



HISTORY OF ART, UNIVERSITY OF CALIFORNIA, BERKELEY

ANNUAL NEWSLETTER

2016

Letter from the Acting Chair

My second year as Acting Chair of the Department has been an exhilarating one, as I have become more closely acquainted with the accomplishments of a very active community of scholars who are pursuing the histories of art of differing cultures, time periods, aesthetic sensibilities, and meanings. Our traditional strengths in European, American, and Asian art have been expanded to include other traditions and global art of the modern and contemporary periods. A quick perusal of the Department's courses at <http://guide.berkeley.edu/courses/histart/> will introduce you to the variety.

Last year at this time I knew that the faculty had reconceived the undergraduate major to be more inclusive and also more comparative, but I had not yet realized the extent to which new questions, new perspectives, and new technologies would be enlivening the intellectual interchanges among the faculty with such different specializations. Just one example: Complementing the long-time requirement, HA100 Theory and Methods of Art History that many of you will remember having taken, is a second methodology course, HA 101 Theory and Methods for a Global History of Art that was newly created this past year. Conceived to be team-taught, the inaugural team consisted of Associate Professor Beate Fricke (medieval art and architecture) whose enthusiastic outburst at a faculty meeting about the stimulating experience of teaching it with Assistant Professors Lisa Trever (pre-Columbian and Latin American art) and Sugata Ray (South Asian art) felt like a spontaneous affirmation of the broadened scope of the major that had been conceived primarily for the benefit of the students.

On another note: I want to personally thank all of you who contributed to the department this past year. The homecoming-time event called The Big Give turned out to be intriguing to a number of you from whom we had not heard since your graduation. Welcome back! Please check our website periodically and keep in touch! We realize how affecting the art history major has been and can be when we hear stirring testimony such as that given by alum Rue Mapp at Commencement this year. If you are in the Bay Area, please join us on campus for one of the many events you will see listed at arthistory.berkeley.edu such as the annual Stoddard Lecture. You might also consider auditing a class—if you can find a seat! Your continuing interest in and support of the Department is *greatly* appreciated.

I wish you well for the coming year.

Cordially,
Bonnie C. Wade (Professor of Music)
Acting Chair



From left: Wenshing Chou, Eiren Shea, Michelle Wang, Pat Berger, Sunglim Kim

Cover: Eye kylix in use. Photo: Art Institute of Chicago. A kylix is visible in the photo on the back cover.

Back cover: Installation of The Papyrus in the Crocodile exhibit with Miriam Said, Jessy Bell, Christopher Lowman, Rebecca Levitan, Patricia Yu. Photo by Julie Wolf



Bonnie Wade receives the Berkeley Citation at graduation in her home department, Music.

Bonnie Wade, our Acting Chair, received the Berkeley citation at graduation in her home department, Music. The Berkeley Citation, one of the four highest honors bestowed by UC Berkeley, is awarded to a distinguished individual whose contributions to UC Berkeley go beyond the call of duty and whose achievements exceed the standards of excellence in their fields.

Patricia Berger Wins CAA's Distinguished Teaching of Art History Award

In February at the annual CAA conference, Patricia Berger received our discipline's highest teaching honor. As a testament to her mentorship, an outpouring of support for her nomination had come from her students: Wenshing Chou (PhD 2011), Sunglim Kim (PhD 2009), Orna Tsultem (PhD 2009), Nancy G. Lin (PhD 2011), Jessica L. Patterson (PhD 2009), Sujatha A. Meegama (PhD 2011), Corey Byrnes (PhD 2013, Chinese Literature), Michelle H. Wang (PhD 2014), Yueni Zhong, and current students. Letters of support were also received from Pat's colleagues: Joanna Williams, Richard Vinograd, Therese Tse Bartholomew, and Ellen Huang.

A common refrain across the letters was Pat's fostering of interdisciplinary academic study and her heartfelt support of her students. Sujatha Meegama wrote, "She cultivated in us a love for dialogue across fields and institutions that rarely occurs in art history, let alone other disciplines." Sunglim attested, "Pat's students call her Avalokitesvara, the Buddhist deity of compassion. Just as Avalokitesvara embodies the compassion of all Buddhas, Pat was the most benevolent mentor and competent teacher that graduate students could ever ask for."

In her acceptance speech, Pat was as gracious as always, saying, "To be a good teacher, you need to have been well-taught yourself." She chose to turn her own moment in the spotlight on her own mentor, James Cahill (1926-2014), who won the same award in 1995. She then highlighted the research of her own students, concluding, "There are no good teachers without good students."

Patricia J. Yu, William Ma

faculty editor: Elizabeth Honig
editor: John McChesney-Young
designer: Julie Wolf
founding editor: Darcy Grimaldo Grigsby

The Papyrus in the Crocodile: 150 Years of Exploration, Excavation, Collection, and Stewardship at Berkeley

The Bancroft Library Gallery, University of California, Berkeley
May 5 to July 29, 2016

Over the course of two semesters, an interdisciplinary team of students researched, selected, organized, and devoted much brainpower to *The Papyrus in the Crocodile: 150 Years of Exploration, Excavation, Collection, and Stewardship at Berkeley*. Under the guidance of Patricia Berger and Margaretta Lovell, the students of the Mellon Graduate Exhibition Seminar: "Berkeley Collects!" toured the diverse collections on the university campus, met individually with the curators and staff, and curated the exhibition to highlight the contributions of Berkeley's visionary donors and patrons, whose extraordinary objects and research materials form the foundation of many of our academic disciplines.



Unknown photographer, *Hearst Party Visiting the Sphinx and the Pyramids, January 1899*. Phoebe A. Hearst Museum of Anthropology Collection, 15-8884.

In 1899, Phoebe Apperson Hearst (1842-1919), one of the university's greatest contributors, funded the excavation of the ancient necropolis of Tebtunis in Egypt. Led by papyrologists Bernard P. Grenfell and Arthur S. Hunt, the excavation team unearthed a cache of mummified crocodiles. To their surprise, the crocodiles were stuffed with and wrapped in ancient papyrus fragments, including magic, lines from ancient literature, and receipts and bills. *The Papyrus in the Crocodile* takes up this theme of bringing the hidden into the light. The show illuminates a sampling of the millions of objects and archives on campus, including artifacts of the ancient Mediterranean, Arts and Crafts books and design, the material culture of indigenous peoples of the Americas, and the arts of Asia.

The students were involved in every step of the exhibition process, including preparing loan agreements, securing image permission rights, copyediting all text, creating an exhibition website, liaising with the exhibition designer, organizing the opening reception, and sending out press releases. In addition to their exhibition duties, the students also demonstrated how the collections at Berkeley continue to inspire new research. On May 4, 2016, The Women's Faculty Club hosted a public symposium, "Berkeley Collects!" where students presented their papers on an impressive breadth of collection-related topics, including painted representations of the ancient world and its artifacts, the performance of Asian religious ritual by American spiritualists and dancers, the pedagogical display and recording of indigenous material practices, and the presence of French miners during the California Gold Rush.

The curatorial team¹ included Jessy Bell (History of Art, B.A. 2016), Susan I. Eberhard, Amanda J. Guzman (PhD Candidate, Anthropology), Stephanie

M. Hohlios, Rosaline (Yi Yi Mon) Kyo, Rebecca Levitan, Mary Lewine, Christopher B. Lowman (PhD Candidate, Anthropology), Elizabeth McFadden, Miriam K. Said, Jim Sienkiewicz (Graduate Theological Union), Jon Soriano, and Patricia J. Yu. They could not have accomplished this feat without the invaluable advice and assistance from the staffs of The Bancroft Library, The Phoebe A. Hearst Museum of Anthropology, The Environmental Design Archives, The C.V. Starr East Asian Library, The Museum of Vertebrate Zoology, and the Berkeley Art Museum and Pacific Film Archive.

This exhibition is the capstone project to a generous three-year Andrew W. Mellon Foundation grant for Graduate Study in the Curatorial Preparedness and Object-Based Learning. We are pleased to announce that the Mellon Foundation has renewed the grant for another three years, thereby supporting the full integration of curatorial training into the Ph.D. program of the department

View the exhibition website: <https://www.flickr.com/photos/berkeleycollects/>

Patricia Yu

1 All students are graduate students of History of Art, unless otherwise noted.



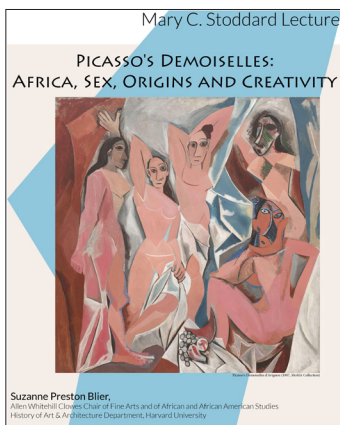
Group picture in The Bancroft Library Gallery. Front row: Stephanie Hohlios, Patricia Yu, Amanda Guzman, Miriam Said, Mary Lewine, Rosaline Kyo. Back row: Professor Pat Berger, Jessy Bell, Susan Eberhard, Christopher Lowman, Jim Sienkiewicz, Jon Soriano, Rebecca Levitan, Professor Margaretta Lovell. Absent: Elizabeth McFadden. Photo: Julie Wolf

Sojourner Truth, Photography, and the Fight Against Slavery, exhibition July 27-October 23, 2016 Berkeley Art Museum

Roundtable and Book Signing:

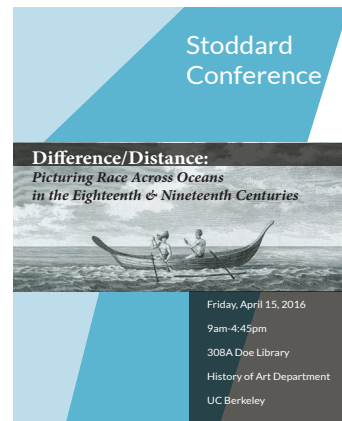
SATURDAY / September 17/ 1:30 pm. BAMPFA Auditorium
Darcy Grimaldo Grigsby with Makeda Best (California College of Art), and Leigh Raiford (African American Studies, UCB): Black Activism and Photography from the Civil War to the Civil Rights Movement

Poet and activist David Brazil has also curated three BAM events responding to the exhibition: on September 16 at 7 pm with Frank B. Wilderson III, an award-winning South African writer, filmmaker, poet, and UC Irvine Professor; on October 7 at 7 pm with Regina Mason, storyteller and author, who has spent 15 years researching the life and times of her great-great-great-grandfather—pioneering fugitive slave autobiographer William Grimes; and with Taiwo Kujichagulia-Seitu, griot, singer, dancer and storyteller (To be scheduled).



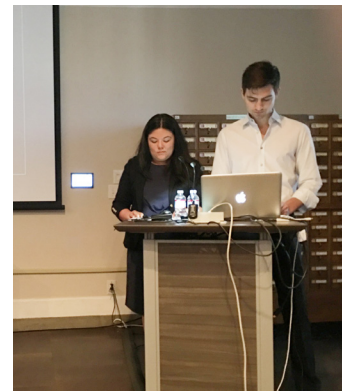
Mary C. Stoddard Lecture

Last April, the annual Mary C. Stoddard Lecture in the History of Art was expanded into two full days of events: the traditional seminar and lecture, and a conference. This year's Stoddard Lecturer, Suzanne Preston Blier, Allen Whitehill Clowes Chair of Fine Arts and of African and African American Studies at Harvard University, gave two presentations on the first day. In the afternoon, Blier discussed the digital interface World Map (<http://worldmap.harvard.edu/>) and its utility as a tool for interdisciplinary research. Later that evening, her lecture on Picasso's famous 1907 painting, *Les Femmes d'Alger* revealed that the African masks often cited as the iconographic inspiration for Picasso's work were in fact unavailable at the time. Instead, Blier proposed a new body of ethnographic and medical illustrations as possible sources for the artist's work.



The following day, the Stoddard events continued with a symposium entitled "Difference/Distance: Picturing Race Across Oceans in the Eighteenth and Nineteenth Centuries" and co-organized by Professor Darcy Grimaldo Grigsby and graduate students Kailani Polzak and Thadeus Dowad. Featuring professors and graduate students with geographic specialties ranging from the Atlantic World to Oceania, the Middle East, and South Asia, the conference explored how visual technologies and transoceanic travel came together to produce new understandings of race and racial history in the eighteenth and nineteenth centuries.

The two days of Stoddard events offered a lively exchange of ideas, bold presentations of original scholarship, and a glimpse into the exciting current work of scholars in art history and beyond.



Thadeus Dowad and Kailani Polzak

Suzanne Preston Blier (left) delivers the 2016 Mary C. Stoddard lecture on Picasso's *Les Femmes d'Alger*.

Graduate Students and Co-Organizers Kailani Polzak and Thadeus Dowad (right) giving introductory remarks to the first Stoddard Conference entitled "Difference/Distance: Picturing Race Across Oceans in the Eighteenth and Nineteenth Centuries," Photos by Julie Wolf

Ruth Berson & the Curatorial Career Path



Ruth Berson

Ruth Berson, Deputy Museum Director of Curatorial Affairs at SFMOMA, received her MA in Art History from Berkeley. For the past several years she has been funding summer salaries for our undergraduates who want to take unpaid museum internships, encouraging students of all backgrounds to pursue a curatorial career path. One of this year's recipients is Rachel Remick '17, who is interning at the Guggenheim Museum in New York. She had some questions for Ruth Berson.

RR: What has been the most rewarding aspect of museum work for you?

RB: Most recently, presenting the creative work of artists and SFMOMA's program team to our visitors in our brand new building.

RR: How did your experiences at Berkeley impact your career/life?

RB: My academic work in art history confirmed my decision to make my career in museums. Working with world class objects and thinking about how best to interpret them for audiences became a passion that has never left me. Nor has my belief that museums play a vital role in democratic society for the benefit of all.

RR: Why do you think art historical scholarship is relevant and important today?

RB: In a world increasingly dominated by digital access to information, object-based scholarly research provides the basis for discoveries that change our understandings of art, culture, society, and our world.

RR: What piece of advice would you give to someone looking to pursue a career in the museum field?

RB: Finish your academic studies and visit museums as often as possible, with a critical eye. Be prepared to pay some dues: consider jumpstarting your career even before you land a paying job by volunteering or interning. Because there are many careers in museum work, try to expose yourself to a wide variety to find out what interests you most. Join key professional organizations in your region, attend the American Alliance of Museums annual conference, and join the international Committee on Museum (ICOM-US). And find a great mentor!

Student Research Abroad: Aaron Hyman and Jessy Bell

My dissertation—*Rubens in a New World: Prints, Authorship, and Transatlantic Intertextuality*—is a rangy endeavor, spanning the spaces once controlled by the Spanish Empire by charting how prints after Flemish artist Peter Paul Rubens were used to create painted and sculpted “copies” in Latin America. Research for the project has taken me below sea level in Holland, to the slopes of volcanoes in Mexico, and into the thinning air of Peru and Bolivia’s highlands, over two miles up.

I spent last year at the Rubenianum institute in Antwerp, a base from which to work in archives and print rooms in the Low Countries. Life this year in Mexico and Peru has been far more itinerant. There is no “single” archive in which to research copies, which were engineered to create webs of pictorial connection through time and space. Each copy I explore now matches a bus or a plane that I boarded to see it and an archive or library through which I (often frantically) mined. Though Mexico City has acted as my touchdown point, one month is the longest I will have spent settled in any given place. Compelling works of art have begun to produce a dread about the measures it will take to pursue them.

This constantly shifting landscape has nevertheless provided more thrills than can be expected in a lifetime, exposing me to art but also to a wild diversity of foods, craft traditions, landscapes, and people (from the local friars of Peruvian churches to the Dutch Ambassador to Mexico). I have also sharpened my skills as a researcher and thinker. Being on the road means not having the literal and figurative bookshelf on which to set an idea; tasks have to get done now, photographs taken, ideas and observations recorded, before I have to move again. But I have also come to realize that this type of pursuit is fundamental to what art history is: paying attention to the unseen or overlooked in ways that take you to places you never thought you might go.

Aaron Hyman



Aaron Hyman, Church of Our Lady of Ocotlán, Tlaxcala, Mexico. Photo by Savannah Esquivel



Jessy Bell doing field research at Sutjeska Memorial Park, Tjentište, Bosnia-Herzegovina

Before arriving at Berkeley, **Jessy Bell** had earned a certificate in Museum Studies from San Diego Mesa College, where she also worked as an exhibition design assistant for the Mesa College Art Gallery. At Berkeley, Jessy has continued to pursue questions of exhibition, outreach, and public good, both here on campus and in the wider field. She was an invited member of the (graduate) Mellon exhibition seminar, which culminated in the exhibition *The Papyrus in the Crocodile* (see article in this newsletter), and she has worked as a research assistant for the architectural and cultural history of the Women’s Faculty Club. Jessy’s ambitious Honors Thesis, which explored the arts of memorialization in the former Yugoslavia at the site of the Sutjeska Memorial Park (1958-1975) took her to Bosnia-Herzegovina for funded field research—featuring an epic, overland journey by camper to reach her site, accompanied by two PhD students from the University of Belgrade as colleagues. This work received high honors in History of Art, and a prize from Berkeley’s Institute of International Studies. Jessy was unanimously voted valedictorian for the art history graduating class of 2016. She will begin her studies for the PhD this fall at Northwestern, where her primary advisor will be Berkeley alum Christina Kiaer (PhD 1995).

Anneka Lenssen

The VRC Links Art History to the Digital World

The Visual Resources Center (VRC) is expanding its role to include support and training for Digital Humanities (DH) initiatives in the History of Art department. In April, VRC staff participated in the campus-wide Digital Humanities Faire poster session held in the Morrison Library. They discussed collaborations between VRC staff and History of Art department faculty on DH research projects and DH course components, including: the OpenArt project (with Jess Bailey and Elizabeth Honig); sights.site: Mapping South Asia (with Sugata Ray); an Augmented Reality project for “Art in Public” (with Lauren Kroiz); the 3D Pañamarca project (with Lisa Trever); and the digital panoramic capture of murals for “Mural Painting and the Ancient Americas” (with Lisa Trever).

Lynn Cunningham



At the Digital Humanities Faire, VRC curators Eugene de la Rosa and Lynn Cunningham present a poster of the collaborative work they have done with department faculty members. Photo by Julie Wolf

Undergraduates & Faculty Work Together in Digital Humanities

Ashley Jerbic (BA 2016) has been a key participant in Berkeley's growing Digital Humanities program. Always deeply interested in both techniques of art-making and technical means of studying them (infrared, radiography, etc.), her interest in 3D modeling began in a seminar with Justin Underhill (PhD 2015, now our Mellon DH postdoc). Underhill taught students to create models of California's Franciscan missions using SketchUp, and to simulate how light and sound would have traveled through their liturgical spaces. Ashley extended her project into a senior thesis, supervised by Professor Whitney Davis, on a series of Stations of the Cross paintings which, she argues, were originally arranged in the Mission San Gabriel. A grant from the Art History department enabled her to travel to the Mission to take exact spatial measurements. She then created a 3D model and studied light patterns during the summer solstice and spring equinox, showing how shifting illumination on the paintings revealed a narrative within and between the images, and would have created a powerful experience for worshippers. The study tells us a great deal about the development of syncretic devotional practices on the northern frontier of New Spain

Ashley has used her talents to work for faculty within and outside of our department. With Assistant Professor and DH Fellow Lisa Trever, she helped to reconstruct a mural at Pañamarca, Peru. Utilizing Photoshop, Jerbic overlaid field drawings onto photographs of the now deteriorated plaza mural of ancient Moche dancers and warriors in procession. This was a key step for preparing a 3D model of the mural excavation. For Egyptologist Rita Lucarelli, Ashley handled the extensive photo capturing of two massive ancient Egyptian coffins in the Hearst Museum and the building of 3D models using photogrammetry. Ashley participated with Dr. Lucarelli in various events where the project was presented. She also served as the design manager for www.janbruehgel.net and for OpenArt, a collaboration between the VRC and graduate student Jess Bailey, and attended the Berkeley DH Summer Institute where she learned how to construct databases using Drupal. In April this year Ashley spoke about her research projects at the Stanford Learning Summit in a session on Digital Humanities. She was joined in the session by faculty from Berkeley, Davis, and Stanford.

Ashley says, "My interest in the Digital Humanities comes from a desire to visualize what has come before and innovate what will become in the future. My success is the result of a rich community of gracious mentors who donated their time, their talent, and their resources to train and develop my passion for the Digital Humanities. For any teacher, their goal is have to their best students continue their legacy and pay it forward. I intend to honor each one of them by doing just that. My plans for the future involve continuing my research, applying to the School of Information at Berkeley and the DH Programs at Stanford or MIT, and ultimately having a career in industry. I thank UC Berkeley for making me the person that I am today!"

Lynn Cunningham, Justin Underhill



Ashley Jerbic assists Rita Lucarelli, Assistant Professor of Egyptology in the Near Eastern Studies department, in capturing photos of a three ton, 2500-year-old coffin for eventual photogrammetric processing.

Outstanding GSI awards



Kailani Polzak and William Ma received university-wide recognition for their excellence in teaching with Outstanding GSI awards.

Commencement 2016

This year's commencement was held for the first time in the Barbara Osher theater of the wonderful new Berkeley Art Museum and Pacific Film Archive. Class valedictorian Jessie Bell described her experience in the former Yugoslavia researching her honors thesis, but also the moments at Berkeley that she will best remember, including a road trip with several classmates to hear emeritus professor Svetlana Alpers give a lecture at Stanford. Next, department alum Rue Mapp (BA 2009) delivered the commencement address, "Making Connections." She spoke of how art history coursework here at Berkeley, especially with Professor Margaretta Lovell, brought a lifetime of experiences into focus, gave her the literacy to challenge, validate, and enlighten others through images, and finally inspired her to found OutdoorAfro. The organization encourages and enables members of diverse communities to experience the world of nature, which had been a constant value in Rue's own life. It was the first commencement address in living memory that included accounts (and images) of white-water rafting. "Adults need nature, and wonder, too," she reminded us.

Thirty-two students received their Bachelor of Arts degrees at the ceremony, eight of them graduating with honors: Mathilde Andrews, Jessie Bell, Ruiyao Gong, Ashley Jerbic, Tulasi Johnson, Alexander Kuszyk, Katie Elizabeth Ligmund, and Jennie Yoon. The departmental citation was awarded to Tulasi Johnson.

Five new PhD's got their hoods in the ceremony as well, while two further recipients were unable to attend. Their proud advisors have provided brief accounts of their work here.



Graduation speaker Rue Mapp with Professor Darcy Grigsby. Photo by Blaine Jones



Faculty, ready to process, from back to front: Bonnie Wade (chair), Rue Mapp (speaker), Sugata Ray, Greg Levine, Todd Olson, Darcy Grigsby, Julia Bryan-Wilson, Lauren Kroiz, Anneka Lenssen, Pat Berger, Imogen Hart, Ivy Mills, Chris Hallett, Margaretta Lovell, Andy Stewart. Photo by Blaine Jones



Valedictorian Jessy Bell.

New PhD Recipients

Diana Greenwold's highly original dissertation, titled *Crafting New Citizens: Immigrant Art in New York and Boston Settlement Houses, 1900-1945* concerns labor, craft, art, folkways, acculturation, and the social conjunction of immigrants and elites in the Progressive-era settlement house movement in Boston and New York City. She has held fellowships and internships at the Smithsonian, at the Schlesinger Library at Harvard, and the Metropolitan Museum, and has recently been appointed Assistant Curator of American Art at the Portland Museum of Art in Maine, where, working in what could be called the new Public Art History, there is a growing cohort of particularly creative alums from this department.

With the support of a Javits and an Eleanor Tufts Fellowship at Southern Methodist University, **Josie Lopez** completed her dissertation, "Constantino Escalante: Caricature, Satire and the Project of Modernization in Nineteenth-Century Mexico". While 19th-century Mexican art has typically been bifurcated into inventive popular art and tired European-inspired academicism, Josie reconstructed how the caricaturist Escalante responded to *popular* European artistic models such as the caricatures of Goya and Daumier. She conducted research in Mexico and the Center for Southwest Research at the University of New Mexico, and interned at the Tamarind Institute in Albuquerque to study the medium of lithography first hand. Recently she served as a curator at the Albuquerque Museum of Art.

Will Ma's dissertation, "Pedagogy, Display, and Sympathy at the Jesuit Orphanage in Shanghai (Tushanwan) in the Early Twentieth Century", is the first in-depth study of the arts and crafts workshops the Jesuit brothers

established to train young boys for successful careers. At the same time, Will shows how the Jesuits used their international networks to bring the orphanage's products to world attention, thus playing a significant role in how China was viewed in the tumultuous days following the fall of the last imperial dynasty. Will is going to begin teaching at Lewis & Clark College in Portland in Fall.

Charles Oliver (Ollie) O'Donnell filed his PhD thesis on *Pragmatist Historians of Art*, a study of relations between pragmatism in American psychology and philosophy on the one hand and art historians trained or working in America on the other, with special focus on the writing of Meyer Schapiro, about which his archival research recovered important documentation. He was offered a postdoctoral fellowship at the Center for Critical Analysis at Rutgers but opted to accept an offer of a two-year postdoc at the Kunsthistorisches Institut in Florence, where he will join an interdisciplinary and international project on "the languages of art history" spearheaded by Professors Alessandro Nova and Gerhard Wolf.

Funded by Social Science Research Council and Lurcy Fellowships, **Kailani Polzak's** dissertation, "Picturing, Circumnavigation, and Science: English, French, Russian, and German Observations of Oceania 1768-1822," examines the significant role of artists in scientific expeditions in the Pacific. Kailani has conducted research in New Zealand, Australia, France, England, Germany and Hawaii. She traveled to New Zealand for an AANZ conference on "Contact" and to France to collaborate with Anne LaFont on an exhibition on blacks in 18th-19th-century French art. She has been appointed Assistant Professor at Williams College and received a two-year, post-doctoral C3 Fellowship.

In her dissertation "Rules of Engagement: Art, Commerce, and Diplomacy in Golden Age Antwerp," **Jessica Stevenson Stewart** looked at how different merchant "nations" in Antwerp used art to visually establish identities, taking both patrons and objects as being importantly mobile in this culture. Jessica spent three years in Europe doing research funded by Kress (Munich), CASVA, Fulbright (Gent), and Belgian-American Fellowships. While at Berkeley she was an editorial assistant for the journal *Representations* and founded a Townsend working group *Mobilities and Materialities of the Early Modern World*. She is now a Kress Interpretive Fellow at the Fine Arts Museums of San Francisco.



PhD recipients Antonia Young, Kailani Polzak, Diana Greenwold, William Ma, and Charles Oliver O'Donnell. Photo by Blaine Jones

Antonia Young's dissertation, "Green Architecture: The Interplay of Art and Nature in Roman Houses and Villas", forges a wholly new and original approach to ancient Roman gardens and garden paintings, and addresses some of the most fascinating and beautiful architectural spaces that have survived from the ancient world: the *Auditorium of Maecenas*, the *Villa of Livia at Prima Porta*, and the *Luxury Villa at Oplontis*. It draws heavily on Roman writings about nature and about gardens—particularly the writings of the Latin poets—in order to illuminate some of the most paradoxical features of the Roman indoor garden.

FACULTY NOTES

Diliana Angelova | Associate Professor of Early Christian and Byzantine Art

Diliana Angelova had a fine year. She taught the Undergraduate seminar “Christian Art and the Quest for God” and the lecture class “Late Antique art.” She presented papers on her just published book and on a new project, the early veneration of the Virgin Mary, at the University and Texas at Austin, the meeting of the Medieval Academy of America, and the Byzantine Studies Association of North America annual conference. In her leisure time, she enjoyed reading Elena Ferrante’s novels and doing yoga.



Diliana Angelova near the airport in Munich, enjoying the view.

Patricia Berger | Professor of Chinese Art



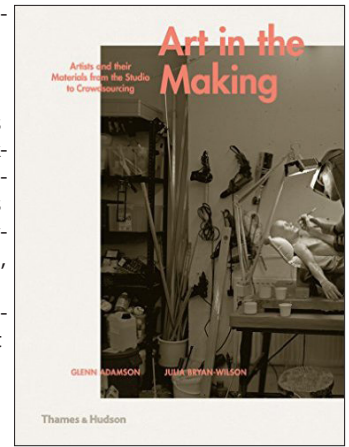
Pat Berger and Margaretta Lovell at the opening of the Papyrus in the Crocodile exhibition. Photo by Julie Wolf

Pat Berger spent the year working with her colleague Margaretta Lovell and a group of immensely talented students to design and stage the Bancroft Gallery exhibition, *The Papyrus in the Crocodile: 150 Years of Collecting, Exploration, Excavation, and Stewardship at Berkeley*. The exhibition, which draws on collections across the Berkeley campus, was generously funded by the Department’s three-year Mellon Foundation Graduate Study in Curatorial Preparedness and Object-Based Learning Initiative and is its capstone event. Pat also continues to lead the new Mongolia Initiative at the Institute of East Asian Studies. This project is funded by the Mongolian government to build Mongolian studies at Berkeley, where the field has a long and honored tradition. The Initiative staged two very successful conferences, the first in fall on new archeological finds in Mongolia, and the second in spring on the significant environmental issues confronting this newly emerging nation.

Julia Bryan-Wilson | Associate Professor of Modern and Contemporary Art

Julia Bryan-Wilson celebrated several publications, including her book *Art in the Making: Artists and their Materials from the Studio to Crowdsourcing*, co-authored with Glenn Adamson; and *Visual Activism*, a special issue of the *Journal of Visual Culture*, co-edited with Jennifer González and Dominic Willsdon. She received a Millard Meiss award for her forthcoming book *Fray: Art and Textile Politics*, which will be published next spring. Thanks to a grant from the Mellon Humanities Research Fund, this upcoming academ-

ic year she will be on sabbatical, conducting research for her monograph on Louise Nevelson, and in winter will be in residence at CASVA as a Visiting Senior Fellow. She gave numerous invited lectures (including in Stockholm, Hangzhou, London, and Honolulu), and published many articles and essays. Along with Richard Meyer (professor of art history, Stanford), she initiated a collaboration between Stanford and Berkeley that will culminate in a graduate symposium held at SFMOMA.



Whitney Davis | George C. and Helen N. Pardee Professor of Ancient and Modern Art



Whitney Davis at Cambridge University.

Whitney Davis spent 2015-16 in London, Los Angeles, and Edinburgh finishing two books—*Visuality and Virtuality: A Historical Phenomenology of Images and Pictures*, to be published in 2017, and *Inquiry in Art History*, essays on artwriters and intellectual movements from the late nineteenth century to the present. He finished articles on the redefinition of Greco-Roman classicism in light of neoclassicisms in twentieth-century modernism, on Walter Pater’s concept of the temporality of the classical ideal, on the comparative method in art history, on effects of scale in ancient Egyptian painting and sculpture, on Michael Baxandall’s concept of the “idiographic stance” of analysis, and on Japanese artist

On Kawara’s encounters with prehistoric art. He contributed “Knowing Art Historically” as one of two lead editorials to the new series of the *Zeitschrift für Kunstgeschichte*. He presented lectures at the Warburg and Courtauld Institutes, King’s College, University College, and Birkbeck College in London, and at the Universities of Edinburgh, York, Essex, Cambridge, Oxford, Antwerp, Southern California, and Virginia. In April, a two-day conference was devoted to his investigations of “post-culturalist art history” at the Freie Universität Berlin, with presentations by interlocutors from the Warburg, Leiden, the Kunsthistorisches Institut in Florence, and the Freie Universität.

Beate Fricke | Professor of Medieval Art



Beate Fricke in front of Abu Dhabi, photo Urte Krass.

For **Beate Fricke** the year was filled with travelling far - a conference on “The Nomadic Object” organised by Mia Mochizuki and Christine Göttler brought her to Abu Dhabi, another on “Re-Thinking Pictures” to Paris, a third, “Religious Identities in Conflict? Coexistence, Exchanges, and Confrontations in the Mediterranean (12th-18th c.)” organised by Borja Franco Llopis to Valencia. She also gave lectures at Northwestern University, Portland State University and in Eu-

rope, in Zurich, Bern and Berlin. Beate was busy this year with revising the manuscript of her second book, *Beautiful Genesis. Creation and Procreation in Medieval Art*. This summer she will travel with her graduate students Jess Bailey, Andrew Griebeler and Andrew Sears to Andalusia and meet two of our undergraduate majors in Granada. After all these exciting new sites, insights and trips she is very much looking forward to writing during her sabbatical in 2016/17.

Darcy Grimaldo Grigsby | Goldman Distinguished Professor in the Arts and Humanities. European and American Art since 1700



Darcy Grimaldo Grigsby, Berkeley Art Museum curator Stephanie Cannizo and History of Art major and Undergraduate Research Assistant Ryan Serpa at the Berkeley Art Museum while still under construction in preparation of the exhibition "Sojourner Truth, Photography and the Fight Against Slavery," July 27-October 23, 2016.

restoration after the Haitian earthquake (Cal Tech; thanks Alex Courtois for research!); and scale (Florence, KHI). With the help of undergraduate Ryan Serpa, Darcy curated "Sojourner Truth, Photography and the Fight Against Slavery," Berkeley Art Museum, featuring her gift of Civil War photographs (July 27-October 23, 2016). Her fourth book, *Creole Looking* is now under contract with Penn State University Press, and she was also awarded a Terra Grant for a French translation of *Colossal* (Paris, EAC), thanks to Karine Douplitzky. Next year our daughter Gregoria begins graduate studies in history at the University of Chicago.

Christopher Hallett | Professor of Roman Art

2015-16 was a busy year for **Chris Hallett**. He published two articles, long in preparation: "Defining Roman Art", in B. Borg (ed.), *Blackwell Companion to Roman Art* (Blackwell 2015) 11-32; and "Troilus and Achilles: A Monumental Statue Group from Aphrodisias", (co-authored with R.R.R. Smith) *Journal of Roman Studies* 105 (2015) 124-82. He gave lectures at the Getty Center, Case Western Reserve University, and the *Deutsches Archäologisches Institut* in Rome; he was respondent for a panel on Pliny the Elder at the Annual



Chris Hallett lecturing on Roman sarcophagi in the Camposanto at Pisa

A year of Sojourner Truth (book release, coverage in the *NY Times* and *SF Chronicle*, fund-raiser for the African-American Shakespeare Company where our son Wilgens Pierre starred as Romeo) and an *Art Bulletin* cover article on the black maid in Manet's *Olympia* (she overlaps the journal's title!); and talks on Degas in New Orleans (Penn State, University of Vermont, and the Stoddard "Difference/Distance" Conference co-organized with graduate students Kailani Polzak and Thadeus Dowad); a 19th-century painting's

Meetings of the *Archaeological Institute of America* in San Francisco; he spoke at a conference in Oxford titled, "Replicas in Roman Art: Redeeming the Copy"; and one in Aarhus in Denmark, on "Epochalisation and Religious Innovation in Pre-Augustan and Augustan Rome"; finally he served as visiting professor at the *Scuola Normale Superiore* in Pisa for three weeks in March 2016, giving six 2-hour presentations on his most recent research.

Imogen Hart | Adjunct Assistant Professor of British Art



Interior of 1 Holland Park, 1 Holland Park Album by Bedford Lemere & Co., ca. 1898. © Victoria and Albert Museum, London

This year **Imogen Hart** chaired a session entitled "The 'unity of the arts': Writing about fine and decorative art together" at the CAA annual conference. She and Claire Jones (University of Birmingham) were awarded a conference grant by the Henry Moore Foundation for the session "Sculpture and the Decorative," which they co-convened at the annual conference of the Association of Art Historians. This academic

year Imogen introduced a new undergraduate seminar, "Art and the Modern Interior." The class incorporated several field trips, including a group visit to see Pierre Bonnard's paintings of interiors at the Legion of Honor and tours of the Arts and Crafts Thorsen House on the Berkeley campus and the Victorian Haas-Lilienthal House museum in San Francisco. This seminar was the subject of an article entitled "Reflections on teaching Art and the Modern Interior," to which students contributed, for the academic working group Home Subjects <http://www.homesubjects.org>.

Lauren Kroiz | Assistant Professor of Twentieth-Century American Art



Lauren Kroiz looking happy with Jacques Schnier's 1982 sculpture (upside-down) which is trapped in UCB's Surplus Facility.

Lauren Kroiz won this year's Patricia and Philip Frost Essay Award, which recognizes excellence in scholarship in the field of American art history, for her article, "A Jolly Lark for Amateurs': John Steuart Curry's Pedagogy of Painting" (Spring 2015, *American Art*). She was awarded the 2017-18 Terra Foundation Visiting Pro-

essorship at the John F. Kennedy Institute, Freie Universität Berlin. Lauren delivered lectures on Grant Wood and H.W. Janson at the Art Institute of Chicago, on Ad Reinhardt's black paintings at the Terra Foundation and German Forum for Art History in Paris, and on Romare Bearden's Berkeley mural at SFCamerawork in San Francisco. She has also received a course development grant from the Digital Humanities at Berkeley to create an augmented reality tour of public art on campus in the spring of 2017. Email her if you have ideas or favorite artworks you'd like to see featured!

Henrike C. Lange | Assistant Professor of Renaissance Art and Architecture

Henrike Christiane Lange taught her Renaissance survey cross-listed with Italian Studies and a multidisciplinary graduate seminar on Petrarch's *Trionfi* within the cultural history of triumphs from antiquity to the present day. She presented on fourteenth- and twentieth-century exiles for the California Interdisciplinary Consortium of Italian Studies in Santa Barbara, participated in a workshop at the San Francisco Theological Seminary in San Anselmo, California, and presented at the Medieval Congress in



Kalamazoo, Michigan. She gave invited lectures in Berkeley on Italo Calvino's reading of the Visconti-Sforza tarot deck, for the 2016 anniversaries of Dante and Hieronymus Bosch as well as for the Medieval Association of the Pacific's 50th Anniversary Conference in Davis, California, and for the Dante Society of America in Providence, Rhode Island. Currently preparing her book manuscript *Giotto's Triumph*, she next teaches *Botticelli: The Making of A Renaissance Artist*.

Anneka Lenssen | Assistant Professor of Global Modern Art

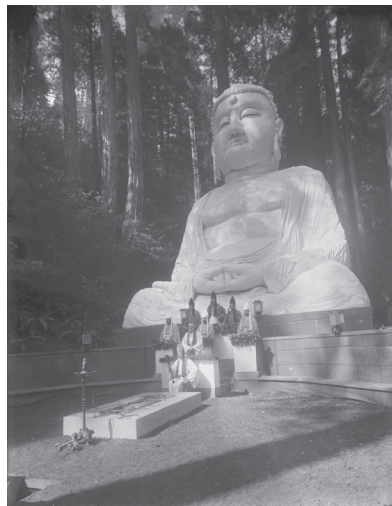


Anneka Lenssen speaking in front of a painting by Syrian artist Fateh al-Moudarres. Photo Tiffany Floyd.

In her second year at Berkeley, **Anneka Lenssen** debuted the courses Transnational Avant-gardes (an undergraduate lecture) and Ethics of Abstraction (a graduate seminar, with Julia Bryan-Wilson), while her research and writing continued to engage the global turn in modernist studies, including essays for ARTMargins, Afterall, and the exhibition catalog Postwar: Art Between the Pacific and the Atlantic, 1945-1965 at Haus der Kunst, Munich, and conference papers at Smith and City College. In May, she co-convoked Abstraction Unframed, the fourth conference of the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey, in the U.A.E. For the 2016-17 academic year, Anneka will be on leave as a postdoctoral fellow at the Getty Research Institute. She looks forward to exploring the Art & Anthropology theme with new colleagues while completing the manuscript of her book *Being Mobilized: Painting and Popular Politics in Arab Syria, 1930-1967*.

Gregory Levine | Associate Professor of Japanese Art

In Spring 2016 **Greg Levine** presented material from his forthcoming book, *On Modern Zen, Zen Art, and other Predicaments* (University of Hawai'i Press), in the paper, "Zen Sells Zen Things: Meditation Supply, Right Livelihood, and Buddhist Retail," for the panel, "Zen Matters," at the Association for Asian Studies Annual Meeting in Seattle. A departmental lecture, "Bohemian Buddha: A Colossal Buddha in the Bay Area (1892)," introduced material for an in-progress book, *Other Buddhas: Race, War, and Buddhist Visual Culture*. At the Townsend Center for the Humanities, Levine co-convoked the collaborative research seminar, "The Fate of Nature in the Anthropocene: The Humanities and the Environmental Turn," organized by Carolyn Merchant and Anne-Lise François. In May 2016, he and Mark Blum (Buddhist Studies) led a graduate student fieldwork training trip to Japan. He congratulates his



student, Stephanie Hohlios, on a very successful first year and welcomes to the program Joel Thielen.

Buddha constructed by the Bohemian Club, 1892. Present-day Muir Woods National Monument. Oliver Family Photographs, Bancroft Library, UC Berkeley

Margaretta Lovell | J. D. McEvoy Jr. Professor of American Art and Architecture

Margaretta Lovell published an essay on Frederic Remington (and Horst Janson and President Obama), gave papers, keynotes, and endowed lectures at Tate Britain, Milwaukee Museum of Art, David Brower Center, and Redwood Library in Newport, RI on eighteenth-, nineteenth-, and twenty-first-century topics. She sat on Senate committees on Research and Intercollegiate Athletics, and served on committees and Boards for College Art Association, American Antiquarian Society, and Sorbonne (Paris 3). She organized a mini-symposium on "Art History in the Age of Big Data" for the department, and served on Advisory



Margaretta Lovell at the opening of the Papyrus in the Crocodile exhibition. Photo by Julie Wolf

Boards for American Studies and Folklore. Most of the year, however, was consumed by administering the Mellon Grant, writing the renewal of that grant for 2016-19, and co-teaching with Pat Berger a 2-semester seminar culminating in a symposium, "Berkeley Collects!" and exhibition, "The Papyrus in the Crocodile," drawing on six UCB museums, libraries, and archives. It opened with fanfare in May, celebrating the achievement of 13 graduate students who conceived, researched, and organized this complex endeavor in nine short months.

Todd Olson | Professor of Early Modern Art



Todd Olson with statue of S. Sebastian on the via degli Alfani, Florence

Todd Olson co-organized with Borja Franco Llopis (University of Valencia) two early modern workshops in the department this year: *The Other and the Others in Europe and Beyond*. In Montreal, he presented his research on

Josepe de Ribera at McGill and delivered a paper in French at Université de Québec. Todd contributed “Sea-Change: Instruments, Swimming and Race in the Early Modern Atlantic World” to our *Difference/Distance* conference. An essay on the relationship between early 20th-century French art history and evolutionary theory appears in *Historiographie française de l’art* (Institut National d’Histoire de l’Art, Paris). Todd is contributing to a critical edition of the 16th-century Mexican Codex Mendoza (Universidad San Francisco de Quito/Bodleian Library). He enjoys advising Matt Culler, Karine Douplitsky, Grace Harpster and Jessica Stair. Todd visited cool daughter Gregoria in Los Angeles (on her way to University of Chicago) and he served as stage parent/batboy for talented son Pierre.

Sugata Ray | Assistant Professor of South Asian Art



Sugata Ray, *Dust*, 2015. Installation view, Worth Ryder Art Gallery, Berkeley. Photo by Julie Wolf

In 2015–16, **Sugata Ray** worked on three book projects: a monograph (just completed) on ecological aesthetics in the Little Ice Age (1550–1850), a co-edited volume on water and the phenomenology of spatial cultures (submitted), and a second co-edited volume on the intersections between ecological art and global art

history (in progress). The latter is part of a long-term research project in collaboration with Gerhard Wolf and Hannah Baader, Kunsthistorisches Institut, Florenz. Sugata spoke at a number of universities and research centers in Guangzhou, Mumbai, and Berlin, among others. Earlier this year, his keynote on the transcultural history of the turkey (not the country, but the bird!) at the Annual South Asia Conference, Princeton University propelled him to conceive a new project on the “global early modern” – research for which begins in 2017. Other highlights included an installation at the Worth Ryder Gallery, Berkeley on archiving Bay Area’s marginal histories of the South Asian diaspora.

Andrew Stewart | Nicholas C. Petris Professor of Greek Studies. Ancient Mediterranean Art and Archaeology



Andy Stewart the workroom of the Stoa of Attalos in the Athenian Agora, with Rebecca Levitan, Samantha Lloyd-Knauf, and fragments of the friezes of the Temple of Ares (420s B.C.).

Aided by History of Art students Rebecca Levitan and Samantha Lloyd-Knauf, **Andy Stewart** resumed work in the Athenian Agora in summer, 2016, where he is now responsible for restudying and publishing all the Classical and Hellenistic sculpture discovered from 1931 to 1993. His articles on the sculptural embellishment of the Temple of Ares, the Temple of Apollo Pateos, and Agathē Tychē and other goddesses, will appear in 2017 in *Hesperia*. A fourth article, based on a paper he

gave in Paris to celebrate the unveiling of the newly conserved Winged Victory (Nikē) of Samothrace, appeared in the *American Journal of Archaeology*. In July, 2015 he gave a paper entitled “Bathing Beauties: A Greek Bronze Compact Mirror from Elis” at the HYDROMED water conference in Athens; in September, his essay “Why Bronze?” was published in the prizewinning

Power and Pathos exhibition catalogue. He lectured on the show’s athletic bronzes at the Getty Center and the National Gallery of Art in Washington, D.C., and gave a paper on the Nike and the Augustan cult group of the Temple of Ares at the University of Colorado at Boulder’s Fountain Symposium.

Lisa Trever | Assistant Professor of Pre-Columbian and Latin American Art

In fall 2015, **Lisa Trever** enjoyed working with Beate Fricke and Sugata Ray to develop a new undergraduate course in theories and methods for global art history, as well as developing digital components for her mural painting seminar with support from the Mellon-funded Digital Humanities at Berkeley initiative. She was delighted to welcome new graduate students in early modern South American art history, Verónica Muñoz-Nájar and Yessica Porras. In spring 2016, she took advantage of an early sabbatical to complete one book manuscript, *The Archaeology of Mural Painting at Pañamarca, Peru*, and advance the text of a second, *Moche Murals and Archaeo-Art History*, both emerging from the roots of her 2013 dissertation. She will spend summer 2016 writing and co-convening an international symposium on Pre-Columbian art history in Lima, Peru, entitled “Arte antes de la Historia: Para una historia del arte andino antiguo,” with support from UCHRI.



Lisa Trever (center) with mural historian Will Maynez and her “Mural Painting and the Ancient Americas” seminar at Diego Rivera’s *Pan-American Unity*, City College of San Francisco. Photograph by Julie Wolf

Emeriti

T. J. Clark spent most of 2015 finishing a book entitled ‘The World To Come: Bruegel, Giotto, Poussin, Veronese.’ In the early months of 2016 he was at the Getty Research Institute, working on Cézanne. He and Anne Wagner are co-curating an exhibition at Reina Sofia Museum in Madrid, opening in April 2017, titled ‘Picasso and Terror: Reality and Fantasy in the Making of *Guernica*.’

Anne Wagner reports that among the highlights of the past year was a three-month stay in Los Angeles as a Getty Scholar. While in residence she worked closely with the sculptor Charles Ray, lectured at USC, the Pasadena Art Center, the Getty Research Institute, and Hauser Wirth Schimmel. Among her publications are a review of Tate Britain’s Barbara Hepworth retrospective (*London Review of Books*, August 2015), an essay, “What Women Do, or the Poetics of Sculpture,” in *Revolution in the Making: Abstract Sculpture by Women* (Skira/Hauser and Wirth), and shorter pieces in *Threepenny Review*. Her latest video article, on the role of photography at Japanese internment camps, is now on line at *The World Today*, with Tariq Ali, a program broadcast by TeleSur (Venezuela).

ALUMNI NOTES

Mont Allen (PhD 2014) continues to recruit majors into Art History and Classics at Southern Illinois University, organize colloquia for the Archaeological Institute of America (on Roman sarcophagi, in Toronto), and work on his book project over the summer in Berlin, joining wife and fellow Berkeley Art History alum **Stephanie Pearson** (who has a position at Berlin's Humboldt-Universität).



Bridget Alsdorf (PhD 2008) Associate Professor at Princeton, spent the year watching her little boys, Nicholas and Leo, grow much too quickly, and shepherding students as director of undergraduate studies. She published an essay on Maurice Utrillo for an exhibition at the Musée de Montmartre and an article on Vilhelm Hammershøi in *Critical Inquiry*. She's making progress on her book on crowds in fin-de-siècle French art, and wrote two catalogue essays for upcoming exhibitions. Bridget's first PhD student (pictured here with Bridget) was Erin Duncan-O'Neill, a Berkeley BA! Under Bridget's supervision Erin wrote a dissertation on Daumier, which she defended "with intelligence, poise, and grit."

Elise Archias (2008) received a Miess/Mellon Author's Book Award for *The Concrete Body* -- Yvonne Rainer, Carolee Schneemann, Vito Acconci, to be released by Yale University Press next January. She was the George Gurney Senior Fellow at the Smithsonian

American Art Museum in Washington, DC in February and March, where she wrote about about the late 1950s paintings of Joan Mitchell among other things. She is also trying her hand at curating, with an exhibition at UIC's Gallery 400 for 2017 on contemporary artists influenced by Rainer.

Meryl Bailey (PhD 2011) is an assistant professor at Mills College in Oakland, California. Her essay on devotional practices and the ritual of punishment in early modern Venice will be published by Brill in 2017 as part of a collected volume on confraternities. She is currently working on an article on late sixteenth-century engravings and the practice of patronage.

Kimberly Cassibry (PhD 2009) is Assistant Professor of Ancient Art at Wellesley College. Highlights from the past year include publishing an essay on Celtic coins in the Getty's *Beyond Boundaries* volume, presenting new research on stereotypes of the Celtic warrior at Brown's *Art of War* conference, giving a public lecture on Palmyra at Boston's Museum of Fine Arts, and catching up with **Jessica Burskirk** (PhD 2008) at Berlin's Christmas markets.

Letha Ch'ien (PhD 2015) is expanding her chronological and geographic reach presenting at the Medieval Association of the Pacific and Sixteenth Century Society Conference, moderating *The Other and Others: Reception of Antiquity in Early Modern Europe*, and attending the National Endowment for the Humanities Summer Seminar *Transcending Boundaries: the Ottoman Empire from 1500-1800* in Washington DC. For the past year she has been teaching at U.C. Davis.

Wen-shing Chou (PhD 2011) is assistant professor at Hunter College, City University of New York. She and her family are spending the 2015-16 academic year at the Institute for Advanced Study, Princeton, where she is savoring the sweet balance between work and motherhood, and completing a book manuscript titled *Clear and Cool Mountains: Translating and Visualizing Wutai Shan in Qing-dynasty China*.

Will Coleman (PhD 2015) spent

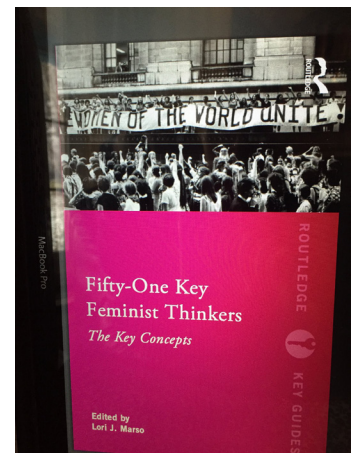
a happy, productive year as a postdoctoral fellow at Washington University in St. Louis, during which he curated the exhibition *Abodes of Plenty: American Art of the Inhabited Landscape* for the Mildred Lane Kemper Art Museum. 2016-17 will be spent in intensive work on his book project as NEH Post-Doctoral Fellow at the Library Company of Philadelphia and Postdoctoral Fellow at the Winterthur Museum, Garden & Library. He has articles forthcoming in *Huntington Library Quarterly* and the *Bulletin of the Detroit Institute of Arts*.

Rebekah Compton (PhD 2009) is an assistant professor of Renaissance and Baroque art at the College of Charleston. Her article on "Botticelli's Garlands" will be coming out in the October 2016 issue of *Source: Notes in Art History*. Rebekah's other article, titled "Visions of Venus on Early Fifteenth-Century Amorous Art," has been accepted to *Studies in Iconography*. In the summer of 2016, Rebekah will attend the Summer Teaching Institute for the Study of Technical Art History at Yale University Art Galleries and will be teaching a new course this fall on "Materials and Techniques of Renaissance Art."

Jessica Dandona (PhD 2010) was promoted to Associate Professor at the Minneapolis College of Art and Design. She was selected to participate in the Summer Institute in Technical Art History at Yale and continues to explore the role of materiality in the classroom, as discussed in an invited blog post for the website Art History Teaching Resources. Jessica co-chaired a panel on art nouveau at CAA and in June she will present a paper on natalist politics, the science of puericulture, and images of infants in late 19th-century France at a conference in Geneva, Switzerland. Her chapter "All for One and One for All: Evolution and Organicism in the Art of Émile Gallé and the École de Nancy" appeared in *Picturing Evolution and Extinction*, published in early 2016, and her book *Nature and the Nation in Fin-de-Siècle France* will be published by Routledge in 2017. She organizes the local networking group, Art Historians of the Twin Cities, and is a board member of the Minnesota chapter

of the Fulbright Association.

Highlights of **Nina Dubin's** (PhD 2006) year included speaking at conferences at the Warburg Institute, the Clark Art Institute, Columbia University (alongside **Andre Dombrowski**) and McGill University; co-chairing a CAA panel; completing several essays stemming from her research on the love letter theme in eighteenth-century French art; celebrating her tenth anniversary with **Matthew Jesse Jackson** (and fifth birthday of their daughter Sarah Jane) and running into **Huey Copeland** at an undisclosed metropolitan airport.



Charlotte Eyerman (PhD 1997) presently serves as Director and CEO of the Monterey Museum of Art, which is committed to connecting art and community. Her recent publications include an essay on Cindy Sherman in *51 Key Feminist Thinkers* (edited by Lori Marso, Routledge, forthcoming 2016) and an article in the Journal of the Clark Art Institute on the social and redemptive power of museums (December 2015).

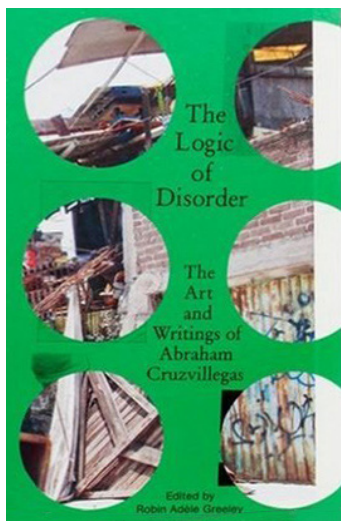
In fall 2015, **Elizabeth Ferrell** (PhD 2012) began a new job as Assistant Professor of Art History at Arcadia University, a small school in the suburbs of Philadelphia. From February through July of 2016, she is working on her book manuscript, *The Ring Around The Rose: Jay DeFeo and her Circle*, as a fellow at the Georgia O'Keeffe Museum Research Center in Santa Fe, New Mexico.

Sarah E. Fraser (PhD 1996) has been appointed Ailsa Mellon Bruce Senior Fellow at the Center

for Advanced Study in the Visual Arts, the National Gallery, for 2016-17. Her project concerns the cross media dimensions of European Chinoiserie including architecture, prints, and photography.

Amy Freund took up a new position in Fall 2014 as Assistant Professor and the Kleinheinz Family Endowment for the Arts and Education Endowed Chair in Art History at Southern Methodist University in Dallas, TX.

Aglaya Glebova (PhD 2014) just wrapped up her second year as Assistant Professor in the departments of Art History and Film and Media Studies at UC-Irvine, where she's been teaching a diverse array of courses, including the History of Silent Film. She has presented parts of her book manuscript on Aleksandr Rodchenko's propaganda photographs of a Gulag at CAA and ASEES, and has received a grant to work on the Vkhutemas and Vkhutein photographic collections at the Canadian Center for Architecture in Montreal in summer of 2017-8. In the meantime, she enjoyed catching up with Berkeley folks at the wedding of fellow alum Michelle Wang (PhD 2014) and looks forward to working on her book in Berlin and Moscow this summer.



Robin Greeley (PhD 1996) has enjoyed a very productive year as a Fellow at the Newhouse Center for the Humanities at Wellesley College, where she continued work on her next book project on the intersection between photography, rurality and modernity in 20th-21st century Mexico. Also,

she is happy to report that her edited book, *The Logic of Disorder: the Art and Writings of Abraham Cruzvillegas* (Harvard University Press, 2015), is now published and out in bookstores.

Sharon Hecker (PhD 1999) is guest co-curating the first U.S. retrospective in fifty years on Medardo Rosso's sculptures, photographs, and drawings, opening at the Pulitzer Arts Foundation in St. Louis in November 2016. Sharon's critical monograph, *A Moment's Monument: Medardo Rosso and the International Origins of Modern Sculpture*, will be published by the University of California Press at Berkeley in March 2017. She has lectured widely on Rosso this past year at such institutions as the Galleria d'Arte Moderna di Milano, NYU Villa La Pietra, American University in Rome, University of Ghent, and the Rijksmuseum/van Gogh Museum (ESNA Annual Conference).

Sonal Khullar (PhD 2009) was on leave from the University of Washington this year to research *The Art of Dislocation: Conflict and Collaboration in Contemporary Art from South Asia* for which she was awarded fellowships by the American Council of Learned Societies and the American Institute of Indian Studies. She presented her work on modernism in India at the Met and Tate Modern in conjunction with their exhibitions *Nasreen Mohamedi* and *Bhupen Khakhar*. She discusses her research in the video "Sonal Khullar Talks About Bhupen Khakhar's *Kali* in MoMA's Collection," *post: Notes on Modern and Contemporary Art Around the Globe*: http://post.at.moma.org/content_items/736-sonal-khullar-on-bhupen-khakhar-s-kali. She has organized, with Hammad Nasr, Devika Singh, and Sarah V. Turner, an international symposium *Showing, Telling, Seeing: Exhibiting South Asia in Britain, 1900 to Now*, which will be held at the Paul Mellon Centre for Studies in British Art in London on June 30 and July 1, 2016: <http://www.paul-mellon-centre.ac.uk/whats-on/forthcoming/showing-telling-seeing-conference>

Christina Kiaer (PhD 1995)'s biggest news is that she got married, in a beach wedding with several

Berkeley art history alums in attendance and her daughter Zora, 12, as bridesmaid. Her husband is Robert Bird, professor of Russian literature and cinema at the University of Chicago. They are co-curating an exhibition at the Smart Museum of Art at the University of Chicago for the 100th anniversary of the Russian Revolution in 2017, called "Revolution Every Day." Christina is also contributing to the Art Institute of Chicago's exhibition in 2017, "Revolutsiia! Demonstratsiia! Soviet Art Put to the Test." She was on leave in 2015-2016 as a Humanities Faculty Fellow at Northwestern University, where she continues to be an Associate Professor of Art History, working on her new project "An Aesthetics of Anti-Racism: African Americans in Soviet Visual Culture."

Jinah Kim (PhD 2006) finished a busy but fulfilling year of teaching and research at Harvard. She gave a lecture at the Ho Center for Buddhist studies at Stanford in February 2016. Her article, "Painted palm-leaf manuscripts and the Art of the Book in Medieval South Asia" came out in the most recent volume of the *Archives of Asian Art* (2015). She took students from her undergraduate intro course and graduate seminar on South Asian temple to India in January 2016, and the trip was a great success. She is looking forward to working on her second book project, *Garlands of Visions*, while on a sabbatical leave.

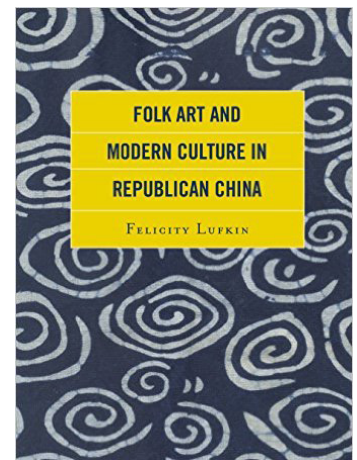
Sabine Kriebel (PhD 2003) is currently on sabbatical in Berlin, working on her next book project on humanism and interwar photography. Her co-edited volume *Photography and Doubt* is scheduled for publication this year.

Katherine Kuenzli's book-length project, Henry van Velde: Designing Modernism, has been approved by Yale University Press for publication, pending the review and final acceptance of the manuscript. In February, Kuenzli served as co-Chair along with Marnin Young of the double session "Formalism Before Clement Greenberg" at the College Art Association in Washington DC, where she enjoyed catching up with many Berkeley classmates! She continues to serve as Associate Professor

at Wesleyan University and is developing new skills, like parenting a high schooler.

Namiko Kunimoto (PhD 2010), assistant professor at Ohio State University, enjoyed spending January - July, 2016 in Japan with her family thanks to a Japan Foundation Fellowship. She has recently published "Shiraga Kazuo: The Buddhist Hero" in *Shiraga/Motonaga: Between Action and the Unknown*, and her forthcoming book, *The Stakes of Exposure: Anxious Bodies in Postwar Japanese Art*, will be published by University of Minnesota in 2017.

Evie Lincoln (PhD 1994) spent the Fall semester directing the Brown program in Bologna, getting to know a totally new city. She was thrilled to meet Henrike Lang at a Dante conference in Providence in the Spring, and happy to note that the field is well-provided for at her alma mater!



Felicity Lufkin's book *Folk Art and Modern Culture in Republican China* was just published by Lexington Books/Rowman and Littlefield. She continues to enjoy her job as a lecturer in the Folklore and Mythology program at Harvard, teaching courses on such diverse subjects as quilts, tattoos, and Chinese popular prints.

Kate Lusheck (PhD 2000) was recently granted tenure and promoted to Associate Professor at the University of San Francisco. Kate directs USF's Art History/Arts Management Program and also teaches Curatorial Practice in the

M.A. in Museum Studies Program. This year, she co-curated an exhibition in the Manresa Gallery entitled *Mapping "The East": Envisioning Asia in the Age of Exploration*, featuring 20 early modern European maps of Asia from the collection of Sophia University in Tokyo. Her book manuscript, *Rubens and the Eloquence of Drawing*, will be published by Routledge/Ashgate in 2017.

Vanessa Lyon (PhD 2011) spent her junior leave from Grinnell College as a fellow at the Huntington Library and the Yale Center for British Art. After four rewarding years in Iowa she has accepted a position at Bennington College where she will help develop an art history program made possible by a major alumna gift from the Helen Frankenthaler Foundation. In 2015, she published 'A Relic from the Cave of Pope' in the *Huntington Library Quarterly*; an article on Rubens's *Peace Embracing Plenty* is forthcoming in *Art History*. Her current book project considers mythologies of race and color in the art of Rubens and those he inspired. She encourages anyone passing through Vermont to look her up!

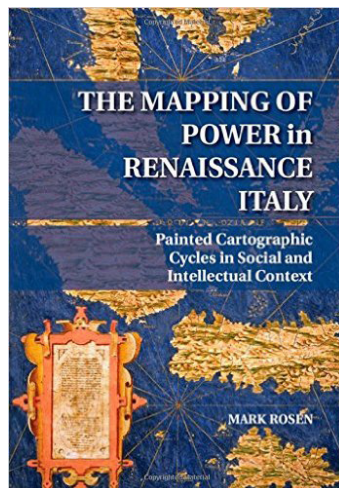
Emily Moore (PhD 2012) is assistant professor of art history at Colorado State University, where she teaches courses in Native and American art. She is also the Associate Curator of North American Art at CSU's Gregory Allcar Museum of Art, where she recently curated the show *Mudwomen: Art in Clay by Pueblo Women*. Her book, *For Future Generations: Building the New Deal Totem Parks of Alaska* is forthcoming from the University of Washington Press. Five-year-old Jasper and two-year-old Solvei round out the juggling act!

Jeanne Nuechterlien is coming to the end of four years of major admin roles at York and looking forward to a year of research leave. Despite also attending to such delights as the "York Pedagogy," <https://www.york.ac.uk/staff/teaching/themes/theyorkped-agogy/>, she managed this past year to complete a first draft of *Holbein and the Art of Science* for Reaktion's new *Renaissance Lives* series, gave a paper in Germany on Henry Cole and Robert

Wornum, and co-organized with Juliet Simpson and others a conference at Compton Verney in June, <https://visionsofthenorth-conference.wordpress.com/>. Next year, in addition to giving a paper at the Getty in February, she aims to see *Holbein* through to publication, complete her *Fictional Histories* project (which needs to be entirely rewritten so as not to sound like bad historical fiction), do further things with receptions of German Renaissance art, and/or start a project on German Renaissance design/ornament.

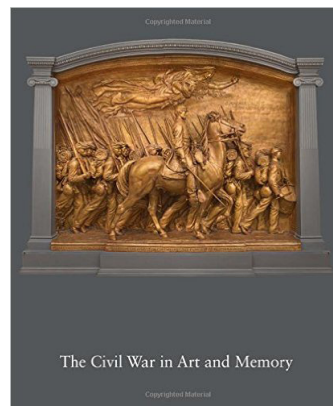
Bibi Obler (PhD 2006) was busy with teaching and undergraduate advising this year, but did find time to give various talks on old and new research (e.g. on collaboration in Basel and at the Guggenheim, on Rebecca Horn at George Mason, on Shana Lutker at the Hirshhorn). Her essay, "Craft as a Response to War," appeared in the anthology *Nation Building: Craft and Contemporary American Culture*, edited by Nicholas Bell. Bibi is thrilled that fellow Berkeley alumna **Cristin McKnight Sethi** has joined her at GW.

Jessica Patterson (PhD 2009) received tenure at the University of San Diego. She has a chapter on "Contemporary Buddhism and Iconography" forthcoming in the *Oxford Handbook of Contemporary Buddhism*, edited by Michael Jerryson, as well as an article titled "Chinese Glass Paintings in Bangkok Monasteries" scheduled to be published in *The Archives of Asian Art*, Volume 66, 2 (Fall 2016).



Mark Rosen (PhD 2004) is Associ-

ate Professor of Aesthetic Studies (yes, some administrator in the '60s thought this was a bright idea for a program name) at the University of Texas at Dallas. His book, *The Mapping of Power in Renaissance Italy* (Cambridge University Press, 2015) grew out of his Berkeley dissertation supervised by Loren Partridge, Elizabeth Honig, and Randolph Starn. In 2015 he held residential fellowships at the Huntington Library in San Marino and the Harry Ransom Center at the University of Texas at Austin. He is currently at work on a study of the bird's-eye view and the rhetorics of surveying and visualizing territory in early modern Europe.



Kirk Savage (PhD 1990) delivered the Wyeth Lecture in American Art this past October at the National Gallery on the topic, "The Art of the Name: Soldiers, Graves, and Monuments in the Aftermath of the Civil War," and it's available as an NGA podcast. He edited the anthology *The Civil War in Art in Memory*, also produced by the National Gallery and published by Yale this spring. In May he led a one-week workshop in Pittsburgh, «Race-ing the Museum», as part of a major grant from the A.W. Mellon Foundation -- for more on this adventure, see: <http://constellations.pitt.edu/entry/race-ing-museum-some-afterthoughts>.

Josh Shannon is still very happily living in DC with his wife, Rona Marech, and kids Jasper (7) and Mae (4). He is Associate Professor in Art History and Archaeology at the University of Maryland, where they are now working out the details of a new partnership with the Phillips Collection. His new book, *The Recording Machine: Art and*

the Culture of Fact, will be out next spring with Yale University Press, and he is keeping busy as director of The Potomac Center for the Study of Modernity, a forum for interdisciplinary conversations he founded four years ago. He loves it when old Berkelyans come to visit in DC!



Uranchimeg (Orna) Tsultem (PhD 2009) spent a year teaching at Yonsei University's Underwood International College. She curated two Mongolian exhibitions at the Venice Biennale in 2015 titled *Reincarnation* and *Other Home*, the latter of which was the first Mongolia Pavilion. With Orna's help, the Mongolia Initiative Program opened at the Institute of East Asian Studies at Berkeley, funded by the Mongolian Government. Orna is working on her book *A Monastery on the Move: Art and Politics in Later Buddhist Mongolia*, while the Proceedings from her panel at the International Association of Tibetan Studies annual conference in July 2013 are scheduled to be published by Brill in a volume co-edited by Prof. Pat Berger.

Justin Underhill (PhD 2014) spent 2014-2016 as a Mellon Postdoctoral Fellow in Digital Humanities at the University of Southern California. In Summer 2015, he co-taught a course (with WJT Mitchell) at the Getty Research Institute on modern technology and place-making. His study of jaguar imagery at Teotihuacan was recently published in *World Art*, and he has three more forthcoming articles: a study of lighting and optics in Leonardo da Vinci's Last Supper (Leonardo), a digital restoration of two Kwakwaka'wakw house posts at the Phoebe Hearst Museum at UC Berkeley (World Art), and a

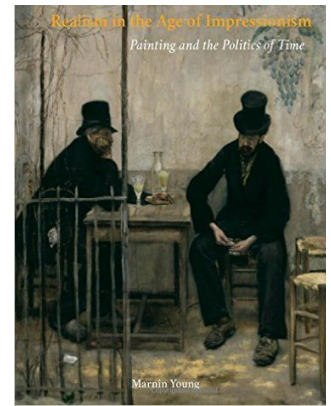
study of Rubens and early modern photometric theory (Konsthistorisk Tidskrift). He is currently working on a book, *Light, Sound, and Depiction*. Beginning in Fall 2016, he will be a Mellon Postdoctoral Fellow in Digital Humanities at UC Berkeley.

Elaine Yau (PhD 2015) was delighted this fall to have officially filed her dissertation, *Acts of Conversion: Sister Gertrude Morgan and the Sensation of Black Folk Art, 1960-1982*. In the months following, she provided assistance from the Bancroft Library for Pat Berger and Margaretta Lovell's graduate curatorial seminar before heading

to Washington, DC for a postdoctoral fellowship at the Smithsonian American Art Museum. Teaching in the Bay Area, contributing to the NGA's upcoming exhibition on American self-taught art (fall 2017), and research on race & vernacular production continues apace!

Marnin Young (PhD 2005) is associate professor of art history at Stern College for Women, Yeshiva University. In July 2015, his book *Realism in the Age of Impressionism: Painting and the Politics of Time* was published by Yale University Press. More recent publications include an online

piece on Gustave Caillebotte with *Yale @rt Books*, a review of Dario Gamboni's *Paul Gauguin with Critical Inquiry*, and an article on the photographer Gustave Le Gray with *nonsite.org*. In the fall, Young attended conferences on Caillebotte at the National Gallery and on James Ensor at the University of Antwerp. With Katherine Kuenzli, he co-chaired a panel on "Formalism before Clement Greenberg" at CAA in February. The same month saw him at the University of Michigan for a talk on Seurat. While researching a book on Post-Impressionism, he has spent his 2015-2016 sabbatical with his family in Paris.



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