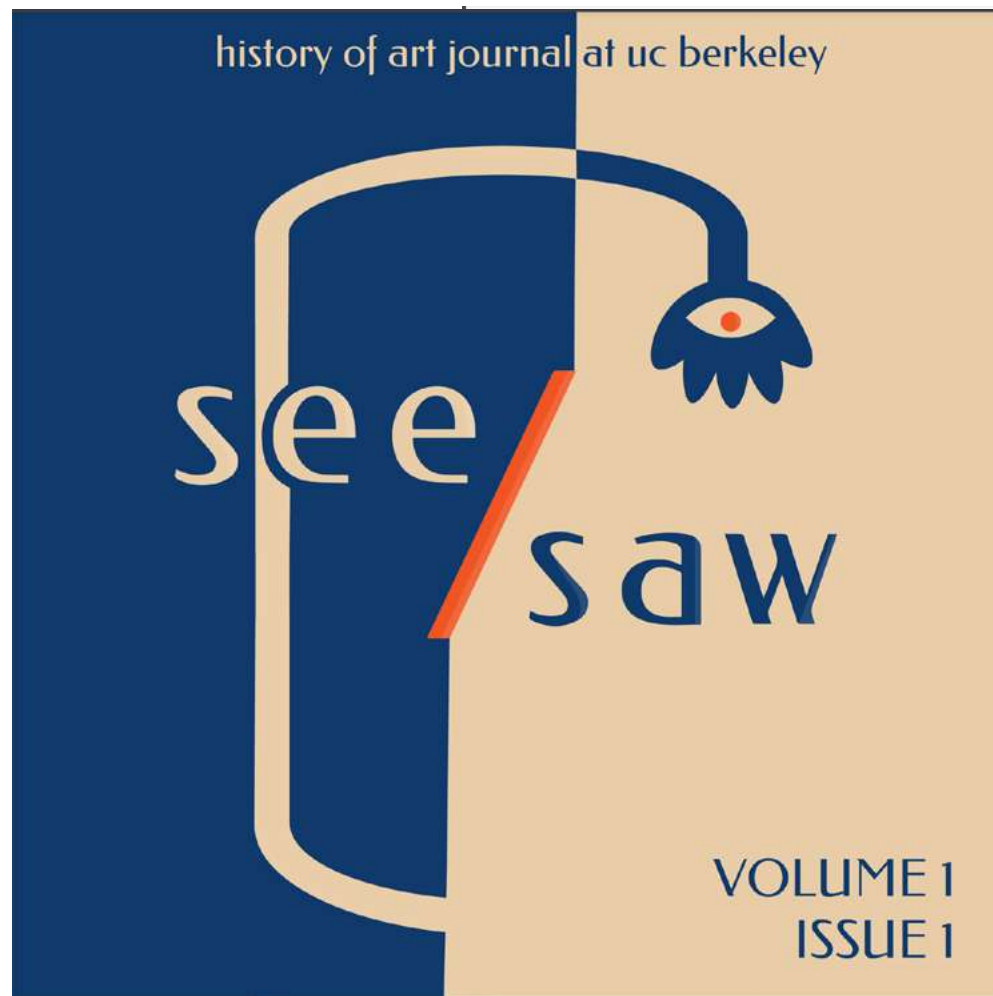
The association hosts regular events, talks, and get-togethers and has compiled resources for prospective and current History of Art majors. It also offers digital resources and internship opportunities with the goal of inspiring students to delve deeper into their academic interests.

H.Art is open to UC Berkeley undergraduate students of any academic background.



H.Art launch party for a new undergraduate art history journal, see/saw.





Teddi Haynes
founder
editor-in-chief

Viv Kammerer
managing editor

contributing editors
Hannah Brooks
Connor Vergara
Sarah Chapman

designers
Lily Belcher
Cassandra Kesig
Lindsay Rule

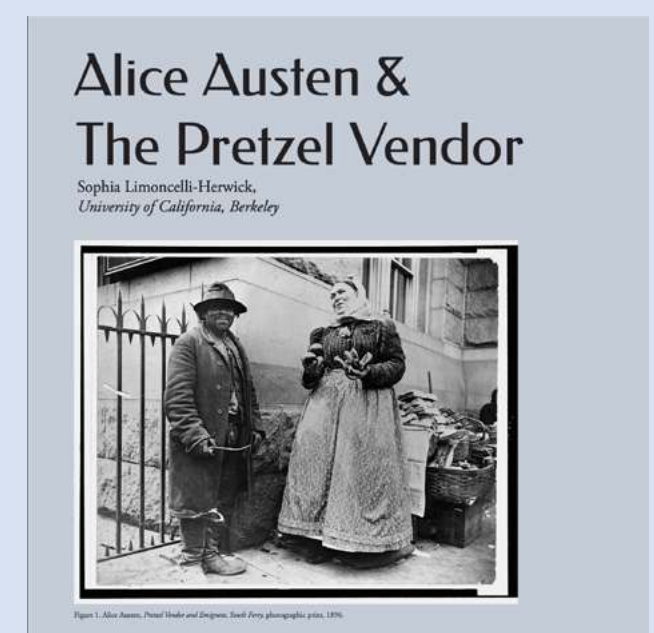
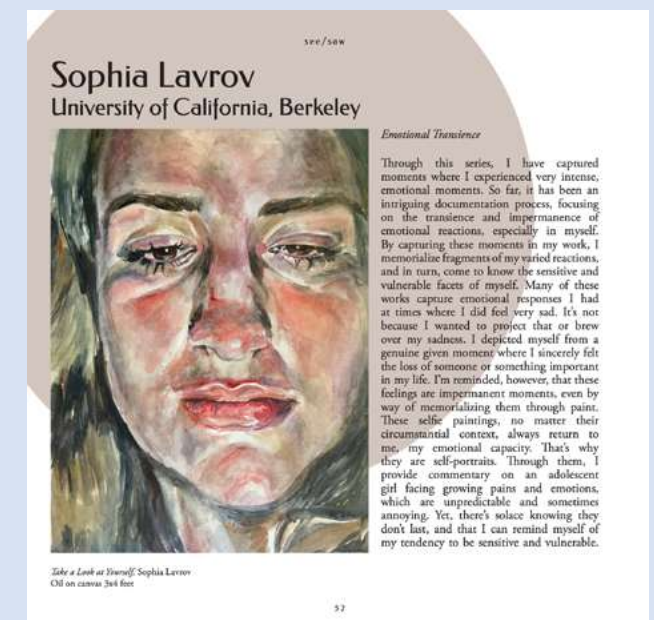
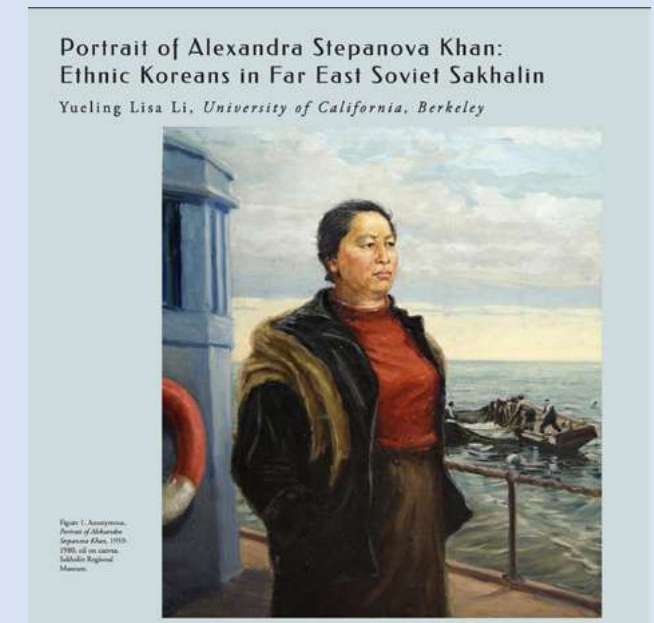
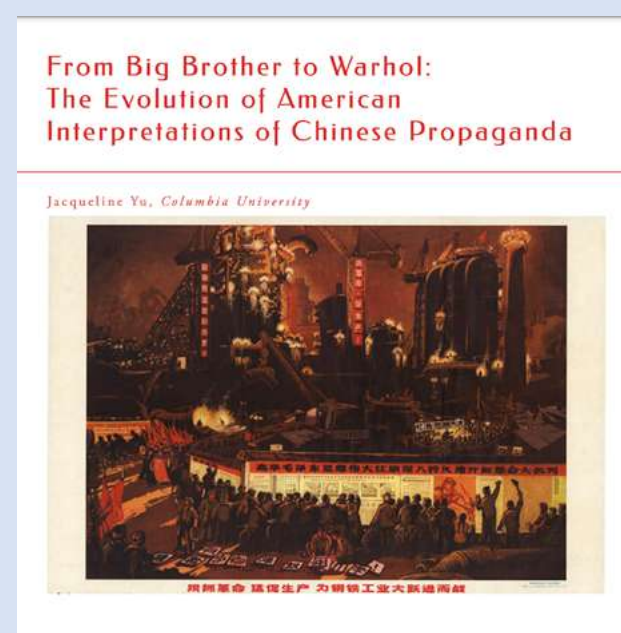
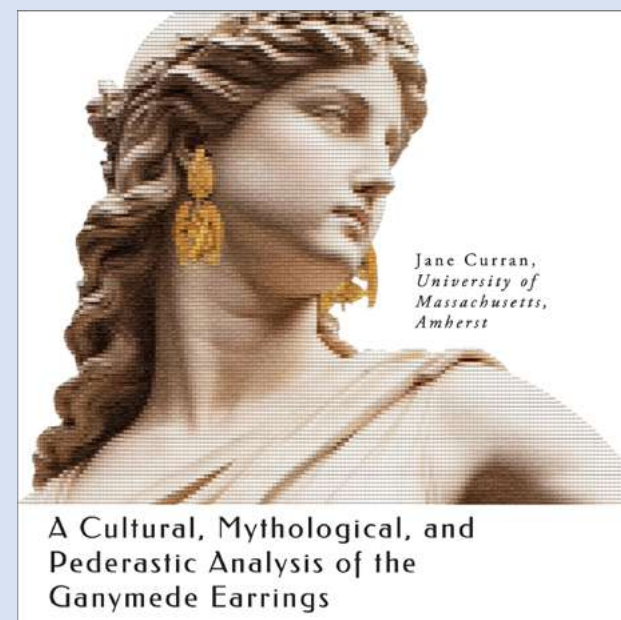
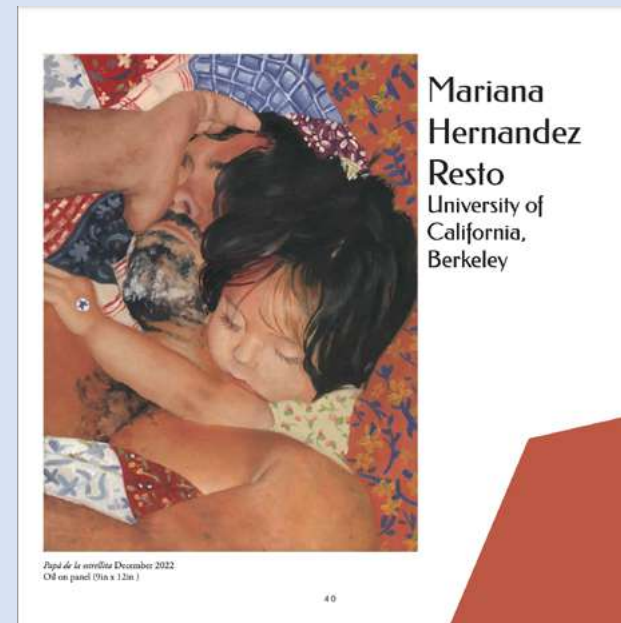
H.Art, the History of Art Undergraduate Association at UC Berkeley, has launched a new undergraduate art history journal, see/saw. The inaugural issue features original research and artwork by thirteen students from universities across the United States as well as Ireland and Australia.

History of Art Journal at UC Berkeley

[CLICK TO READ SEE/SAW VOL. 1 ISSUE 1](#)

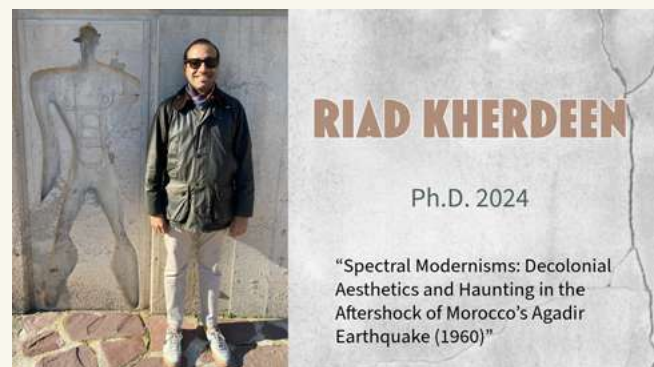
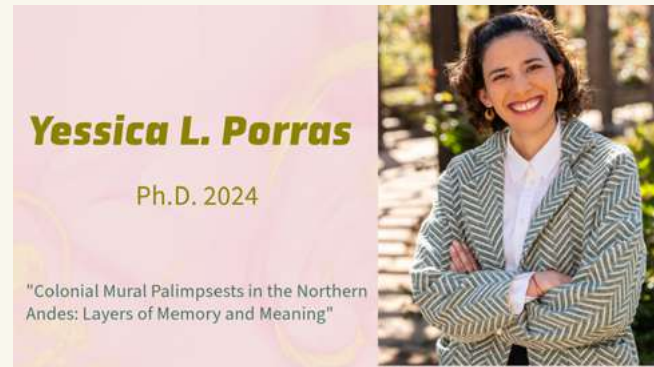
see/saw is an undergraduate print journal devoted to publishing original research in art history and art criticism. Founded at the University of California, Berkeley, our publication shares innovative critical work biannually to foster intellectual discussion among an international network of students. As art historians, we are committed to diversifying the field and developing intersectional critical analyses of the artistic canon. see/saw is especially open to considerations of art and artists that have been historically erased and underemphasized.

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CONGRATULATIONS

Class of 2024



COMMENCEMENT 2024



Left to right: Delphine Sims, Yessica L. Porras, Riad Kherdeen, Joseph Albanese, Claire Ittner, Joel M. Thielen



Shannon Jackson, Chair, History of Art



Elaine Yau, keynote speaker



Yueling (Lisa) Li, valedictorian



Elaine Y. Yau, PhD
Associate Curator and Academic Liaison
Berkeley Art Museum and Pacific Film
Archive

Following are keynote speaker Elaine Yau's prepared remarks for Art History's commencement ceremony on Monday, May 13, 2024:

Good morning everyone: friends, family, staff and faculty of the History of Art department, and most of all, to you, graduates. It is an honor for me to celebrate this occasion with you, one that marks the conclusion of your education at UC Berkeley and the beginning of the next chapter. Final exams and research papers are behind you. Grads from BAMPFA's Student Committee, you got the exhibition installed downstairs and it looks **so** good. And soon, each of you will walk across this stage and receive your diploma in-hand, and not virtually on Zoom. Before I get too deep into my remarks, I just want to recognize the perseverance and work it took through all that the pandemic and racial reckonings of 2020 required of you to make it here. So I'd invite you to take a deep breath or two, maybe close your eyes, and let yourself know that you have made it. This is worth celebrating and why we are here this morning.

When Shannon Jackson approached me a few months ago about giving this address, I'll admit that I was a little surprised since I felt too young and early in my career to be in a position to give this speech. But then she laid out a few reasons why I would be up to the task. I earned my masters and doctoral degrees in this department some years ago and knew the incredibly smart and generous faculty that you have all been learning from; I have shuffled up and down the steps of Moffitt to lead discussion sections as a GSI; I have spent summers clearing image rights for faculty and traveling for my own research; I was

a fellow at this very museum before stepping into my current role as associate curator and academic liaison, where I've likely hosted some of you in our study centers; and along the way, lines on my CV have been growing with publications and talks—all of which suggested that I had accomplished a few things with my degree and am now lucky to be making a living doing so. So maybe, as I was reflecting on her invitation, I would have some perspectives on the art world to share with you. At the same



Giotto: Lamentation (*The Mourning of Christ*), 1305; Scrovegni Chapel, Padua, Italy

time, I was gently prodded into the realization that I can no longer stay in denial about getting old. So thank you, Shannon, for extending this meaningful opportunity to me, and to you all, for your attention before the festivities begin.

I would like to start with a few slides, as one does in this field, simply to affirm what each of you have accomplished as History of Art majors and for those in the audience to get a sense of what you've been learning while sitting in dark rooms



Jan Van Eyck: *Arnolfini Portrait*, 1434; National Gallery, London

looking at pictures. First, you have the foundations for describing how artists wield all kinds of materials to communicate something about their values and the broader culture that they inhabit. And you have learned that visual description is not a straightforward task, but full of subtleties. It is what allows you to articulate the difference between the effects of *lume* and *lusto*, for example, as what characterizes Giotto's use of green tones to emphasize volumes of bodies in his *Lamentation* versus Jan Van Eyck's lush use of oil paint to describe the reflective surfaces of glass, wood, and metal for his Flemish viewers.

For some of you, the built environment has been an object of study, prompting questions about the role of design and infrastructures in shaping lived experience. Consider Charles and Henry Greene's 1909 house, which inflects British Arts and Crafts ideas with a California vernacular. With your ability to delve into cultural history and archives, you have the critical thinking and research skills to parse the relationship between modern technologies and anti-modern values, and you are able to understand how these ideas circulated, were popularized, and endure today.

More than acquiring a set of references that will impress at cocktail parties, you have experience analyzing texts and art objects to situate even the most reticent of forms.

You can discuss Robert Morris's sculptures seen here in 1964, which put concerns of perception and contingencies of site and space into play, and you understand the stakes of the artistic conversation when someone like Eva Hesse injects texture and humor into her process-oriented sculptures.

And the Focus of Study requirements you have met provide the framework for thinking expansively outside of the canon, enabling you to think about histories of abstraction and landscape from a variety of geographical locations; or it gives you a knowledge base of the pre-Columbian world to track how contemporary artists draw upon indigenous forms and cite other systems of knowledge. It has afforded you opportunities to think about histories of photography and Black portraiture across the African diaspora, as well as transcultural perspectives on the traffic in images, people, and things; about creolization of cultural forms, about appropriations and recombinations. Of course my examples are selective, but they stand in for weighty, consequential themes that relate not only to ideas of what constitutes "art," but truly, to nothing less profound than the range of humanity's creative expressions and our entangled global histories.

Now I understand that the question about how to make a living with your degree is likely top of mind as you leave Berkeley. And this question is probably exacerbated by the unprecedented kinds of anxiety and stress caused



Installation view of *MATRIX 283* / Gabriel Chaile: *No hay nada que destruya el corazón como la pobreza*, 2023. Photo: Whit Forrester

by assaults on our democracy, widening economic inequalities, and the man-made disasters that are causing immense suffering worldwide. These issues might make you feel like committing to a future in the arts is irresponsible. Or maybe you are apprehensive about entering academia or the museum field, where average salaries are lower than those in tech or business, and where progressive ideals coexist uneasily within structures beholden

to capital. These concerns are all 100% valid, and if I had to deliver a report from the field on this topic, the take-away would be, “we’re aware of the problem.” Many of my colleagues are coming together to make art museums more sustainable and transparent for the next generation of cultural workers to succeed—that’s you. To get a sense of how this is happening right now, I’d encourage you to check out [Museumsmovingforward.com](https://www.museumsmovingforward.com). This collective is collecting much-needed data to help museums achieve pay equity, reduce workplace toxicity, retain BIPOC staff, and integrate accessibility goals at all levels of operation. That’s at the structural level. But to come back to you: you are Cal graduates, some of the most ambitious and talented young people I’ve encountered and inheritors of the university’s spirit of activism and public service. **You each carry the passion, training, and agency to define a place for yourself within this field** and reshape it into a more equitable and just one. And this capacity, I believe, is what will help you succeed no matter what field you choose to enter.

To imagine a few ways this could happen, I am inspired by the late, great Faith Ringgold who passed away just last month at the age of 93. Here she is in a 1992 photograph, seated in front of her artwork entitled *The French Collection Part II: #10, Dinner At Gertrude Stein’s*. It is one in a series of twelve story quilts that chronicles the journey of Willia Marie Simone, Ringgold’s fictional protagonist, who leaves Harlem in 1920 at the age of sixteen to become a painter and model in France. We see her in the far left, in the company of James Baldwin, Ernest Hemingway, Langston Hughes, and Zora Neale Hurston at one of Stein’s famous Parisian salons. I love that, in this photograph, Ringgold herself is positioned among this eminent group of artists, staged within a scene of her own invention. I also love that, the components of her artistic imagination are built upon the specifics of her personal experiences as a Black woman: in developing the story quilt form, Ringgold embraced the role of storytelling in her family, honored the legacy of artistry that she learned from her mother (through sewing), and positioned the tradition of African American quilting as the framework for her classical training as a painter, which is also on display in the miniature copies of paintings that appear on the walls behind the group. As my colleague Bridget Cooks noted, Ringgold “insisted on bringing traditions of Black womanhood along with her” as she carved a place for herself within the history of modern art.¹ As her career evolved, Ringgold was constantly creating new spaces for supporting herself when the art world could not. She established a business

You are Cal graduates, some of the most ambitious and talented young people I’ve encountered and inheritors of the university’s spirit of activism and public service.

operation in her studio when her career as a children’s book author caused friction with her gallery. When she could not find a publisher for her memoir, she began incorporating narrative texts into her quilts. Ringgold also understood the power of collective action. In 1968, she organized with the Black Emergency Cultural Coalition and The Ad Hoc Women Artists’ Committee to protest the lack of representation of artists of color and women artists within New York’s most established museums.

Now as you contemplate careers as curators, art historians, educators, or roles in other sectors, I’m not saying that every essay or project needs to be autobiographical or that you cannot engage with cultures outside of your own. But I am saying that, when you center your choices and work upon values stemming from your roots, understand the histories and communities that have informed your identity, and your personal experiences, the politics and ethics of your decisions begin to emerge and you begin carving out a place for yourself with honesty and integrity. And as you do, you open up doors to bring others along, like Ringgold did throughout her career. There is power to create something collectively beautiful, lasting, inclusive and just, when you move out from the place where you stand: historically, figuratively, and sometimes literally.

I am still learning how to live out these principles in my own work, which currently involves organizing an exhibition drawn from the African American quilt collection at BAMPFA. As the daughter of immigrants raised in suburban New Jersey, I have had to regularly acknowledge that



Rehousing quilts in BAMPFA storage

I come to the history of African American quilts as an outsider, as someone who cannot understand from personal experience the fullness of how quilts dwell within Black families and how they carry meaning. At the same time, I identify as someone who knows firsthand how being affirmed and seen by others cultivates a powerful sense of belonging among those whom society regards as “racial others.” I also deeply value the kinds of connections to past generations that quilts facilitate, which is related to a sense of this loss within my own family story. As a museum curator, I am also keenly aware that my institutional position has its liabilities and privileges: on the one hand, I am part of an art world system that has historically marginalized quilts as craft and folk art and Black women as artists; on the other, I have access to resources that can provide a platform for untold stories.

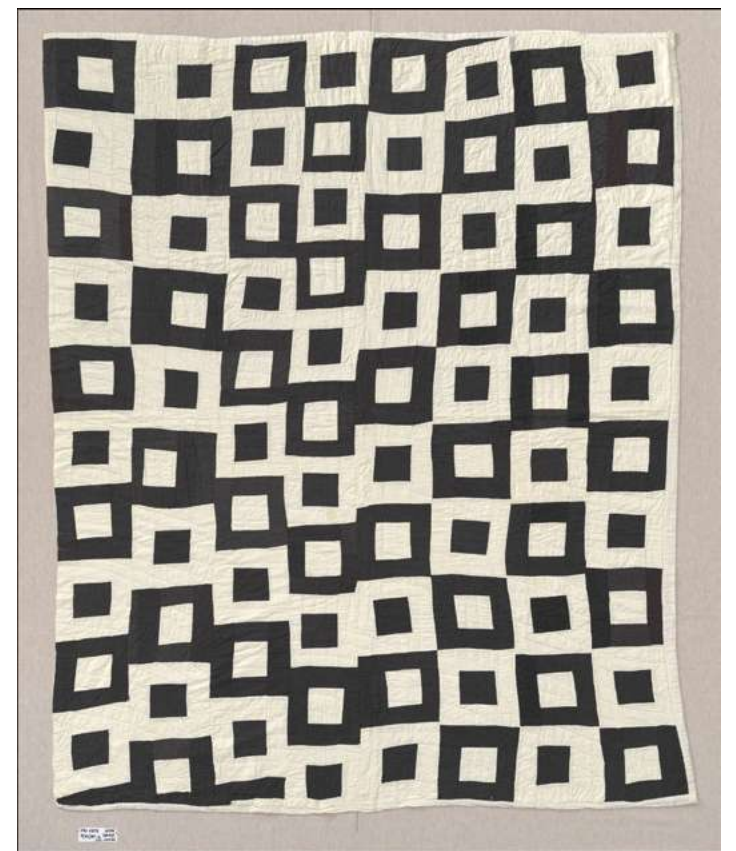
Negotiating this positionality has meant a few important shifts in my curatorial practice. It has meant de-centering the tendency to evaluate quilts against modernist paintings, and instead reading them within the long history of Black women’s artistry from enslavement to the present. In this sense, they are more accurately “cultural belongings” and objects of African American heritage in addition to objects that challenge the definition of what constitutes art. Acknowledging quilts’ particular status as cultural belongings has meant assuming the role of co-steward and collaborator in the wider work of advancing and preserving Black quilting traditions and history, not just organizing exhibitions to burnish the reputation of the museum.

There is power to create something collectively beautiful, lasting, inclusive and just

This has meant respecting and honoring the expertise of significant stakeholders who have been doing this work long before I came along, in particular African American quilt guilds and descendants of the quiltmakers in the collection, through open and honest conversations and offering honoraria for their time as a way to build trust. These efforts have been especially crucial, given the way museums have been unable to represent the work of Black artists and serve their interests historically. It has also meant allowing the nature of the medium—its suppleness, susceptibility to wear and tear through everyday use, its embeddedness in everyday life—to guide my questions about how quilts generate meaning. All of this is a work in progress, so I will undoubtedly have more lessons to share a year from now when the show opens in May 2025 (consider yourselves all invited!). But the larger point is, the work moves at the speed of trust, requires intentionality, and cannot be done alone.



Susan Pless: *Untitled (Strip)*, before 1944, Okfuskee County, Oklahoma; BAMPFA, bequest of the Eli Leon Living Trust. Photo: Kevin Candland Photography



Kitty Gladys Jones and Atleaver Jones: *Untitled (Square in a Square)*; pieced before 1970, Forest, Mississippi; quilted c. 1978, Fresno, California; BAMPFA, bequest of the Eli Leon Living Trust. Photo: Kevin Candland Photography

As I bring this speech to a close, I thought I would leave you with something that has stayed with me over the course of my quilt research and encapsulates much of what I have already touched upon. It comes from Rosa Parks, seen here at her sewing machine, working on the AIDS quilt alongside a young girl, and in a drawing by Bay Area artist Lava Thomas.

When I first learned that Parks was a seamstress and quilter, I immediately wanted to know if, and how, she talked about these practices in connection to her courageous activism. For in reading some of the essential Black Feminist writers on women's creativity, it became clear that cultural survival and preservation were deeply connected to what bell hooks calls "the life-sustaining energy of the imagination, the artistry behind the creation of quilts."² Furthermore, I knew that most Black women of her generation used sewing skills to secure their own independence. What Parks would share about this connection in an interview offered something as poetic as it was profound, connected directly to the moment she made her historic decision:



Rosie Lee Tompkins: Untitled, 1968, 1982–83, 1996; BAMPFA, bequest of the Eli Leon Living Trust. Photo: Ben Blackwell

"But when that white driver stepped back toward us, when he waved his hand and ordered us up and out of our seats, **I felt** a determination cover my body **like a quilt on a winter night**. **I felt** all the meanness of every white driver I'd seen who'd been ugly to me and other black people through the years I'd known on the buses in Montgomery. **I felt** a light suddenly shine through the darkness.[...] All I could think about, really and truly, was the Lord would help me through all of this...I'd go along with whatever they said. But I also knew I wasn't gonna give up my seat just because a white driver told me to."³

In Park's recollection, the quilt figures as a central way she describes that pivotal moment. She compares her resistance to a quilt's protective cover; and the way she experienced it, confronting the chill of racism's blows reveals the deep, embodied traumas she had known over a lifetime under Jim Crow segregation. Her repetition of the phrase "I felt" three times suggests how the haptic memory of Parks's quilt—including the communities of care implicated in its making and use—becomes her spiritual compass and a shield defending Black people's humanity against racial oppression.

I don't have any more details about Parks's lived experience with quilts, but what I take away from this anecdote is this: the dignifying powers of creativity and art happen slowly and sometimes unexpectedly. They do not require a direct confrontation with injustice to exert their force. In practice, for quilts, their power tends to accrue in communal spaces of the porch, or the quiet spaces of the bedroom; for other kinds of art they emerge in conversation with your grandmother at exhibition or with an artist-friend in the studio—that is, any place where our engagement with artworks become enfolded into our life experience. Let me say again that as a society we need more of this—the ability to imagine the world in new ways, to see outside ourselves, to offer solace and healing, and to serve as the best advocates for those in need of the visibility, resources, and amplification to live. There are many of us committed to these goals in the fields of art history and culture already doing this work—and we hope to be fortunate enough to have you as colleagues before too long. Thank you and congratulations, class of 2024.



Rosa Parks at her sewing machine, February, 1956. Photo: Don Cravens/Getty Images



Rosa Parks working on NAMES Project AIDS Memorial Quilt, Library of Congress

1. Cooks, "Collecting and Exhibition Quilts" from *Routed West* catalogue, BAMPFA, forthcoming 2025.
2. Piecing It All Together, 163
3. Donnie Williams and Wayne Greenhaw, *Thunder of Angels: The Montgomery Bus Boycott and the People Who Broke the Back of Jim Crow* (Chicago: Lawrence Hill Books, an imprint of Chicago Review Press, 2006), 48.

FAREWELL

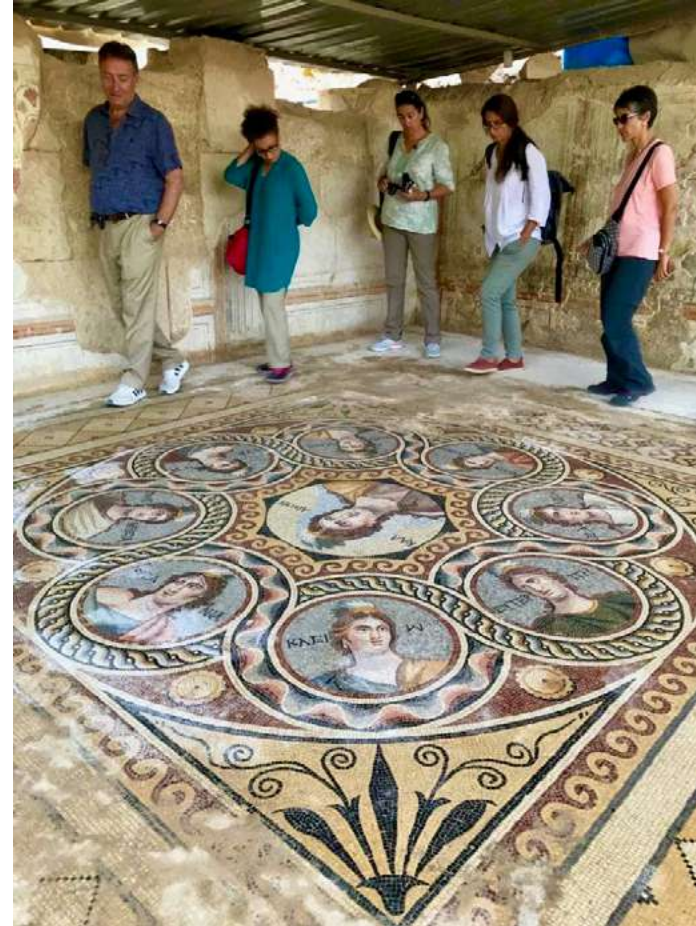
Life Beyond the 4th Floor of Doe

Professor Christopher Hallett retired last fall after twenty-two years of distinguished teaching and tireless service to three departments and to the university, including five years as Chair of Art History and five years on CAPRA (The Committee for Academic Planning and Resource Allocation), one of campus's most important Senate Committees. In September, we sent him off with a surprise retirement party at Professor Shannon Jackson's house, where he gave an impromptu speech and received the parting gift of a fountain pen – as he will finally have time to write again. It was a night to remember, full of joyful reminiscences, excellent food and drink, intellectual debate, and the professoriate's favorite dish: academic gossip.

Chris Hallett taught hugely popular classes on Roman art and archaeology on subjects such as ancient portraiture and biography, Augustan art and monuments, Roman mummy portraits, and Roman painting. His last lecture course, Classics 10B, "Introduction to Roman Civilization," attracted 200 students. He relished teaching these students at the huge auditorium of the Berkeley Art Museum, where he found the combination of the big screen and the sizeable audience exhilarating.

As anyone who's ever spent time with him knows, Chris Hallett is a spellbinding storyteller. His words open worlds. Still fresh in my memory is a presentation he delivered in February of 2019, on his travels on behalf of the Getty Foundation. For three years he led a group of archaeologists from Turkey, Greece, Bulgaria, and Syria to archaeological sites in the Eastern Mediterranean. The objective was to foster regional cooperation while sharing archaeological best practices. Having thirty-six archaeological seasons to his credit, in addition to his deeply influential scholarship, Chris was a natural choice to lead the Getty Traveling Seminar. Most of his extensive archaeological work is taking place at the ancient city of Aphrodisias, Turkey, where he has excavated for eight weeks every summer since 1991, and continues his collaboration with Bert Smith (Oxford). Other sites where he has worked include Giza in Egypt; Tel Dor in Israel; and Balbura in Turkey.

At UC Berkeley three units claimed his talents and expertise: the History of Art Department, the Department of Ancient Greek and Roman Studies (formerly Classics), and the Graduate Program in Ancient History and Mediterranean Archaeology (AHMA), his own doctoral alma mater. In 2001, Chris returned to Berkeley as Associate Professor, having spent his early career at the University of Washington in Seattle,



Chris Hallett with Getty seminar participants in the 'House of the Muses' at Zeugma.



Chris Hallett, Annie Caubet (former chief curator of the Ancient Near Eastern Department at the Louvre), and Shelby White celebrating the 25th Anniversary of the White Levy Program for Archaeological Publications. The White Levy Program has been running since 1997, and Chris has been its director since 2010.

where he held a position in the Division of Art History. The late Andy Stewart, generally sparing in his praise, mentioned to me more than once what a triumph it had been to impress two very different tribes—classicists and art historians—to hire him as jointly rostered in the two departments.

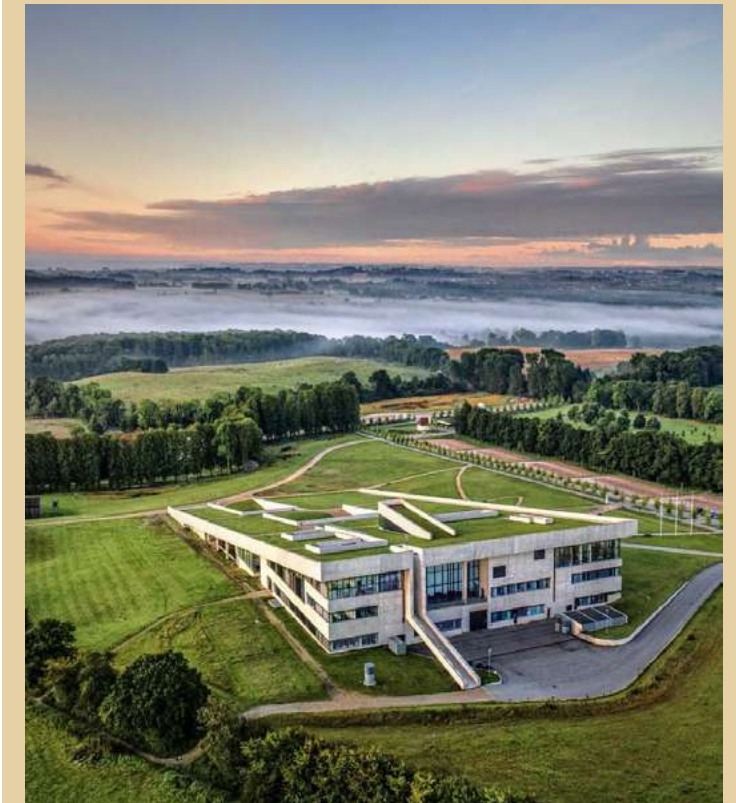
Hallett's scholarship models interdisciplinarity. His research questions, while grounded in Roman, Greek, or Egyptian art (he can read Egyptian Hieroglyphs in addition to Greek and Latin), invariably engage broader art historical questions and arts from different eras. What is art? Was there "art" in the ancient world, according to contemporary metrics? How does the pictorial relate to literary culture? Should the present guide art historical research? Hallett's answers to these and other fundamental questions are revelatory. They are bracing for going against established wisdom, erudite in their command of primary sources and multi-disciplinary scholarship, generative in their implications, and elegantly written. Full of arguments that unspool with enviable deftness and clarity, his writing has always reminded me of those carved gems so beloved of the ancient Romans.

Over his career, Chris Hallett has received almost every major grant in the field, including the Rome Prize, an ACLS, a Getty Fellowship, a Loeb Classical Library Foundation, and an Alexander von Humboldt Fellowship. A litany of great universities has hosted him for stints as Visiting Professor. He currently is currently serving as Guest Professor at the Centre for Urban Network Evolutions, Aarhus University, Denmark.

I had the privilege of being Chris Hallett's colleague since 2009. I miss him already. He was usually in his office from 9 am to 5 pm each day. His office door always seemed to be open, and Andy Stewart could often be seen wedged inside that door. For me, the cracked door was a comforting sign, especially during Chris' tenure as chair. I would pop in on occasion to seek his advice. Chris knew how to listen and, more importantly, how to help.

Last time I saw Chris, for a leisurely lunch at Gather, he characteristically exuded joy. Many projects are cooking, travels are in the works, new career options have opened (see his work for Rubina Raja's *Pearl of the Desert* on [Audible](#)). In short, he's already flourishing in retirement and joyfully busy as ever.

Diliana Angelova
Associate Professor, History of Art



The Anthropological Museum at Moesgaard, south of Aarhus, where the Center for Urban Network Evolutions (UrbNet) is based.



The "Wintergarden" of the Ny Carlsberg Glyptotek in Copenhagen, where Chris has been doing some of his teaching this year.

Life Beyond the 4th Floor of Doe



Greg Levine

In a temple in Japan stands a great Nutmeg Yew, four centuries old, that bears an unusual scar: a carving of the deity Fudō myōō. Greg Levine has made a study of this and other “standing-tree Buddhas,” in part to ask the question: “How might we (re-)entangle tree cut icons into the relationship of human image-making and arboreal physiology and being?” Noting the ephemerality of the sacred image cut into a living tree, he ponders the integral relationship of Buddhism to trees, the destruction of trees in the service of Buddhist construction and ritual, Buddhist belief regarding the consciousness of the non-human, and what the living and injured tree “sense[s], know[s], and communicate[s] in its relationship with the icon and otherwise.” His essay “Disappearing acts: What Buddhist tree icons might tell us,” is a portal into his larger project, *A Tree and A Buddha: Imagining an Arboreal Humanism*, a work that sheds light on Greg’s larger preoccupation with humans, humanists, spirits, spirituality, art, and artists in and of nature. At UC Berkeley his curiosity about and commitment to the study of humans and/in nature spurred him to take a leadership role in forming the Environmental Arts and Humanities Initiative, which draws faculty and graduate students into conversation and exchange on this vital subject from a broad range of disciplines. As the EAHI began to take shape, Greg’s foremost concern was the support and mentorship of graduate students in the field, whose work will continue into the challenging years to come.

Another of Greg’s short pieces, “*Buddha Rush: A story of art and its consequences*,” pushes his meditations on art and the natural environment in a different direction. Here he takes a deep dive into the artistic, historical, racial, and spiritual implications of Casey O’Connor’s experiment: the artist deposited hundreds of small, porcelain objects in the shape of the Buddha’s head into the American River, in the heart of gold rush country. Here is a miniature example of Greg’s fascination with how a natural, historical, and spiritual environment can be entwined and re-expressed through an integration with art practice. O’Connor’s

apparently casual art action produced unplanned (and unplannable) reactions and responses as the public encountered his work from their myriad perspectives, including some who saw it as a crime (littering, hoax), some who saw it as blasphemous, some who saw it as disrespectful to the immigrants who had toiled on the region’s railroad, and some who experienced the discovery of the little Buddha images as small miracles. Greg’s students found the small porcelain figures and redistributed them to the places in the world where they live and travel, bringing them into relationship with other histories and cultures. Art’s emplacement in a specific cultural, historical, and religious context and its dislocation, its unmooring from that context and metamorphoses into new meanings and forms has been the focus of Greg’s work in his books and essays, in classes and lectures. From his first book on the Daitokuji temple and its visual cultures to *Long, Strange Journey: On Modern Zen, Zen Art, and Other Predicaments* (2017), he has both critically examined Zen art in its “home” context (if we can define an original home) and sought to “strange-ify the modern and modern-contemporary landscape of Zen art and Zen

aesthetics.” Since Zen art is not Zen art without some expression of “Zen,” whether in medieval Japan or in the Coen brothers’ *The Big Lebowski*, Greg’s scholarship has centered on the always-transforming spiritual aspect of aesthetics. This carries into his scholarly and classroom practice, as well as in his campus leadership. Deeply learned yet willing to be playful, his work as a teacher also dwells on the crises faced by the world today and generations to come. As a chair of History of Art, he stewarded this department with vision and commitment, guiding faculty, students, and staff during the worst of the pandemic toward a space of intellectual and collaborative health. In his retirement from the university and released from campus service, he plans to continue work on the trilogy he began with *Long, Strange Journey*, moving on to *Buddha Heads: Fragments and Landscapes*, and *Other Buddhas: White Supremacy and Buddhist Visual Culture*. In these titles we can see ecocriticism and the reverberations of the American River experiment, as well as Greg’s confrontation with the racialization of the Buddha in some of the metamorphoses he has traced. Greg’s actions as a mentor and a scholar in the service of education on art’s entanglements with spirituality, place, and history have planted seeds that will have a long life on our campus and beyond.



Linda Haverty Rugg
 Professor of Scandinavian Studies
 Out-going Associate of Vice Chancellor of Research

Shannon Jackson
 Cyrus and Michelle Hadidi Professor of Rhetoric & of Theatre, Dance, and Performance Studies
 Department Chair, History of Art

FACULTY NOTES

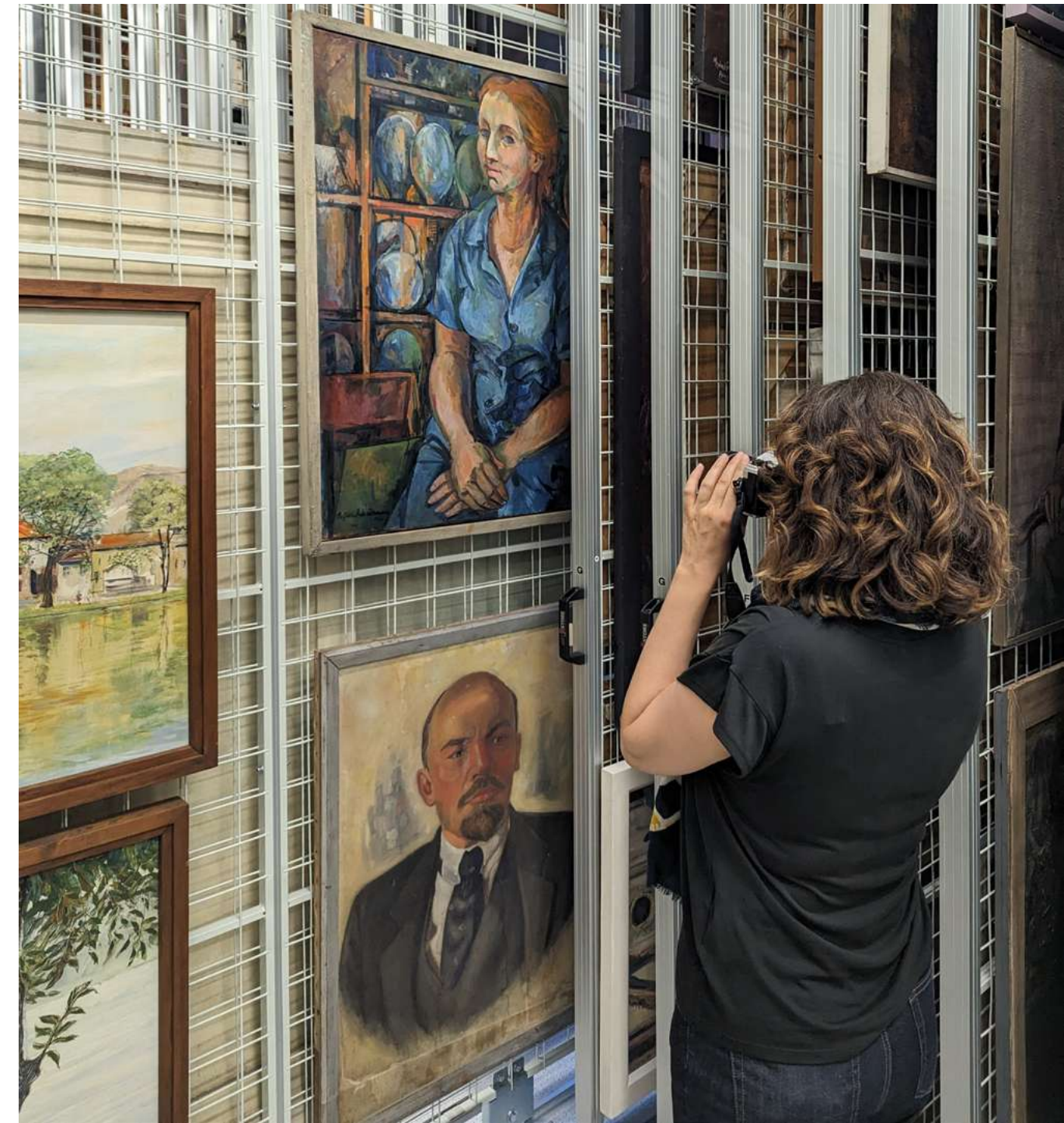
Aglaya Glebova
Associate Professor
European Modern Art

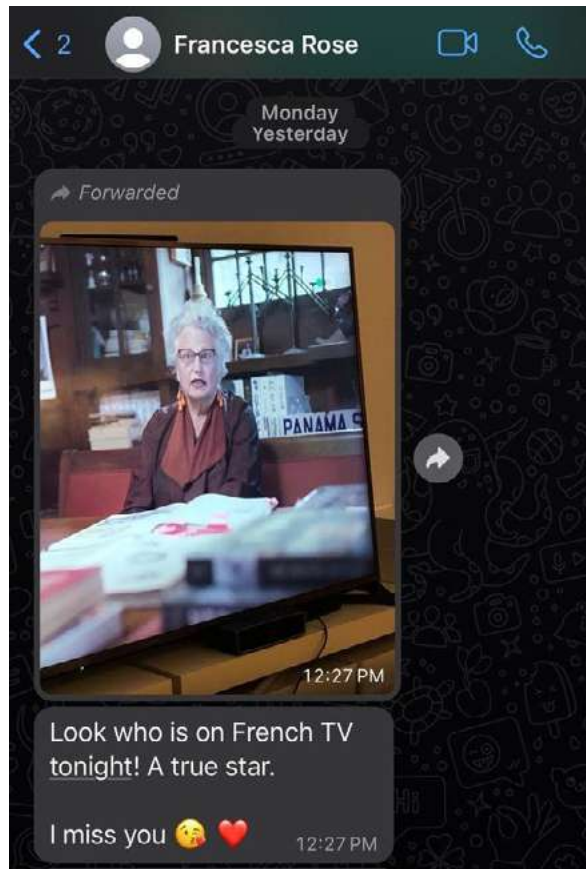
Diliana Angelova
Associate Professor
Early Christian and Byzantine Art

Diliana Angelova is pleased to report continuing progress on her second book, on the arts of Byzantium from a *longue durée* perspective. A manuscript workshop is in the works thanks to receiving generous funding from the Abigail Hodgen Fellowship, administered by the Division of Social Sciences. In August 2023, she presented a chapter from her book at "Space – Raum – Topos. Anachronisms and Material Culture," a one-day symposium at UC Berkeley, organized by Niklaus Largier and Saskia Quené. The following month, she was excited to present her new research, on Roman coins found in India, at the biannual: Shifting Frontiers Conference. Fittingly, the conference, held at UCSB and the Santa Barbara Mission, was dedicated to "Romans in New Worlds: Considering "Global Late Antiquity." The Stoddard travel seminar on the Indian Ocean, taught by her colleague Professor Sugata Ray in 2019, inspired the paper. She feels grateful for the exquisite opportunity to attend the seminar and experience first-hand India's rich artistic heritage and riveting culture, both ancient and modern. Images from the seminar's visit to the Elephanta Caves near Mumbai proved very useful to the paper.

Angelova enjoyed teaching a variety of classes, including two new offerings: a lower division class on the arts and Greece and Rome, and a graduate seminar on the concept of Mimesis in ancient and medieval literature and the arts. As in previous years, she continued to relish interacting with undergraduate apprentices as part of the URAP program at UC Berkeley.

In Fall 2023 Aglaya was honored to receive the Modernist Studies Association First Book Prize for *Aleksandr Rodchenko: Photography in the Time of Stalin* and to give book talks at Georgetown University and Princeton (as part of "Photo History's Futures" lecture series). She is now working on a project about ideas and representations of energy and exhaustion in the Soviet Union and Eastern Europe; an article drawn from this research is forthcoming in *Modernism/Modernity Print+*. A highlight of this year is teaching a Stronach seminar, "Realism ≈ Modernism: Uzbekistan and Soviet Art," which will travel to Tashkent, Nukus, and Samarkand over Spring Break.





Francesca Rose's photo of her TV.

Darcy Grimaldo Grigsby
 Professor
 European and American Art Since 1700

This year has entailed returns and amplifications. My recent book *Creole. Portraits of France's Foreign Relations in the Nineteenth Century* has led to invitations: Having first published on it in 2002, I returned to Lethière's *Oath of the Ancestors* for the catalogue of the upcoming exhibition *Guillaume Lethière* at the Clark Art Institute, June 15–October 14, 2024; and the Musée du Louvre, Paris, November 14–February 17, 2024. I was also invited to write "Seeing Black and White and Colour" about Degas's *Miss La La* for the London National Gallery exhibition this summer, June 6- September 1, 2024.

Almost a dozen years later, my second book *Colossal. Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal* (2012) has also been revisited. Pascal Cuissot interviewed me for his documentary *Tour Eiffel, Rêve d'un Visonnaire*, which opened December 2023 (a much shorter version has since appeared on PBS). Most delightful were the immediate emails from friends in France, including Ph.D. alumnus Alexandra Courtois: "you are on my Dad's TV!" And, thanks to the persistence of our PhD alumnus Karine Douplitsky, her French translation of *Colossal* by will finally be released this year by EUD (Presses Universitaires de Dijon).

Having devoted three decades of scholarship and teaching to the tragic history of empire, slavery, and racist inequities, I am now writing what I call my pleasure book, *HAND COLORED: When People Painted on Camera's Photographs. A Love Letter*. This fall I taught a related undergraduate seminar wherein Pricila Gomez, for example, wrote a paper on the Mexican hand colored photographs of her family, comparing the quinceñera photographs of her aunt (in color) and her mother (hand colored and less expensive). At our last meeting, students experimented with the process, using vintage supplies.

Finally, let me express my pride in Ph.D. student advisees who have or are soon graduating: Delphine Sims, Grace Kuipers, and Yessica Porras, such wonderful scholars and courageous women.



Camera man, Yves, Director Pascal Cuissot, and me, May 2023



Handcoloring UG Seminar: students painting on photographs December 2023



Yagmur Ersavas at the Metropolitan With Joos Van Cleve's *Annunciation*



Atreyee Gupta
 Assistant Professor
 Global Modern Art; Modern and Contemporary
 South and Southeast Asian Art

This has been a full year for Atreyee, who completed her first monograph *Non-Aligned: Art, Decolonization, and the Third World Project in India, ca. 1930–1960*, which focuses on the artistic and intellectual resonances of the Non-Aligned Movement during the Cold War era and the interwar anti-colonial Afro-Asian networks that preceded it. She also finished *Postwar—Towards a Global Art History, 1945–1965*, which she was co-editing with Okwui Enwezor at the time of his passing in 2019. Contracted with Yale University Press and Duke University Press respectively, both books are scheduled to be published in 2025, one in Spring and the other in Fall. Although mostly frantically typing on her computer, Atreyee lived vicariously: She relished the pride, the joy, and the trepidation of a newly minted PhD with Melissa Carlson, her first student whose dissertation she co-chaired with Penny Edwards at SEAS and who completed a fabulous dissertation on socialist art and resistance in contemporary Myanmar. And she re-lived the pleasures and pains of moving to a new country for grad school through her HoA advisee Brishti Modak, who completed her first year in Berkeley. She is now happy to be working on a new book project, excerpts of which she presented at the March Meeting of the Sharjah Biennale. Tentatively titled *One Hundred Years in Present Tense: Art in South Asian America, ca. 1893–1993*, this book links Third World political, artistic, and cultural currents to the long diasporic arc of South Asian art in the United States. She is also looking forward to picking up on projects and conversations with colleagues in Southeast Asia that were interrupted by the Covid interlude during her visit to Singapore to give a lecture in conjunction with the exhibition *Tropical: Stories from Southeast Asia and Latin America* at the National Gallery.



Whenever she could pause, Atreyee observed the indomitable Trotsky the Turtle, who became unhomed last fall and now resides in her yard.



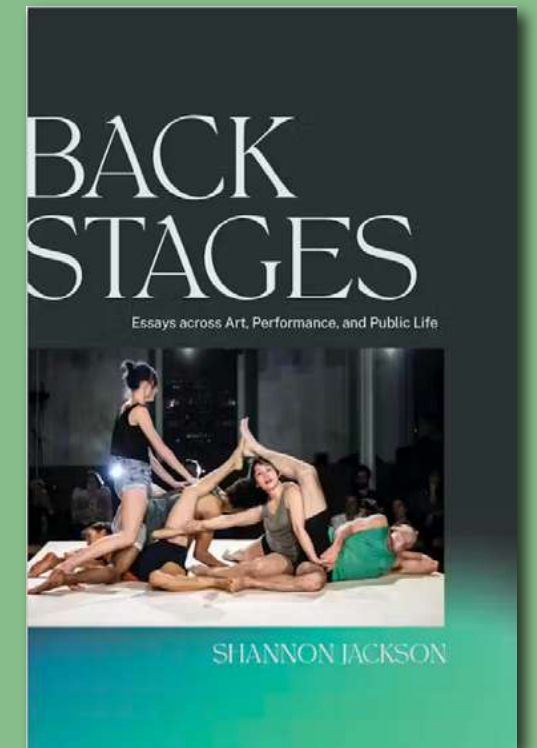
Atreyee speaking at the National Gallery, Singapore about Octavio Paz, Jagdish Swaminathan, and 1960s Indigenism. Photo courtesy National Gallery, Singapore.

Shannon Jackson
 Professor
 Rhetoric and TDPS Departments

Chairing the department of History of Art is the most exciting update—and greatest privilege—for Professor Jackson this past year. Alongside this leadership role, she was thrilled to create a suite of new courses and research programs on video art and on ecological aesthetics—visiting course lectures on video art are up on YouTube [<https://www.youtube.com/c/BerkeleyArtsDesign>] and documentation of student-led ecological artwork will be housed at the Center for Art and Environment in Nevada. Professor Jackson also led a program of site-specific dialogues on the Relevance of Place at Tippet Rise Art Center [<https://tippetrise.org/relevance-of-place>] and co-edited a new online platform on video/media art, Media Art 21 [<https://mediaart21.org/en>]. She delivered talks at several conferences and universities, including the Temporal Communities platform at the Freie Universität in Berlin and the American Society for Theater Research in Providence, Rhode Island. Jackson enjoyed the release of two new books last year. *Backstages: Essays on Art, Performance, and Public Life* gathered a range of previously published essays from across her career; meanwhile, her edited collection, *The Human Condition: Media Art from the Kramlich Collection*, commissioned over twenty-seven essays on contemporary media art from leading scholars, curators, and artists. She also published several journal and catalogue essays, including “Time-based Art and the Ecological Imagination” printed as a booklet in Danish through Art as Forum. Professor Jackson served as a trustee for various arts organizations this year – BAMPFA, OMCA, the Kramlich Art Foundation, and the Minnesota Street Project Foundation.



Shannon Jackson at Tippet Rise Art Center.





Lauren and friends connecting photographs to locations around Aloha Lake in California's High Sierra.

Lauren Kroiz
Associate Professor
20th Century American Art

Lauren Kroiz enjoyed her first-ever sabbatical during the 2023 to 2024 academic year. She traveled to Athens, Greece for a conference on whiteness organized by the Norwegian Institute there, touring the Parthenon Museum and remembering Andy Stewart with Dr. Rebecca Levitan (PhD '23), as well as learning about Americans in Delphi, and many other exciting future research directions along the way. She also visited sites from phenomenal archives at the George Eastman House Museum to the Desolation Wilderness in California's high Sierra for research on Bay Area photographer Anne Brigman. Lauren published a chapter on whiteness, marble, and Adelaide Johnson's Suffrage Monument in *Breaking the Bronze Ceiling: Women, Memory, and Public Space*, a volume co-edited by department affiliate faculty member Dr. Andy M. Shanken, along with other writing for museums and galleries. Finally, Lauren celebrated hooding her first doctoral student, Dr. Grace Kuipers (PhD Spring '23), as well as the PhDs of her co-advisee Dr. Delphine Sims (PhD Fall '23) and advisee Dr. Claire Ittner (PhD Spring '24). Congratulations!



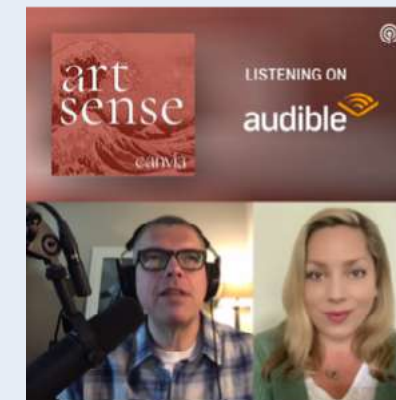
Lauren is in the same hat but in different mountains—the Parnassus around Delphi, Greece.

Henrike C. Lange
Associate Professor
Italian Renaissance Art and Architecture

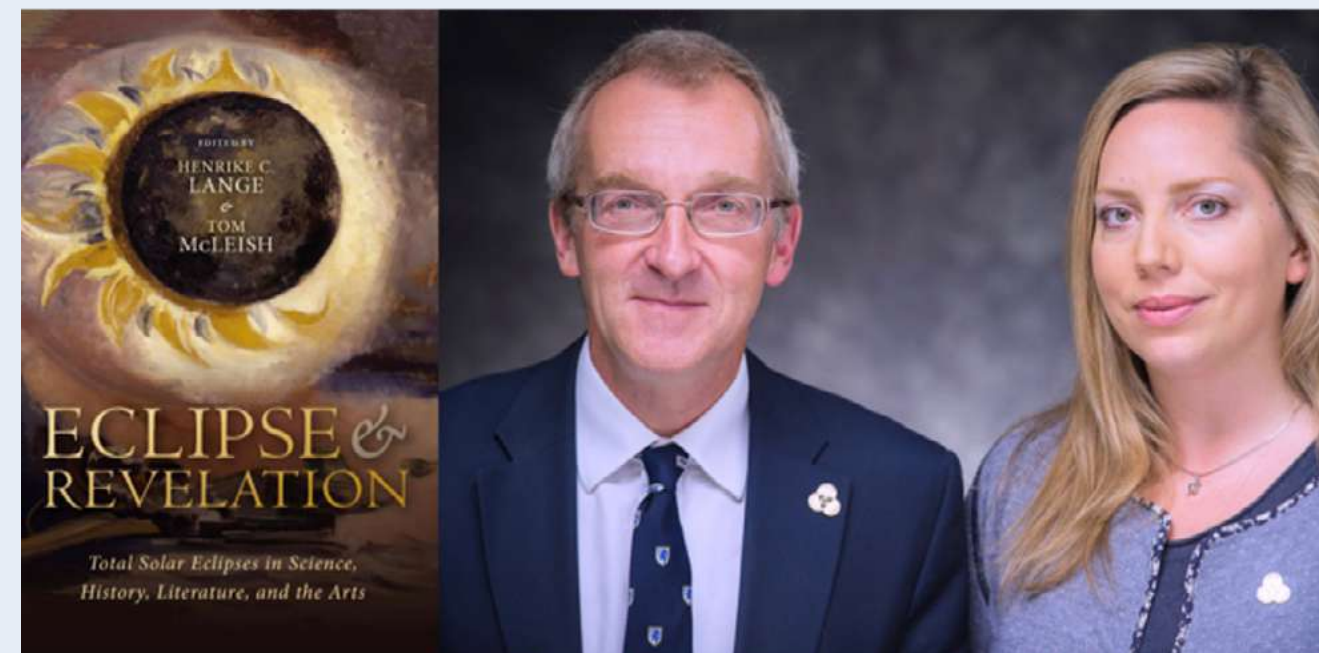
In 2023, Henrike Lange chatted with Whitney Davis about her book, *Giotto's Arena Chapel and the Triumph of Humility*, at the Townsend Center for the Berkeley Book Chats series, and with Craig Gould on the ArtSense podcast.

In March 2024, Henrike's book won the American Association of Publishers (AAP) PROSE Award for scholarly and professional excellence in Art History & Criticism. Soon afterwards, the program's jurors decided on this year's four "category winners" (1., Social Sciences; 2., Physical Sciences & Mathematics; 3., Biological & Life Sciences; 4., Humanities), and the book was awarded the 2024 AAP PROSE Award in the Humanities.

Henrike's second book, *Eclipse & Revelation*, is the culmination of a seven-year, grant-supported interdisciplinary science-humanities project with theoretical physicist and Professor of Natural Philosophy Tom McLeish (York), spanning the time between the 2017 and 2024 American eclipses.



Henrike on Craig Gould's ArtSense podcast in 2023.



Tom McLeish and Henrike Lange, *Eclipse and Revelation: Total Solar Eclipses in Science, History, Literature, and the Arts*.

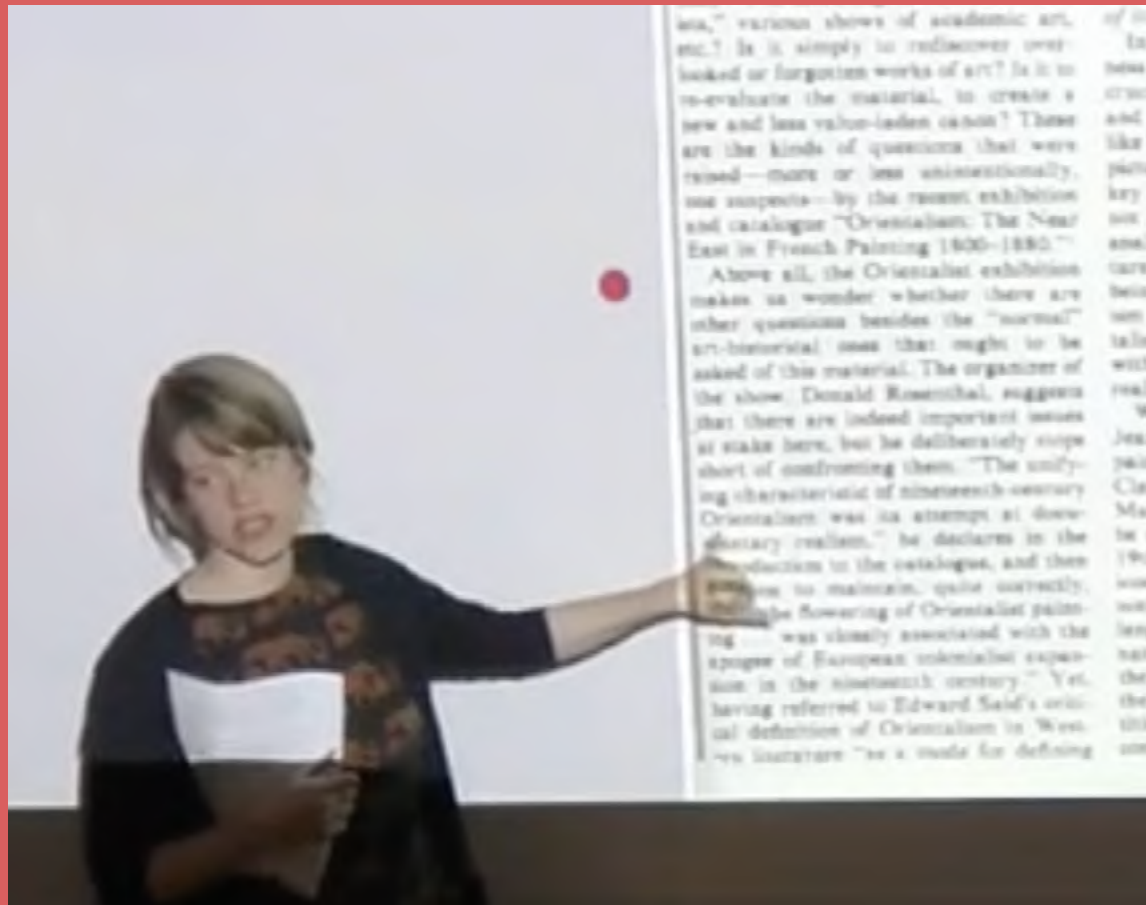
Henrike opened the UK book launch exhibition for *Eclipse & Revelation* at the Royal Astronomical Society in Burlington House (London) in February 2024. In March, she hosted the US book launch event on campus with her colleague from UC Berkeley Astronomy, Alex Filippenko, and the NASA-Partner Eclipse Megamovie 2024. At the event, Lange and Filippenko commemorated their co-authors and friends, Tom McLeish and Jay Pasachoff.

The observation of the total solar eclipse on April 8, 2024 (4 minutes and 13 seconds of totality) brought Henrike on an extended book tour through the Southwest – from Texas to New Mexico and Arizona. A permanent [online exhibition around Eclipse & Revelation](#), assembled with librarians Sam Teplitzky (Open Science Librarian and liaison to the Earth & Planetary Sciences Department and Lawrence Berkeley National Laboratory) and Lynn Cunningham (UC Berkeley Art Librarian), includes newly scanned Latin Americana from the Bancroft, an eclipse study guide, and lecture videos.

Anneka Lenssen
Associate Professor
Global Modern Art

Anneka Lenssen opened the school year with an exciting collaboration at the Drawing Center in New York, as a consultant for the major survey exhibition *A Greater Beauty: The Drawings of Kahlil Gibran*, which tracked the Lebanon-born, American artist's varied creative practice in watercolor, ink, graphite, printing, and more. It was a rare and welcome opportunity to explore arguments about surfaces and manifestation that she presented in her book, *Beautiful Agitation* (UC Press, 2022) by means of specific objects. Most of the school year was dominated by vain efforts to find some way, as an academic, to prevent genocide against Palestinians in Gaza (see her Wall Street Journal letter to the editor, written with campus colleagues, on the need to speak about Palestine in our teaching, <https://www.wsj.com/articles/israel-palestine-students-berkeley-university-free-speech-8a4a3a17>). She remains

engaged in a number of ongoing projects, among them a mammoth co-edited volume titled *Chronicle of the 1980s: Representational Pressures, Departures, and Beginnings in the Arab World, Iran, and Turkey*, featuring some 61 commissioned essays by 47 authors (with Nada Shabout and Sarah Rogers). In the 2024-2025 academic year, Anneka is looking forward to a turn as an Associate Professor Fellow at Berkeley's Townsend Center for the Humanities, working on her new book, "Modernism in the Breach," telling a global modern story set in the British-held Arab territories of the Middle East over the years 1940-1944, a period when artist-refugees turned up in Cairo and Baghdad having left presumptive centers that no longer held.



Greg Levine
Professor
Buddhist visual cultures and Eco Art History

In Spring 2023 Levine returned to lower division teaching with the new course, "Extinction and Visual Culture," which was so much the better for Andrea Liu's contributions as GSI. With Shannon Jackson stepping up as HA's new Chair (thank you!), Levine began to rewire his bureaucracy-altered neural network and get back to writing. This included "Joshua Tree Flash Cuts: The High Desert and Representation," for a multi-author book to appear in conjunction with the Joshua tree exhibition curated by Sant Khalsa and Juniper Harrower at the Museum of Art and History, Lancaster, CA. In fall and spring 2024, Levine gave talks on arboreal art history including "Stumps and Methods" at Brown University, an

ecological reconsideration of late 19th-early 20th century photographs of logged Redwood stumps. At the UCLA conference "Eco Edo: Ecological Perspectives on Early Modern Japanese Art," organized by HA's doctoral graduate Kristopher Kersey, he gave the paper, "Close Looking," but at What? Hasegawa Tōhaku's *Pine Grove* (1595) and 'Attentional Deviance,'" which gratefully acknowledged research by Joel Thielen who was in attendance at the conference. Retiring in July 2024, Levine will be writing and growing food in Oregon, not far from Oregon State University and University of Oregon, amid Douglas Fir, Red Alder, Oregon Ash, and White Oak as well as Pinot vineyards and wineries.



Levine and other speakers at "Eco Edo" visiting the Shōya House (c. 1700) at the Huntington Library, Art Museum, and Botanical Gardens. The building and its gardens were relocated to the Huntington from Marugame, Japan over a period of five years.

Margaretta Markle Lovell
Professor
American Art and Architecture

Professor Lovell's *Painting the Inhabited Landscape: Fitz H. Lane and the Global Reach of Antebellum America* (Penn State Press) came out April 2023, and has kept her busy with numerous talks, especially in New England, reviews, and comments.

In the fall she taught *Berkeley's Built Environment: Two Residential Neighborhoods, an Art of Writing Course*, linked to an ongoing public art history project that involves community outreach, and for which she received a Mellon Humanities grant. This course was also the subject of a pedagogy presentation in a session on public-facing Art History at the College Art Association conference in the spring. She also taught *The Transatlantic Gilded Age and Its Discontents*, related to her current book project, and, with Prof. Andrew Shanken of Architecture, she designed a new course, *American Studies 10: Introduction to American Studies: House and Home in America*, a methods course for majors.

May 2024 marks a milestone as Prof. Lovell signs off on the 50th dissertation that she has had the privilege and pleasure of learning from.



Emily, Mary, Susan, Kappy, MML, At Huntington, March, 2024.



Ivy Mills with Delphine Sims and Xavier Livermon at SFMOMA.

Ivy Mills
Continuing Lecturer
Arts and Visual Cultures of Africa and the African Diaspora

Much of Ivy Mills' year has been devoted to preparing for and teaching--with colleague Zamansele Nsele--the Spring 2024 Stronach Graduate Travel Seminar *Un/Worlding Contemporary African Art*, which will take students to Senegal for the Dak'Art Biennial at the end of May. The Stronach is one of a suite of courses on Dakar's contemporary art ecosystem Ivy has been developing since her 2022 research trip to Senegal; this suite also includes her undergraduate writing course *Art and Crisis in Neoliberal Senegal*, which she offered both semesters. Other highlights of her year include serving as an interpretation partner for the upcoming de Young Museum exhibition *Leilah Babirye: We Have a History* and co-organizing--with Montreal-based scholar Abigail Celis--a panel titled *Queer Hybrids in Contemporary African Arts* for the triennial symposium of the Arts Council of the African Studies Association. She enjoyed catching up with Delphine Sims (UCB History of Art PhD and Assistant Curator of Photography at SFMOMA) and Xavier Livermon (UCB African Diaspora Studies PhD and Associate Professor of Feminist Studies and Critical Race and Ethnic Studies at UCSC) at the opening of *Zanele Muholi: Eye Me* at SFMOMA in January.

Zamansele Nsele
Assistant Professor
Modern and Contemporary African & African Diasporic Art



The summer of 2023 brought in the publication of my first co-edited volume: “*The Imagined New (or what happens when History is a Catastrophe?)*”. Conceived in 2019, while I was based in Johannesburg, most of the writing and editorial work happened during the peak of covid lock down. This collaborative book project brings together the contributions of an inspiring and compelling group of artists, writers, performers, scholars, and curators based in Africa and the diaspora. *The Imagined New* presents a convening of voices calling for a radical rethinking of the archive – or rather, of those alternative archives presented in African and African diasporic art practices and histories”. Also, if you find yourself in Venice, Italy between April and November 2024, be sure to check out the *Foreigners Everywhere* exhibition at the Venice Biennale that is centered on the figure of the “foreigner”. Published in the *Foreigners Everywhere* exhibition’s catalog are biographical texts I was invited to contribute on three of South Africa’s leading modernists: Ernest Mancoba, Irma Stern and Edoardo Villa, whom are like many of us are foreigners, expatriates and diasporic with a heritages that criss cross between the Global South and the Global North.

Todd Olson
Professor
Early Modern Art

This year has been exciting, serving as Chair of the search for an Assistant Professor in the Indigenous and/or Pre-Colonial and/or Colonial Visual Cultures of Latin America. It has been a pleasure working on the search committee with Angela Pastorelli-Sosa, Sugata Ray, and Nathaniel Wolfson (Spanish & Portuguese). The Botticelli drawing exhibition at the Legion of Honor engaged our graduate students, including Christine Delia who was involved in the exhibition programming. My seminar *Rock, Paper, Scissors: Early Modern Works on Paper* attended the study day. The seminar attracted students from Italian Studies and English who are enrolled in the Renaissance and Early Modern Studies Emphasis. In seminar, we learned about the differences between *pan d’oro* and *panettone* in a talk by Blake de Luca (Italian Studies). Straight out of two art history grad seminars, Sally Tucker (Italian Studies) has been a Reader and GSI in History of Art. My travel itinerary was limited to the SF Peninsula (90 miles round-trip) where I was invited to present my work in the series *Renaissances in Stanford*. I am thrilled that Yessica Porras and Joe Albanese will be filing their dissertations by the end of the academic year! I have had tremendous URAP research apprentices Hannia Paola Jauregui Torres, Ileana Gabrielle Campos, and Emilee Quezada, who are researching Marian devotions in Mexico and Nicaragua. My book *Ribera’s Repetitions: Paper and Canvas in Seventeenth-Century Spanish Naples* (Pennsylvania State University Press) will appear in 2024. *Tocca ferro. Toco madera.*



Lisa Pieraccini
 Continuing Lecturer
 The Material Culture of the Ancient Mediterranean, Etruscan and Roman Art

Lisa has been busy with a variety of activities and projects. In the spring of 2023 she co-taught a graduate seminar with Rita Lucarelli entitled: *Demystifying Egyptian and Etruscan Underworld Landscapes* – the comparative analysis was fascinating! Also, in the spring she was an invited speaker at the international conference in Rome entitled: *Cronache Ceretane* where she gave a paper on “(Dis)Embodied Etruscans: Ancient Caere in the Phoebe A. Hearst Museum.” In May she was the Archaeological Institute of America’s (AIA) lecturer on a small cruise ship dedicated to *Antiquities of the Southern Mediterranean* (which included the archaeology and art of Malta, Tunisia & Sicily). In June Lisa’s co-edited volume (with Laurel Taylor), *Consumption, Ritual, Art & Society* was published and featured her own chapter, “Dining with the Dead: Visual Meals, Memory and Symbolic Consumption” (Brepols 2023). Lisa was invited to contribute to the edited volume, *Modern Etruscans: Close Encounters with a Distant Past*, where she explored her own interest in modern art and the Etruscans in her chapter entitled: “Etruscans in Unexpected Places: Space, Temporality and Visual Agency” (2023). In the fall Lisa led the AIA tour, *Etruscan Italy* which allowed her to revisit the archaeological sites where her career began. Lisa’s interests in neoclassical art and Native Americans has been awarded a United States Capitol Historical Society Fellowship. Lisa is a member of the Advisory Council for MAPRA (Mediterranean Antiquities Provenance Research Alliance) which just won an NEH Grant. Lisa continues to be active in her role as President of the AIA San Francisco Chapter and is thrilled to be working with such a great team of graduate students! Likewise, she is extremely grateful for the undergraduates at UC Berkeley and their growing interests in decolonizing ancient Mediterranean art!

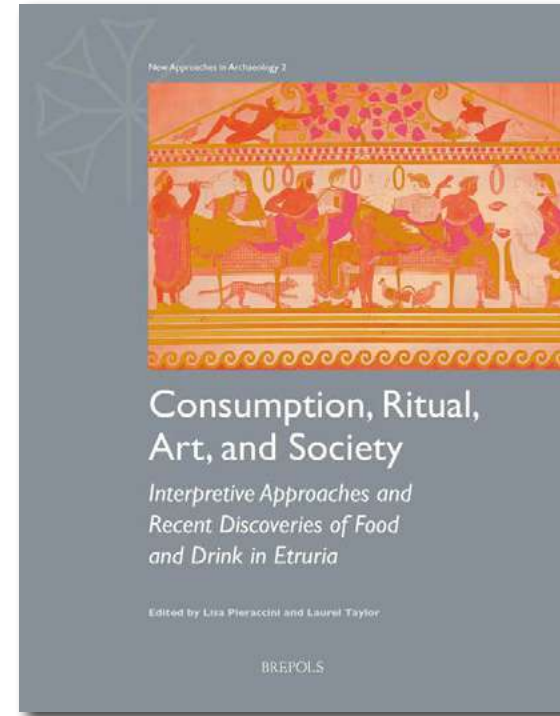
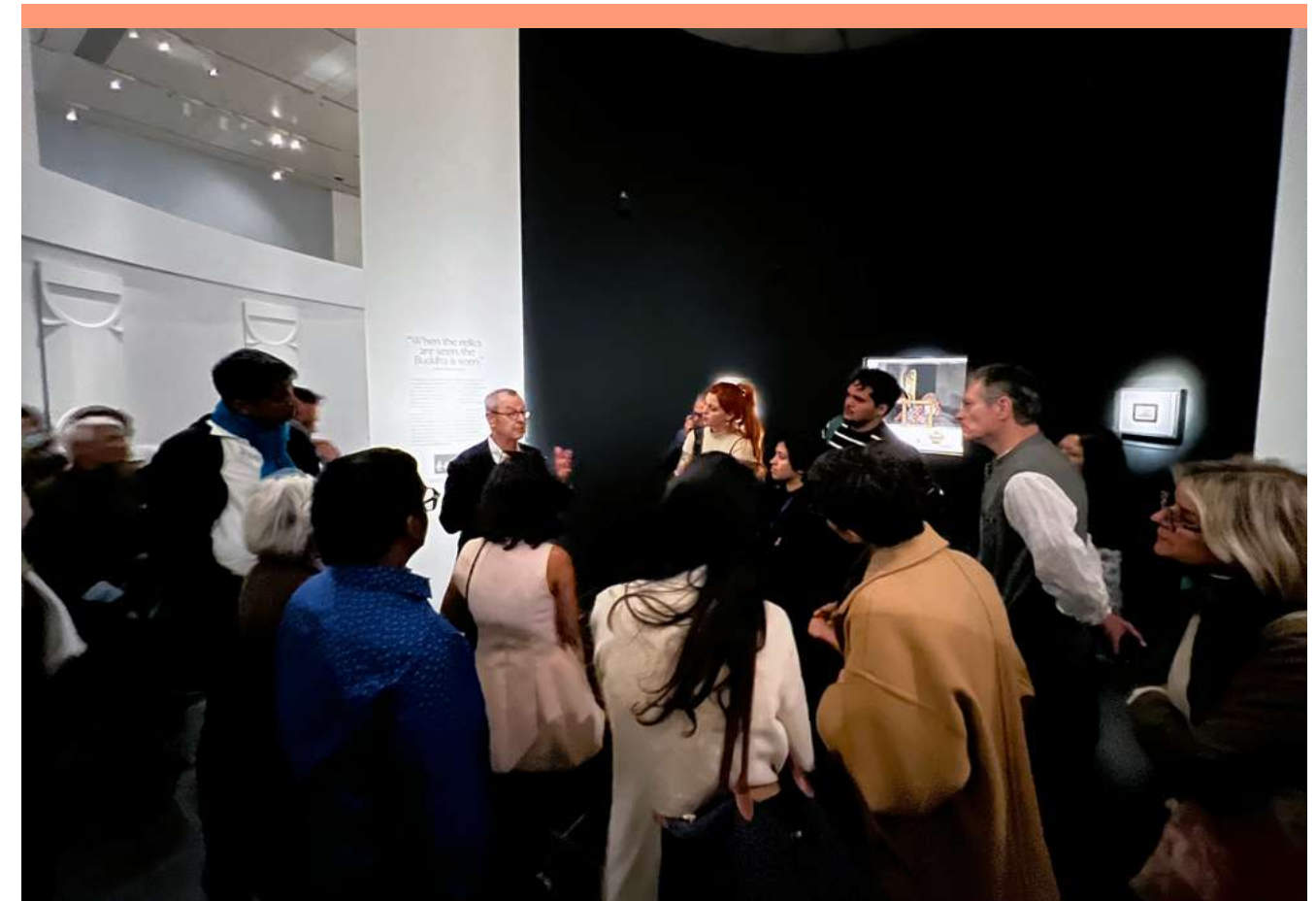


Image of co-edited book (2023)



Lisa taking a group to the Tomb of the Funeral Bed, Tarquinia (Etruscan, 5th BCE).

Sugata Ray
 Associate Professor
 South and Southeast Asian Art



A South Asia Art Initiative field trip led by Sugata Ray to the Met to view *Tree & Serpent: Early Buddhist Art in India, 200 BCE–400 CE*, the groundbreaking exhibition that explored India’s place in the ancient global world. The research trip included graduate students from UC Berkeley’s Departments of Art History, Art Practice, and South and Southeast Asian Studies.

How does one dwell in difference in the time of ecological precarity? Perusing this question has led Sugata to write an essay on eating as resistance in an *October* special issue on the diaspora and the modern, give conference keynotes, including the Rutgers University Art History Graduate Student Symposium on *Artefacts of Change: Visions of Environment and Disruption*, and teach a new L&S First-Year Pathways Program course that culminated with a student-curated “popup” exhibition at BAMPFA titled *Five Tables of Art & Climate Change*. Students in the course selected works by Gauri Gill, Dorothea Lange, Ansel Adams, Chiura Obata, paintings from Mughal India and more to highlight artworks that reflect, mediate, and delve into the interconnected ecologies of life. This year, he also

began a three-year term as the Faculty Director of the UC Berkeley South Asia Art Initiative as well as the Climate Change Initiative. The latter, which he established at the Institute for South Asia Studies with Title VI funding, collaborates with leading institutions in South Asia to develop climate solutions grounded in humanities research. In tandem, Sugata continues to Co-Chair the Chancellor’s Advisory Committee on Sustainability and served on several campus-level committees such as the *Senate Task Force on Research and Instruction related to Climate Change* and the *Clean Energy Plant Program Committee* in hope of spurring climate action on campus as well. He is still thinking about planetary living in the wake of *longue durée* histories of global ecocide.

Emeriti

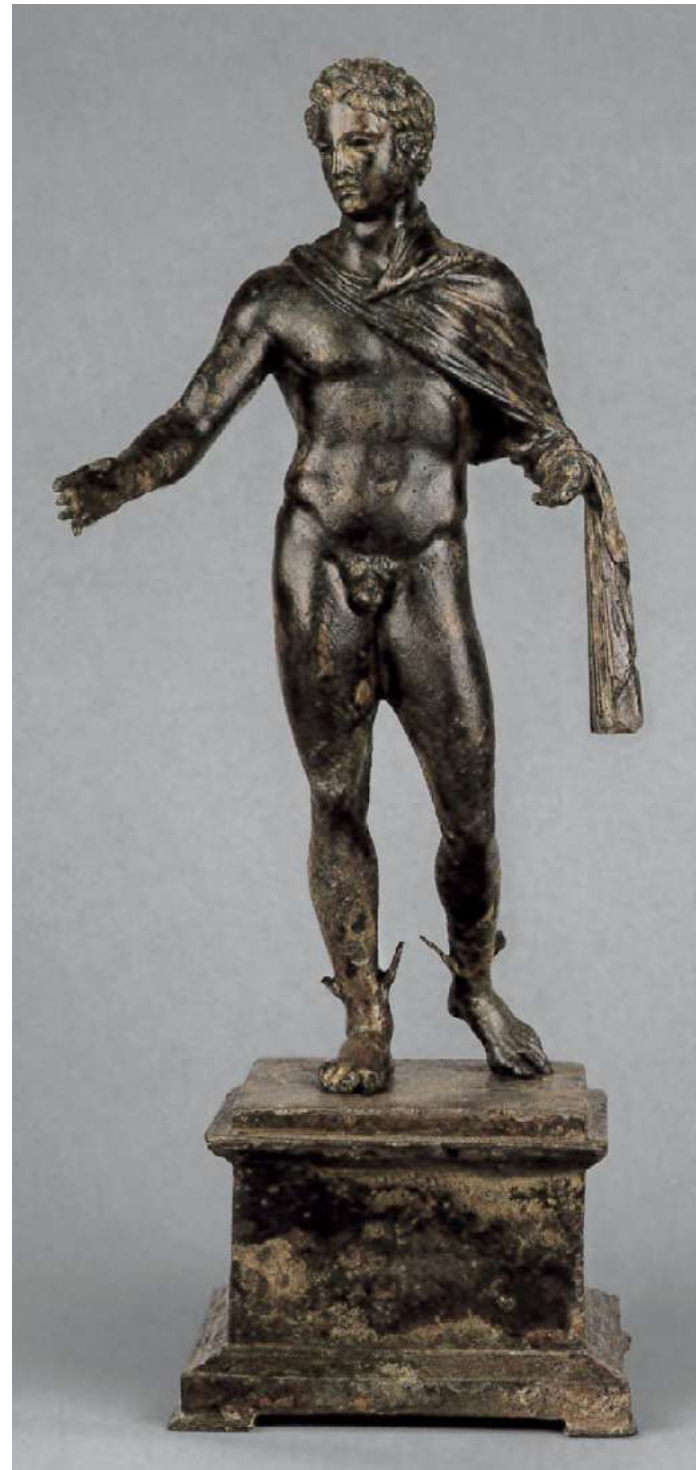
Chris Hallett (2023-24)

In 2023 Chris published a long article, "'Corinthian Bronzes': Miniature Masterpieces—Flagrant Forgeries', in *Forgery Beyond Deceit: Fabrication, Value, and the Desire for Ancient Rome*, edited by J.N. Hopkins and Scott McGill (Oxford 2023) 44-92.

He also delivered a paper titled 'The Late Antique Repair and Display of Damaged Statues in the Bouleuterion', at a conference, *News from Aphrodisias: Greek urban culture under the Roman Empire*, held in Princeton; and spoke at an event held at Lincoln College Oxford celebrating the career of his colleague at Aphrodisias, R.R.R. Smith (Lincoln Professor at Oxford from 1995 to 2022).

In July 2023 Chris retired from his position at Berkeley, and spent 2023-24 as a Guest Professor at Aarhus University in Denmark, where he taught a graduate seminar on the history of Classical Archaeology, and continued his work as a consultant on the Danish Italian-Excavations at the *Forum Iulium* in Rome.

In June 2024 Chris will be speaking at a long-planned symposium in Istanbul—the final event of the Traveling Seminar, *The Many Lives of Ancient Monuments*, Funded by the Getty Foundation (begun in 2018 but extended because of the pandemic). From there he will be traveling on to spend the summer in Aphrodisias, working on his long-standing project to publish all the surviving sculpture from the city's "Council House" or *Bouleuterion*.



A "Corinthian Bronze"; bronze figurine of Hermes from the Mahdia Shipwreck, ca. 32 cm (base: 10 cm); 100-80 BC; Tunis, Bardo Museum.

In Memoriam

Andrew Stewart

Submitted by Andrew Stewart's former student, Kris Seaman (UC Berkeley, History of Art PhD 2009):

Andrew Stewart's last article was the capstone to his research on sculpture excavated in the Athenian Agora. It was published in July 2023:

Andrew Stewart, "'Memorials of All Our Noble Deeds': Politics, Power, and Representation in the Athenian Agora, 510 B.C. to A.D. 14: A Critical Review," *Hesperia* 92 (2023) 191-310.

The editor of *Hesperia* reports that it was accessed 640 times in just the first three weeks after it went live on Project MUSE. *Hesperia* allowed free access in 2023 to all of Andy's articles about Agora sculpture.

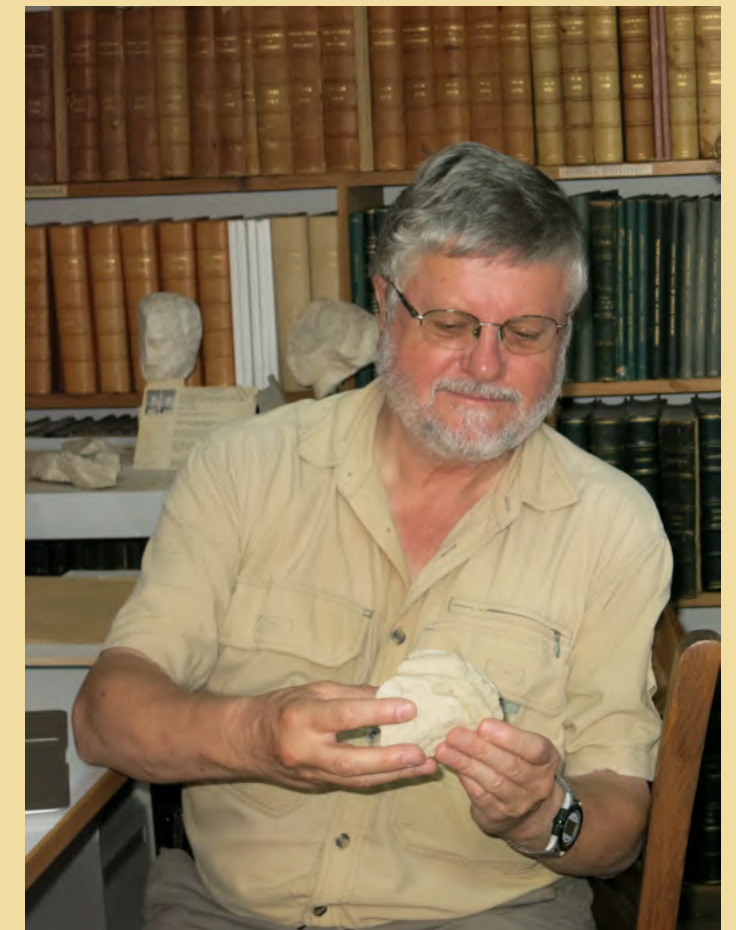
Andy's work on the article, his attitude, and his perseverance during his last months were inspirational. I was honored to help with the publication of this concluding piece.

The first week of my Winter 2024 Classical Greek art seminar coincided with the one-year anniversary of his Archaeological Institute of America Gold Medal and his passing, and two of his former Berkeley History of Art undergraduates were graduate students in the course. I spent time during our first session showing a photo of him sailing on the Bay, telling students about him, reminiscing that he Zoomed into my seminars in 2022, and dedicating the course to him. Andy was a good friend, and I miss our conversations about Greek sculpture, his larger-than-life personality, and the fun that he brought to every occasion.

Kris Seaman (PhD 2009), Associate Professor, Department of the History of Art and Architecture, University of Oregon

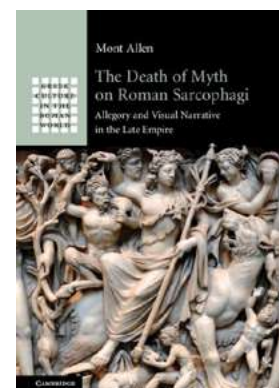


Andrew Stewart at work at the Agora.



ALUMNI NEWS

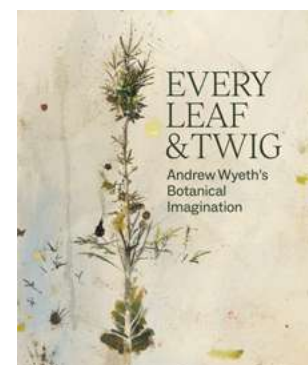
Mont Allen's new book with Cambridge University Press — *The Death of Myth on Roman Sarcophagi: Allegory and Visual Narrative in the Late Empire* — was released in 2023, and will appear in paperback next year. He is now busily launching a new study abroad program to Rome, set to commence this summer.



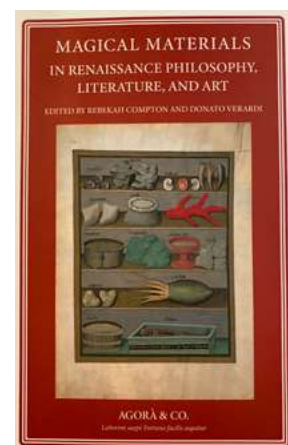
Letha Ch'ien (PhD 2014) is an associate professor of Art History at Sonoma State University where she continues to teach Race and European Art plus the more expected courses. She will be on leave academic year '24-'25 with an NEH fellowship to work on her book on polytopos in medieval and early modern Venetian art and culture. Ch'ien continues to write public art history for outlets including Smarthistory and the San Francisco Chronicle.

Will Coleman (2015) is in his second year as Wyeth Foundation Curator and Director, Andrew & Betsy Wyeth Study Center at the Brandywine Museum of Art, with additional responsibilities for staff and collections at the Farnsworth Art Museum. In the whirlwind start up period of this newly created role, he opened a new research and collections storage facility that is now accepting in-person and virtual study visits, published three exhibition

catalogues including *Every Leaf & Twig: Andrew Wyeth's Botanical Imagination* (Brandywine, 2023), and launched a number of traveling exhibitions with outside partners.



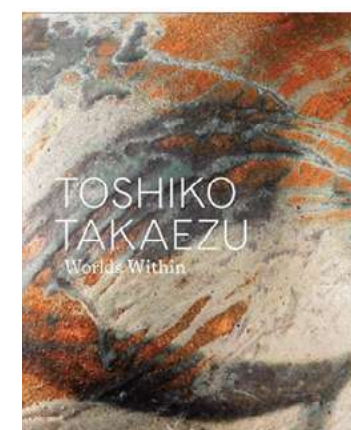
Rebekah Compton's co-edited volume *Magical Materials in Renaissance Philosophy, Literature, and Art* was published in 2022. In 2023, she completed an article on the environmental art history of Camaldoli and on the graphic designs of Santa Maria degli Angeli's illuminated choral books. In the summer of 2024, Rebekah will be researching a project on the Camaldolese Monasteries of St. Michael in Venice and Istria, a project funded by the Delmas Foundation, which received the distinction of the Henry A. Millon Award for Art and Architecture.



Sarah Louise Cowan (2019) is an Assistant Professor of Art History at DePauw University, where she teaches courses on modern and contemporary arts of the Americas. She is working on her second book, which looks at art and mourning in the U.S. since 1980. During her pre-tenure leave in spring 2023, she was a Tyson Scholar of American Art at Crystal Bridges and published articles on the dancefloor and artistic "influence," Black feminist modernist sculptors of the 1970s and 1980s, and ongoing debates about abstraction and representation.

Jessica M. Dandona (2010) is Professor of Art History at Minneapolis College of Art and Design. She is currently a Lang Fellow at the Rare Book School in Charlottesville, Virginia. Recent publications include a chapter in *Rethinking the Public Fetus: Historical Perspectives on the Visual Culture of Pregnancy*, ed. Elisabet Björklund and Solveig Jülich (2024) and articles in *Journal of the Scottish Society for Art History* (2023–24) and *Mortality* (2023). In September, she presented the papers "Babies in Bottles: Personhood, Pregnancy, and Anatomical Preparations, 1880–1900" at the conference *Bodies on Display: Human, Animal, and Cryptid Bodies from Antiquity to the Present* (University of Glasgow) and "Finis Galliae: The Peril and the Promise of Mother's Milk in Henri-Jules-Jean Geofroy's *La Goutte de Lait de Belleville*" at the *Eighth Feminist Art History Conference* (American University). Her current research is located at the intersection of art history, the medical humanities, and the history of medicine.

Diana Greenwold (2016) is currently the Lunder Curator of American Art at the National Museum of Asian Art, Smithsonian Institution. This year, she was the in-house curator for the exhibition *Whistler: Streetscapes, Urban Change* and contributed essays to *Toshiko Takaezu: Worlds Within* and *Smithsonian Asian Pacific American History Art and Culture in 101 Objects*. Future projects include a collaboratively curated exploration of the Freer's



nineteenth and twentieth century landscape paintings and an installation exploring the history of the museum's most famous interior, Whistler's Peacock Room. She has

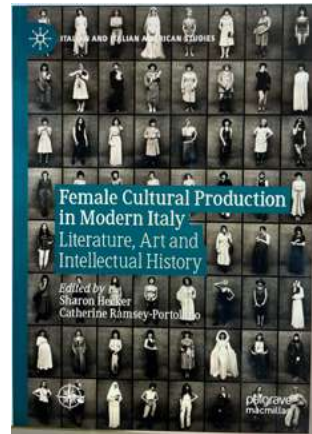
been thrilled to work with current UCB Ph.D. candidate Elizabeth Fair who is a joint SAAM/NMAA fellow as Fair delves into dissertation research and Greenwold begins a project on the subject of North American Chinatowns along with fellow 2016 history of art alum William Ma.

Sarah Hamill (2008) was interviewed for the podcast, *In the Foreground: Conversations on Art and Writing*, Research and Academic Program, Clark Art Institute: <https://www.clarkart.edu/research-academic/podcast/season-5/sarah-hamill> and she has co-curated three exhibitions funded by the Mellon Foundation on Care and Climate Justice, at Sarah Lawrence in Spring 2024: <https://careandclimatejustice.org/>

Timothy Hawkinson (2000) opened his eponymous gallery in Los Angeles in December 2022 with a restaging of Robert Barry's landmark 1969 Closed Gallery piece. Prior to opening he worked at galleries in NY and LA with artists including Jeffrey Gibson, Hermann Nitsch, Rona Pondick, Ann Craven, Marie Watt, VALIE EXPORT, and Hanne Darboven. The new gallery strives to present artists making singular artworks. Works that make the world seem bigger, shed light on overlooked topics, or provoke greater awareness. Quality and courtesy are important. Since opening the gallery has presented the first solo exhibitions in Los Angeles of Rachel Martin, Jong Oh, Julien Parant-Marquis, Adrian Bara, and Nani Chacon. As well as exhibitions with Alise Spinella, Rick Bartow, and the other Tim Hawkinson. While in school (BA, 2000) he worked for curator Heidi Zuckerman at the Berkeley Art Museum and Pacific Film Archive.



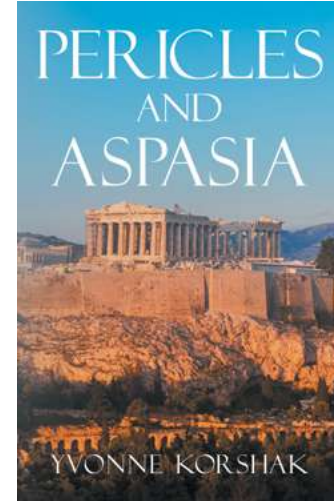
Sharon Hecker (1999) In 2023 I published *Female Cultural Production in Modern Italy. Literature, Art and Intellectual History*, co-edited with Catherine Ramsey-Portolano (Palgrave-Macmillan). I was elected to the Board of Directors of the College Art Association (CAA). I am curating an exhibition on Lucio Fontana's ceramics at the Peggy Guggenheim Collection (Venice, 2025-6).



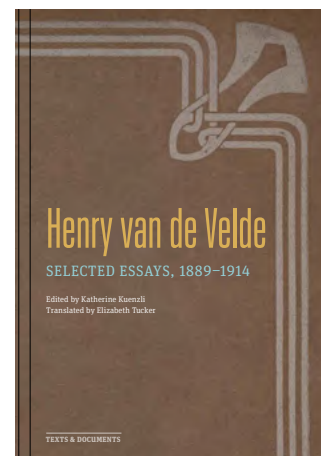
Christina Kiaer is thrilled to announce the publication of her long-gestated book *Collective Body: Aleksandr Deineka at the Limit of Socialist Realism* (University of Chicago Press, 2024). This year, Christina was named the Frances Hooper Professor in the Arts and Humanities at Northwestern University, where she has been teaching for 18 years. She has embarked on a new project on post-war Soviet textile artist Anna Andreeva and the women's textile design collective at the Red Rose factory in Moscow, named after Rosa Luxemburg. She is curating an exhibition of Andreeva's work in conversation with works from the Soviet avant-garde, opening at the Museum of Modern Art-Costakis Collection in Thessaloniki in November 2024.



Yvonne Korshak (1973) Hello Friends, I'm happy that my historical novel, PERICLES AND ASPASIA, is currently a finalist for the Chaucer Award for Early (pre-1750's) historical fiction. This is a very art historical novel! Best to all, Yvonne Korshak



Katherine Kuenzli (2002) is Professor of Art History at Wesleyan University and Chair of the Department of Art and Art History. Her research focuses on European and American modernism in the 19th and 20th centuries has resulted in three books: *The Nabis and Intimate Modernism: Painting and the Decorative at the Fin de Siècle* (Routledge, 2010); *Henry van de Velde: Designing Modernism* (Yale, 2019), which was awarded a publishing grant from the Furthermore Foundation; *Henry van de Velde: Selected Essays, 1889-1914*, translated by Elizabeth Tucker (Getty Research Institute, 2022). A fourth book, *A Towering Memorial: Race and Power in the Belgian Building, from the World's Fair to Virginia Union University*, co-authored with Kathleen James Chakraborty and Bryan Clark Green, is forthcoming from University of Virginia Press. She is currently working on a book-length study of Anni Albers's contributions to 20th-century art and design. In addition to these book-length studies, Kuenzli has published articles in *The Art Bulletin*, *The Journal of the Society of Architectural Historians*, *Art History*, and *Nineteenth-Century Art Worldwide*, as well as essays in edited volumes and exhibition catalogues. Her work has been supported by Fulbright, Cha-teaubriand, Dedalus, DAAD, Klassik Stiftung Weimar, Getty Library, Canadian Center for Architecture, ACLS, and NEH grants.



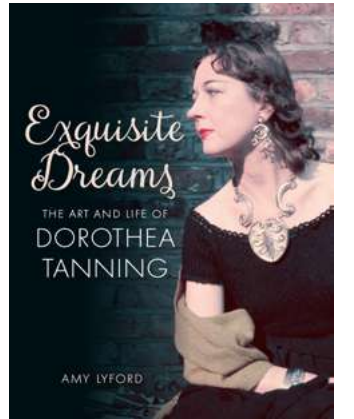
Namiko Kunimoto (2010) continues to work on her second book project, *Imperial Animations: the Afterlives of Japanese Empire in Transpacific Contemporary Art*. In 2023 she published an essay for Cindy Mochizuki's art book, *Autumn Strawberry*, and short piece for *Que Pasa* magazine called "Reflections on Race in Higher Education."



Evie Lincoln (1994) taught her last first classes at Brown in September. At the end of June, she will 'graduate,' and move on to the next of her lives as a Professor Emerita with, she hopes, consummate grace and curiosity. She is looking forward to having time to work on her book about the Parasole family of woodblock carvers in Rome, ca. 1600.



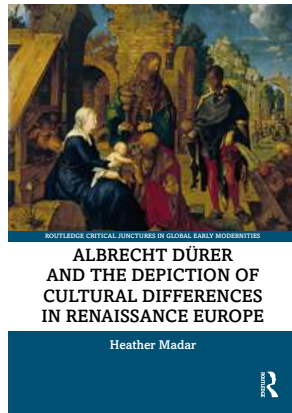
Amy Lyford (1997) just published her third book entitled *Exquisite Dreams: The Art and Life of Dorothea Tanning* (London: Reaktion Books, 2023; dist. in US by University of Chicago). Lyford is the Arthur G. Coons Professor in the History of Ideas at Occidental College in Los Angeles.



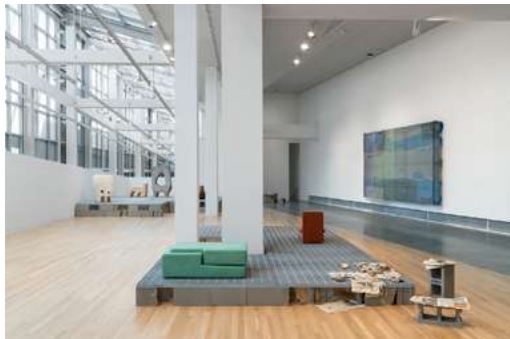
William H. Ma (2016) is the assistant professor of Asian art history at Louisiana State University. He has spent last year busy searching and presenting on his various projects. In May, he was in Martinique to speak on a panel on decolonizing art history. A week later, he was in Prague presenting a paper on the translation of dynastic bronze urns from China to Vietnam to France, followed by research trips to Vienna, Dresden, Berlin, Brighton, and London to visit European various chinoiserie interiors and export Chinese porcelain. In June, he was a fellow at the Harvard's Houghton Library to study eighteenth-century French-made copper-engravings intended for the Qing Chinese emperor Qianlong. In September, he presented a paper about European ceramics decorating Nguyen Vietnamese imperial structures in Porto. He was recently awarded the Ogden Honors College Outstanding Teaching Award, the third teaching award he received in the last six years at LSU.



Heather Madar currently serves as the Associate Dean of the College of Arts, Humanities and Social Sciences at Cal Poly Humboldt. Her book *Albrecht Dürer and the Depiction of Cultural Differences in Renaissance Europe* was published by Routledge in 2023.



Since 2020, **Daniel Marcus** has served dual roles as Associate Curator of Exhibitions at the Wexner Center for the Arts and Assistant Professor of Practice in History of Art at The Ohio State University (Columbus, Ohio). In his curatorial position, he has curated several recent exhibitions, including *To Begin, Again: A Prehistory of the Wex, 1968-89* and *Sharing Circles: Carol Newhouse and the WomanShare Collective* (both 2022); he also served as in-house curator for exhibitions with Jumana Manna and Jacqueline Humphries, and he joined guest curators François Piron and Cédric Fauq to jointly present a new iteration of the exhibition *Sarah Maldoror: Tricontinental Cinema*, originally organized by Palais de Tokyo, Paris. Beginning in April 2024, he will take a new role as Curator of Collections and Exhibitions at the Columbus Museum of Art.



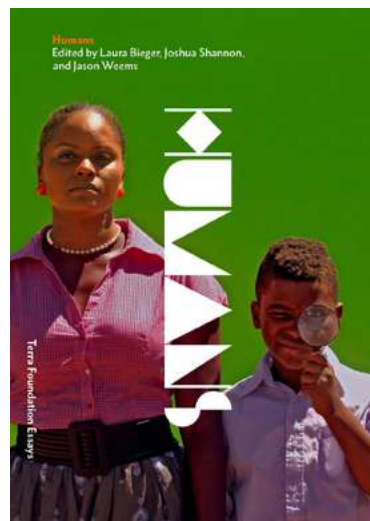
Laure Marest (2017) started her new position as Damarate Associate Curator of Ancient Coins at the Harvard Art Museums in September 2023. In her previous capacity as the Cornelius and Emily Vermeule Associate Curator of Greek and Roman Art at the MFA, Boston, she played a significant role in the renovation of the permanent galleries, personally curating 2 out of 5 new galleries that opened in December 2021. In 2023, she co-curated an exhibition on the Marlborough Gem and co-authored several articles, including on using digital technology to

reconstruct ancient polychromy. She is now overseeing the collection of over 20,000 coins—mainly Greek, Roman, and Byzantine—kept at the Harvard Art Museums, and is working on several publications, including on a group of small finds excavated in Pompeii and on the extraordinary collection of engraved gems kept at the MFA.



Bibiana Obler (2006) published essays in two exhibition catalogues: “Not Your Grandmother’s Labor,” in *Woven Histories: Textiles and Modern Abstraction* (National Gallery of Art, 2023), edited by Lynne Cooke, and “The Imperious Brush: Interrogating Expressionist Relations,” in *Expressionists: Kandinsky, Münter and The Blue Rider* (Tate, 2024), edited by Natalia Sidlina. In July 2024, she begins a term as Program Head of Corcoran Art History (eek).

Joshua Shannon (2003), Professor of contemporary art history and theory at the University of Maryland, is currently writing a book called *How and Why to Look at Art in the Time of Climate Change: Seven Lessons from Modern Art*. In spring 2024, he was Visiting Professor in the Department of Art History at the University of Hong Kong, and in summer 2024 he is a senior writing and publishing advisor in Giverny, France to the fellows of the 2021-2024 Getty- and Terra-Foundation-funded initiative “Linking Art-worlds: American Art and East Central Europe in the Cold War and Since.” His co-edited book *Humans* (Terra Essays/University of Chicago Press) appeared in 2022.



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