



HISTORY OF ART, UNIVERSITY OF CALIFORNIA, BERKELEY

ANNUAL NEWSLETTER

2019–2020

Greetings from the Chair



This is the first outing of our new electronic/online Newsletter, which gives us more flexible options in design and content (and, of course, is more eco-friendly than paper). Special thanks to Imogen Hart and Lisa Pieraccini, the co-editors of this issue, and to Justin Underhill, Julie Wolf, and Heather Reilly in the V-Lab for their assistance.

The past year in the department has been a time of transition and transformation. We added two new faculty, Assistant Professor Aglaya Glebova, specializing in the modern art of Russia and the Soviet Union, and Assistant Professor Jun Hu, specializing in the art and architecture of China before the late imperial period; both are introduced in the pages that follow. Professor Andrew F. Stewart retired in July after long and illustrious service as Berkeley's historian of classical Greek art and archaeology; fortunately, he will continue to be teaching for several more years, and his formidable rate of important publication continues undiminished. Through a generous private donation, an award for excellence in undergraduate research writing has been created in his honor (the first award was made at Commencement to Sarah Tsung). In addition, Professor Elizabeth Honig retired as professor of early modern art history, and has relocated to a new professorship at the University of Maryland; we will miss her exacting scholarship, probing wit, and vision about the emerging possibilities of "digital art history." In that last regard, however, we are excited that Dr. Justin Underhill has joined the department as the first-ever Academic Coordinator of the V-Lab. Justin received his Ph.D. from Berkeley, held two back-to-back two-year Mellon postdoctoral

fellowships at the University of Southern California and Berkeley, and has published pioneering scholarship in world art studies using the methods of digital art history, especially the visualization of sites and artifacts based on laser scanning and photogrammetry. Under his leadership the V-Lab is acquiring much-needed new equipment and software, raising program funds, and organizing training workshops.

Many activities of the department as well as of individual faculty, students, and alums are reported in the pages that follow. As these reports suggest, the department continues to consolidate its identity as one of the most global in North America in terms of faculty and student backgrounds and interests, in terms of curriculum, and in terms of research. In this we are well supported by the superlative museums, archives, and libraries at Berkeley as well as by friends and colleagues around the world. One need has emerged, however: in part because of the number of new faculty who have joined the department in the past six years and the new perspectives they bring, it is time for a once-in-a-decade rethink of the undergraduate curriculum and major, which I hope to report in the next issue. Much is being made of a "crisis in the humanities" today, but we are convinced that art history remains well placed to reach new students and new publics, and we are confident that Berkeley—as it has long done—will continue to lead the way. Stay tuned!

Whitney Davis

Aglaya Glebova

Born and raised in Moscow, Aglaya is a specialist in modern European art (in particular Soviet avant-garde art) and theory and history of photography. Her research interests include the politics of modernism, realism, and figuration between 1900 and the Cold War; avant-garde experiments in mass media, from print to cinema; and art of global socialism. The focus of her work over the last few years has been completing her book on Aleksandr Rodchenko's photography in the late 1920s and 1930s, which is under contract with Yale University Press. She received her BA from Middlebury College and her Ph.D. in History of Art from UC Berkeley in 2014, under the direction of Anne Wagner. After completing her Ph.D., she taught for five years at the sister campus in Irvine, where she was a joint appointment in History of Art and Film & Media Studies. The department is especially pleased that Aglaya is joining our strong team—and keeping up our distinguished tradition—in the study of global modern art.



Welcome new faculty

Jun Hu

Jun Hu specializes in Chinese art and architecture, with an emphasis on how the material process of art-making intersects with other modes of knowledge production. His book project, *The Perturbed Circle: Chinese Architecture and Its Periphery*, is an intellectual history of Chinese architecture that spans the entire imperial period. The book seeks to recover strains of political, religious, and social thinking that informed the designs of Confucian, Buddhist, and mortuary structures. Equally important, it shows how architecture constituted a discursive space through which intellectual problems were worked out, and religious questions posed. He has also embarked on a new project on technologies of replication and painting theory and practice in seventeenth-century China. Jun's wide expertise will bring new strengths and perspectives to our distinguished program in the historical study of Asian arts.



The 2019 Stronach Travel Seminar

Indian Ocean Art Histories: Kochi, Goa, Mumbai

We began and ended on the sea. Watching the Mumbai coastline slowly disappear on our boat ride to the sixth-century Elephanta caves, the first site in our week-long excursion to India, we began to experience the corporeality of being at sea: something that we had spent months theorizing in Professor Sugata Ray's graduate seminar on Indian Ocean Art Histories. On our final day, as we looked back out onto the Indian Ocean horizon from the Haji Ali Dargah, an islet-bound, fifteenth-century Sufi shrine, our bodies viscerally swaying to the devotional music and surrounding waves, we considered the varying perspectives from which the ocean has been experienced.

In March 2019, participants from Professor Ray's graduate seminar traveled to three major port cities along the western coast of India with generous support from the Judith Stronach Travel Endowment. From Mumbai to Kochi to Goa, and back to Mumbai, the experience was certainly an unforgettable one replete with sweaty on-site presentations, giggle-filled bus rides, and lots of delicious seafood. Covering a chronological range of over two thousand years, the sites we visited offered each member of our intellectually diverse group something different to enthusiastically "geek-out" over.



History of Art graduate student Andrea Jung-An Liu presenting on the Tata collection of East Asian art at the Chhatrapati Shivaji Maharaj Museum. Photo: Riad Kherdeen



A group photo in front of the seventeenth-century Sé Cathedral. Back row (from left to right): Professor Sugata Ray, Riad Kherdeen, Shivani Sud, Ramón de Santiago, Joseph Albanese, Joel Thielen, Front row: Andrea Jung-An Liu, Alex Ciolac, Melissa Carlson, Katie Bruhn, Ariana Pemberton, and Professor Diliana Angelova. Photo taken by a kind anonymous bystander!

Our trip began and ended in the modern metropolis of Mumbai, a seaside city with centrifugal, onion-like layers of architectural history. Originally a chain of islands inhabited primarily by fisherfolk, rapidly transformed into a land-filled British colonial port, and today the most developed urban landscape of the subcontinent, Mumbai offered us a diverse and tightly-packed itinerary. Apart from visiting Elephanta and the Haji Ali Dargah, we also viewed government and private museum collections, examined the city's architectural strata of Neoclassical, Indo-Saracenic, and Art Deco buildings, and enjoyed an exclusive studio visit and dinner with contemporary artist Prajakta Potnis.

The main attraction for the group's trip down to the Malabar coast was the Kochi-Muziris Biennale, where we had the opportunity to contemplate and interact with contemporary art made by artists from around the world. Many of us even participated in an art critique led by well-known installation artist, Thomas Hirschhorn, from whom we gained insight into the contemporary art world, as well as a few inside jokes. But beyond the Biennale, the group



considered a longer history of Kochi. We visited churches built by Portuguese during their sixteenth-century Jesuit missions; we strolled through “Jew Town” where Jewish merchants once settled to operate the ancient port of Muziris; and we witnessed the vibrant murals at Mattancherry Palace where Professor Diliana Angelova was accosted for taking an unauthorized photo and Professor Ray was accused of giving an unauthorized tour of the site—some classic art historian mischief!

Goa was our next stop. Although it has a popular reputation today as a place known for its vibrant beaches, it also has a rich history as one of the first European colonies in India, remaining under colonial rule from 1510 to 1961. In Goa, we had lively discussions about the style of Portuguese churches. Bom Jesus has a rich material history and houses the tomb of the famous Jesuit, Francis Xavier. Just across the road, Sé Cathedral contains lively frescoes

of Christian saints, and today is a site for many Catholic festivals. We explored museums that house fascinating examples of colonial Christian art that were embellished with local motifs—another point of conversation on our journey. But we also had the chance to discuss the architecture of other religions. We visited the Shanta Durga Temple and the Safa Mosque, the oldest mosque in the region, where we admired entirely different styles of architecture.

We flew back to Berkeley feeling accomplished and poised to return to India. Fortunately, our conversations were not over. After preparing papers based on our conversations and research interests, we were reunited during the Stronach Symposium in April. Here, we reflected on our trip, but also had the opportunity to practice professional skills in delivering conference-style talks to our friends and colleagues. Some highlights were Professor Angelova’s fabulous new clothes from the trip,

Participants enjoying a boat ride to the sixth-century Shaiva island site, Elephanta caves, as History of Art graduate student Ariana Pemberton provides a bit of background. Photo: Professor Sugata Ray



Riad Kherdeen's discussion of Art Deco in Mumbai, and Joel Thielen's exploration of colonial trade. While we are sad that our experience has ended, we have continued our research from the trip and think back fondly to the spring 2019 semester. But to that end, we must sincerely thank those of you who made this trip possible. Foremost, we would like to thank the Estate of Judith Lee Stronach for providing us with the support and inspiration for this program and Professor Ray for organizing the course and being our fearless leader. We would also like to thank Professor Angelova for her continual insight during our trip and Shivani Sud for working hard to plan the logistics. This exceptional course would not have been possible without any of you.



Ariana Pemberton and Joe Albanese

South and Southeast Asian Studies Ph.D. candidate Katie Bruhn giving a presentation on the contemporary Indonesian artist Heri Dono inside one of his installations inside the Pepper House venue at the Kochi-Muziris Biennale 2018–19. Photo: Professor Sugata Ray



Stoddard Lecture 2019

Thelma K. Thomas

Associate Professor of Fine Art, Institute of Fine Arts, New York University
“Monastic Lessons in Cloth from Late Antique Egypt: Worn, Embodied, and Remembered”

In March, the History of Art community and the Stoddard family welcomed Professor Thelma Thomas as the 2019 Stoddard lecturer. Professor Thomas is a world-renowned expert of Late Antique art and visual culture, who has advanced our understanding of that crucial period in Mediterranean image-making in many important ways. The subject of her talk were monastic garments handed over from one generation of Egyptian monastics to the next like relic containers for living saints. In addition to the public lecture, Thomas presented a seminar for graduate students on an exhibit she had recently organized, and taught an undergraduate seminar on textiles for Professor Angelova’s class. Thanks to the generosity of the Stoddard family, we celebrated Professor Thomas and the legacy of Mary C. Stoddard with a public reception, dinner at a local restaurant, and a party at Angelova’s house.



Professors Thelma Thomas and Diliانا Angelova

The Outsiders

April 13, 2019, SFMOMA

The third annual Berkeley/Stanford Symposium, generously supported by the Art History departments at both universities, was hosted by the San Francisco Museum of Modern Art. Graduate students Ramón de Santiago (Berkeley), Jennie Yoon (Stanford), and Christian Whitworth (Stanford) coordinated with Professors Julia Bryan Wilson and Richard Meyer and the staff at SFMOMA to present the day-long symposium. This year's theme, "The Outsiders," garnered a set of provocative, insightful, and innovative presentations from emerging scholars and established academics, museum professionals, and independent intellectuals. Symposium submissions explored questions negotiating what it means to be "outside" of the practices, processes, and institutions of the production of visual and material culture. Paper topics ranged from early modern Korean potters in Japan to the necessary consideration of Shig Murao, a Japanese-American poet and presence in the Beat culture of San Francisco. Keynote speaker Charlene Villaseñor Black, Professor of Art History in Ibero-American Art and Professor in Chicano/a Studies at UCLA, presented a thorough reassessment of the 1750 posthumous portrait of Sor Juana Inés de la Cruz by Miguel Cabrera in a talk entitled "Decolonizing Art History? Chicana Studies and Sor Inés de la Cruz." Lively and stimulating questions punctuated the sessions and discussions continued beyond the scheduled program. The packed audience included faculty and graduate students from Berkeley and Stanford along with local artists and community members. The next Berkeley/Stanford Symposium will be organized by Berkeley graduate students Ryan Serpa, Angela Pastorelli-Sosa, Michele D'Aurizio, Joseph Albanese, and Stanford's Linden Hill and Hank Gerba.

Ramón de Santiago



Professor Charlene Villaseñor Black delivers the keynote lecture. Photo by Charles Villyard



UC Berkeley History of Art graduate student and symposium co-organizer Ramón de Santiago. Photo by Charles Villyard

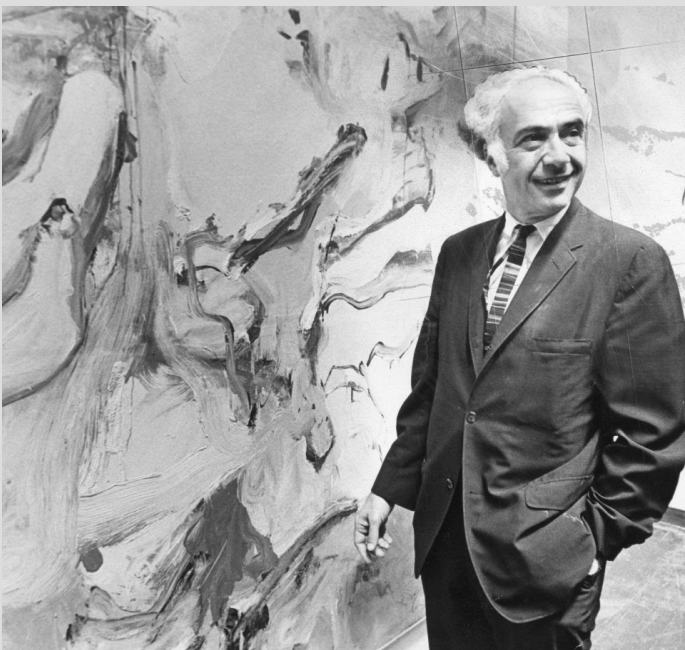


UC Berkeley History of Art graduate student and symposium speaker Mathilde Andrews participates in a panel discussion after delivering her paper. Photo by Charles Villyard

IN MEMORIAM

Peter Selz 1919 - 2019

Peter Selz was Professor of Art History from 1965 to 1988 and the founding director of the Berkeley Art Museum from 1965 to 1973. Peter's work on contemporary art involved "seeking to highlight the work of ceramic artists like Peter Voulkos who were barely considered artists at the time." In 1976, Peter served as project director for Christo's Running Fence, a 24.5 mile long fabric fence installed in the Marin County hills. Peter passed away in Albany on June 21 at the age of 100.



Peter Selz, shown in 1970, was director of the UC Berkeley University Art Museum from 1965 to 1973. Photo: Joe Rosenthal, *The Chronicle* 1970

V-LAB NEWS

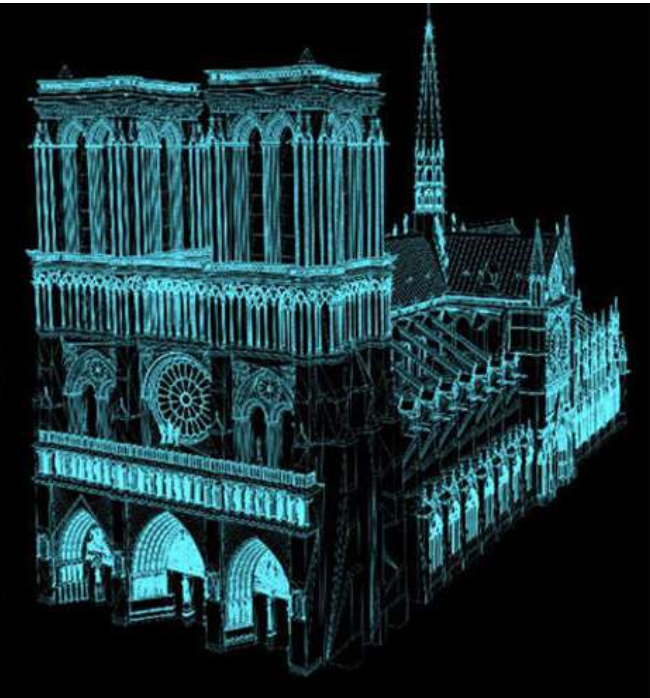
Our discipline is becoming increasingly digitized in both its archival infrastructure and methodological orientations. To address the need for digital literacy and innovation, the former slide library of the History of Art Department was rebranded as the Visualization Lab for Digital Art History in Spring 2019. Justin Underhill was hired to run the V-Lab in April. Dr. Underhill specializes in reality capture (photogrammetry and laser scanning), and uses 3D modeling for the purposes of historical reconstruction.

The V-Lab has begun offering workshops to train undergraduates, graduate students, staff, and faculty in relevant digital tools and software; the first two workshops, on 3D data and digital photography, were taught in Fall 2019. Forthcoming workshops will include designing for virtual reality, projection mapping, and fraudulent image detection. Stay tuned!



Justin Underhill

RETIREMENT CELEBRATION



Professor Andrew Stewart



Retirement of Professor Stewart Legion of Honor Celebration

On May 18, 2019, the Legion of Honor hosted an Ancient Art Council event in honor of Professor Andrew Stewart. The celebration featured lectures by Dr. Kenneth Lapatin (Curator of Antiquities, The J. Paul Getty Museum) and Professor Christopher Hallett (History of Art and Classics, UC Berkeley).

MELLON CURATORIAL INTERNSHIP

As a Mellon Curatorial Intern in the fall of 2018 I had the great pleasure of helping organize two exhibitions at the Berkeley Art Museum and Pacific Film Archive. Working with BAMPFA Director Lawrence Rinder and consulting Curator of Photography Sandra Phillips, I coordinated the spring 2019 exhibition and accompanying catalogue *Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection*. While this exhibition helped bolster my research and writing on twentieth-century American photography, it was my participation in the concurrent Mellon-funded curatorial seminar that allowed me to co-curate and write about the complex relationship between museums and artists of African descent. The resulting exhibition, *About Things Loved: Blackness and Belonging*, transformed my understanding of curatorial work: what it means to foreground collaboration, the promise of installation experimentation, the possibilities for institutional critique in tandem with the support of unjustly overlooked (Black) artists, and the need for decolonizing museum practices.

Delphine Sims

Photo 1:
Delphine Sims and co-moderator Patricia Gomes with panelists Bridget Cooks, Naima J. Keith, and Mildred Howard for the event *Ethics of Care: Reflections on Blackness, Art, and the Institution*

Photo 2:
Delphine Sims with Leigh Raiford, Associate Professor in African American and African Diaspora Studies, next to a Deana Lawson photograph in the exhibition *Unlimited: Recent Gifts from the William Goodman and Victoria Belco Photography Collection*

Photo 3:
Delphine Sims with fellow students, professors, and co-curators of the exhibition *About Things Loved: Blackness and Belonging* at the Berkeley Art Museum and Pacific Film Archive.





AMERICAN ARCHITECTURE

Professor Margareta M. Lovell's Spring 2019 course "American Architecture: the UC Berkeley Campus" culminated in a symposium "Building Berkeley: Women, Men, and Architecture" hosted by the Women's Faculty Club; the research reports drew a crowd of about 100 who were then led on campus tours by teams of undergraduates.



UNDERGRADUATE RESEARCH

Katrina Reynolds, on site in Colorado Springs at the home of the parents of the subject of her Art History Honors Thesis, *“Miss Elsie Palmer: John Singer Sargent’s Psychological Portrait of an Adolescent Aesthete.”* Reynolds’s Art History thesis won the Center for British Studies’ Kirk Underhill Prize for the best UCB undergraduate student paper on a British Studies topic. A double major with History, Reynolds also wrote an Honors Thesis in that department on King James I.

WHERE ARE THEY NOW?



Lexi Paulson (B.A. 2017) works at the Fine Arts Museums of San Francisco as the Administrative Coordinator to the Director of the Art Division. In this role she works closely with the Director of the Art Division, Melissa E. Buron, to support the curatorial, conservation, publications, and library teams throughout the de Young and the Legion of Honor. During her time as an undergraduate at UC Berkeley, Lexi completed the Joseph F. McCrindle Curatorial Internship in European Paintings at the Fine Arts Museums of San Francisco.



TRAVELING SEMINAR

Infrastructure Imaginaries: Informal Urbanism, Creativity, and Ecology in Lagos, Nigeria

Spring 2019 Graduate Seminar co-taught by Ivy Mills (History of Art) and Charisma Acey (City and Regional Planning)

The class traveled to Lagos to witness recent investment in public art.



Internationally acclaimed performance artist Jelili Atiku speaks with grad students in his studio, Ejigbo, Lagos

Instructor Charisma Acey and grad student Isa Gaillard stand in front of works by Victor Ekpuk, Centre for Contemporary Art, Yaba, Lagos. The exhibition - *LineGauge: Linear Imagery/Textual Allegories* - was curated by Iheanyi Onwuegbucha.



Commencement 2019

History of Art Commencement 2019 took place in the Osher Auditorium at the Berkeley Art Museum and Pacific Film Archive on May 21. Five Ph.D. degrees and twenty-four B.A.s were awarded, nine of these with Honors in the major. The Departmental Citation was awarded to Caitlin Johnston. Valedictorian Mason Cummings spoke about dealing with adversity, coming back from seeming defeat to embrace the intriguing world of art objects and to value visual analysis as a life-enriching skill and path to knowledge. Each mentor of the doctoral recipients introduced the students he or she had worked with over the past 6 or 7 years, and described their dissertation projects—as usual the intriguing topics ranged widely over the history of art in terms of media, centuries, and continents. Our commencement address was given by Eleanor Hughes, Deputy Director for Art and Program at the Walters Art Gallery in Baltimore, Maryland, and Ph.D. alumna of the department. Dr. Hughes briefly described the many former art history majors employed in her institution—curators, conservators, registrars, educators, fund-raisers, and others, and she recounted her own pathway from undergraduate in her first art history course to curator of many exhibitions, publisher of 25 books, team leader for more than 200 employees, and concept-developer of interpretive strategies for 30,000 objects, widely-disparate collections, and an historic house. Art history, she said, is the site where objects, history, and ideas meet in a constantly evolving social matrix. This discipline, she urged, deals with the exciting challenge of investigating and explicating why art objects, and the institutions that are often charged with caring for them, matter.



Eleanor Hughes delivers the Commencement address



Ph.D. recipients Carl Gellert, Jessica Stair, Sarah Louise Cowan, Eva Hagberg, and Emma Silverman



Speakers, panel chairs, and audience members at the “British Art and the Global” conference

CONFERENCE

British Art and the Global

September 17–18, 2018

This two-day, international conference explored how art history today can shed light on the history of Britain’s interaction with other countries and cultures. In the wake of the UK’s decision to leave the European Union, the history of Britain’s relationships with the rest of the world has taken on renewed significance. Papers illuminated global contexts for the history of British art by considering works of art as sites and tools of international cooperation, conflict, and exchange.

The program featured three keynote speakers—Tim Barringer (Yale University), Dorothy Price (University of Bristol), and Mary Roberts (University of Sydney)—and fourteen additional visiting speakers: Jocelyn Anderson (University of Toronto); Alexander Bigman (Institute of Fine Arts at NYU); Julie Codell (Arizona State University); Jackson Davidow (MIT); Nika Elder (American University); Douglas Fordham (University of Virginia); Richard Johns (University of York); Sayantan Mukhopadhyay (UCLA); Eleonora Pistis (Columbia University); Catherine Roach (Virginia Commonwealth University); Sam Rose (University of St Andrews); Jiyi Ryu (University of York); Margaret Schmitz (Milwaukee Institute of Art and Design);

and Catherine Spencer (University of St Andrews). Professors Allan deSouza (UCB Art Practice) and Peter Stansky (Stanford University) joined History of Art Department faculty in charring sessions.

The conference was co-organized by Imogen Hart (History of Art Department, UC Berkeley) and David Peters Corbett (Courtauld Institute of Art, London).

The event was generously co-sponsored by the Center for British Studies, the History of Art Department, and the Townsend Center for the Humanities at the University of California, Berkeley, and the Centre for American Art at the Courtauld Institute of Art.

FACULTY NOTES



A selfie from a Mumbai taxi with Ramón de Santiago, Joseph Albanese, Joel Thielen, and Ariana Pemberton (right to left).

Diliana Angelova
Associate Professor
Early Christian and Byzantine Art

Academic and personal highlights from Diliana Angelova’s year include: joining Professor Ray’s enchanting Stronach seminar on the Indian Ocean; hosting Professor Thelma Thomas (NYU) as the Stoddard Lecturer; completing a professional development workshop (a.k.a. faculty bootcamp) with the National Center for Faculty Development and Diversity; presenting the first fruits of my research on Byzantine carved boxes via the methods of computational photography at the Byzantine Studies Conference; publishing an article on the Byzantine erotic imaginary as visualized in ivory boxes carved with Greco-Roman mythological scenes.

Julia Bryan-Wilson
Doris and Clarence Malo Professor of
Modern and Contemporary Art

Julia Bryan-Wilson spent 2018–19 as the Robert Sterling Clark Visiting Professor at Williams College. She was also appointed Adjunct Curator of Modern and Contemporary Art at the Museu de Arte de São Paulo, where she co-curated *Histórias das Mulheres/Women’s Histories*, a well-reviewed exhibition that juxtaposed paintings and textiles made by women before 1900. Her book *Fray: Art and Textile Politics* continued to receive accolades, including the ASAP Book Prize and the Frank Jewett Mather Award from CAA. She continues to direct the Arts Research Center, and helped secure the largest grant in its 20-year history for an initiative about political poetry. Among other travels, she visited Ukraine for primary research related to her book on Louise Nevelson. Expanding her work on feminist and queer theory, recent publications include new essays on Rebecca Belmore, Monica Bonvicini, Mario García Torres, Cecilia Vicuña, and the “queer homophobia” of Bruce Hauman. This year she is a Guggenheim Fellow.





Whitney giving his opening lecture in *Mind, Art, Value* at the China Academy of Art, Hangzhou, introduced by Sir Nicholas Penny (Whitney's left), former Director of the National Gallery of Art, London.

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

In 2018–19, Whitney served his first year in a three-year term as department chair. Other activities included his annual Summer Theory Institute in Art History at the University of York, UK, where he is Honorary Professor of Art History (his 2019 iteration dealt with Art History & Phenomenology); continued participation in a multidisciplinary international project on Scale in Ancient Egyptian Visual Culture; and an enlightening stint at the China Academy of Art in Hangzhou to deliver the Gombrich Memorial Lectures. Among invited presentations, he gave the Katz Distinguished Lecture in the Humanities at the University of Washington, keynoted the first international conference on Queer Archaeology (in Hanover), and delivered the annual FORART lecture in Oslo as a guest of the Norwegian government. He gave invited lectures and conference talks in North America, the UK, Germany, Italy, and elsewhere. His articles on Franz Boas's anthropology of art and on neuropsychological investigations of the perceptual effects of Mondrian's paintings were published in *Representations* and the *British Journal of Aesthetics*. He finalized *Space, Time, and Depiction*, the final book in his trilogy on visual culture.

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BRISTOL

Darcy Grimaldo Grigsby
Richard and Rhoda Goldman Distinguished
Professor in the Arts and Humanities
Professor of European and American Art since
1700

In the summer of 2019, I enjoyed a marvelous trip to visit my extended family in Panama with my daughter Gregoria. There I finally located the mythic photograph of my cousin Augusto Newell called Napo; there it was in the humid back porch of the Newell family home: Napo in his Napoleon costume so lovingly made by my grandmother Gregoria (my daughter's namesake)! Given I became a Panamanian scholar of Napoleonic art, Anne Wagner was right to say "dear Darcy, you were set up!" Throughout the 2018–2019 academic year I wrote my now completed book manuscript *Creole. French Portraits of its Foreign Relations (1794–1874)*. I also presented aspects of *Creole* at the Santa Barbara Museum of Art where UCB Ph.D. and curator Eik Kahng helpfully pressed me further to develop my argument about blindness; as the Katherine Tsanoff Brown Lecturer at Rice University where I visited with our former Chancellor's Fellow Fabiola Lopez-Duran; as a Keynote at the "Impressionism around the World Conference," 10th Annual Anne d'Harnoncourt Symposium at the Philadelphia Museum of Art, where I enjoyed conversation with UCB alumni André Dombrowski and Marnin Young as well as Tim Clark; and as a Keynote speaker at the University of Michigan, Ann Arbor, along with my own graduate adviser Tom Crow, to honor the retirement of esteemed colleagues Alex Potts and Susan Siegfried. I very much enjoyed teaching a graduate seminar called COLOR! which was inspired by my next book project concerning my ever-growing collection of hand colored photographs. Next trip to Panama, we will find the hand colored photograph of Napo as Napoleon!



Atreyee Gupta

Assistant Professor of Global Modern Art and Modern and Contemporary South and Southeast Asian Art

One of the highlights of Atreyee's year was a surprise invitation to appear on Malaysian national television. In August 2019, she participated in a talk show, which aired in the TV channel Astro Awani in Malaysia, where she also delivered a series of talks and conducted a workshop for art history students in Southeast Asia. Her recent publications included an essay on technology and vision in an edited volume that has been highlighted in *Choice*, an essay on art and decolonization in a special issue on the "transnational museum" published by the National Museum of Modern and Contemporary Art, Seoul, as well as several thought pieces and criticism. She is looking forward to the opening of *When All That Is Solid Melts into Air*, which she co-curated with BAMPFA Director and Chief Curator Lawrence Rinder and ten brilliant graduate and undergraduate students from our Department. Atreyee received the Townsend Assistant Professor Fellowship for the 2019–2020 academic year.





Getty Seminar participants in the *Tetraostion* at Aphrodisias.

Chris Hallett
Professor of Roman Art

This year Chris began a three-year project funded by the Getty Foundation, “The Many Lives of Ancient Monuments,” co-organized with fellow Aphrodisians Bert Smith and Esen Ogus. Part of the Getty’s *Connecting Art Histories* initiative, the project takes the form of a traveling seminar, bringing together mid-career scholars from Turkey, Greece, and Bulgaria. In Fall 2018 a group of 20 participants assembled at Aphrodisias for a 10-day site and museum tour, including special visits to the cities of Metropolis, Teos, and Aigai. The project is planned to culminate in a conference in Istanbul in 2021.

In 2018–19 Chris gave lectures in Berlin and Athens, and at conferences in Houston, Copenhagen, and Tokyo. He published 3 essays: one in a *Festschrift* for Bert Smith, one as part of the proceedings of a conference held in Pisa, and one in the catalogue for the exhibition *Buried by Vesuvius*, held at the Getty Villa.

Imogen Hart
Assistant Adjunct Professor of Modern British Art and
Material Culture

For Imogen, the highlight of 2018–2019 was the conference “British Art and the Global,” which she co-organized with David Peters Corbett (Courtauld Institute). The event brought seventeen guest speakers to campus in September 2018; Imogen is currently working on a publication arising from the conference. In the same month she took students in her new seminar “Victorian Art and Beauty” to the exhibition *Truth and Beauty: The Pre-Raphaelites and the Old Masters* at the Legion of Honor, where Imogen also participated in a symposium and a panel conversation with Professors Tim Barringer and Jason Rosenfeld and curator Melissa Buron. Imogen taught the “Introduction to Modern Art” lecture course and was thrilled to work with amazing GSI Mathilde Andrews. Papers were presented at conferences including CAA, SAH, VISAWUS, INCS, and at the University of Edinburgh. Imogen was honored to be nominated for the Teaching Excellence Award of the Phi Beta Kappa Northern California Association for the second time. In 2019–20 she is a Townsend Center for the Humanities Visiting Fellow.

[Left to right] Tim Barringer (Yale University), Jason Rosenfeld (Marymount Manhattan College), Imogen Hart (UC Berkeley), and Melissa Buron (FAMSF) discuss “British Art in a Global Context” at the Legion of Honor in September 2018. Photo: Lexi Paulson



FACULTY NOTES

Lauren Kroiz
Associate Professor of Twentieth-Century American Art

Lauren Kroiz curated her first museum exhibition at BAMPFA alongside amazing graduate students and Professor Leigh Raiford (African American Studies). Building on the success of that temporary exhibition funded by the Mellon Foundation and entitled *About Things Loved: Blackness and Belonging*, Lauren is currently co-teaching new courses in museum studies and has become the Faculty Director of the Phoebe A. Hearst Museum of Anthropology. She won the John Gjerde Prize from the Midwestern History Association for her 2018 book *Cultivating Citizens: The Regional Work of Art in the New Deal Era*.



Lauren's son Isaac looking at Peter Bradley's *Isom Dart* during children's programming for *About Things Loved* at BAMPFA.

Henrike C. Lange

Assistant Professor of Italian Renaissance Art and Architecture

Teaching on walls and murals, triumphs, and spiritual vision, Lange finalized *Giotto's Arena Chapel and the Triumph of Humility* (under review with Cambridge University Press), published work on Cimabue, Giotto, Donatello, and Mantegna, and prepared an international conference, *Transformation & Modernity around 1300: Medium, Spirituality, Experience – IN MEMORIAM MARTIN WARNKE* with invited guests from UCB, Stanford, UCD, UCLA, HC, IFA/NYU, KHI Florence, and LMU/Zentralinstitut Munich, for February 2020. She won a Mellon Global Urban Humanities Fellowship, a Grant from the Institute of International Studies, and twice the Associate Vice Chancellor's Discovery Grant. Henrike delivered numerous invited public lectures for the Leonardo year 2019, among them "Mona Lisa Smile: The Question of Leonardo's Women, from Vasari to Freud and the Digital Age" for The Leonardo da Vinci Society and *L'Istituto Italiano di Cultura* in San Francisco and at Stanford, in Berkeley, Napa, San Anselmo, and London. Her personal highlight: a pre-concert discussion with early music vocal ensemble conductor Peter Phillips, "Tallis Scholars: Singing in the Sistine Chapel."

For more information, see

<https://youtu.be/FbRyzJstj4A>

(Peter Phillips, director of The Tallis Scholars, explains its origins and its approach to sound).



"I don't have a photo of Peter and myself on stage, but I found one of him with Sir Paul McCartney and Sir John Tavener [left & center]. Peter was smiling just like that when we discussed his experience of conducting the Tallis scholars in the Sistine Chapel in Rome." HCL

Anneka Lenssen
Assistant Professor of Global Modern Art

This year, Anneka Lenssen managed to see her first monograph, *Beautiful Agitation: Modern Painting and Politics in Syria*, into production with UC Press. Final preparations featured not only the expected edits, transliterations, and image permissions, but also a whirlwind trip to Bishari, Lebanon, to answer questions about Kahlil Gibran's drawing process, and Dubai, UAE, to inspect paintings by Fateh al-Moudarres for traces of sand in his gesso. Other highlights included winning the Prince Pierre of Monaco Foundation Award for Contemporary Art Writing for her essay "Abstraction of the Many? Plenitude in Arab Painting," which she contributed to the exhibition catalogue for *Taking Shape* at the Grey Art Gallery (now, if only the award had included an expenses-paid trip to Monaco to receive it in person...!) And, serving as co-organizer—with Natalia Brizuela, Tarek Elhaik, Leigh Raiford, and Poulomi Saha—of a UCHRI multicampus working group on "Arts of Critique."



Gregory Levine
Professor of Buddhist visual cultures and Eco Art History

Over the past year, Greg Levine has been at work on *A Tree and a Buddha: An Arboreal Art History and the End of the World*, a book that confronts the anthropocentric analysis of visual culture, museum-academy-market complex, and the speciesism of human cultural heritage regimes through the study of tree-image conjunctures. One chapter, in initial form, appeared in Lee, ed. *Eco-Art History in East and South-East Asia* (2019) and a second will appear in 2020 in the Princeton University Art Museum volume, *Picturing Ecology*. Much of 2019 was spent reading about eco art history and environmental studies/justice in preparation for his spring 2020 course, "Art, Ecology, Asia—Ecohumanities and the Climate Cataclysm."



Margaretta Markle Lovell
Professor of American Art and
Architecture

Material World: Culture, Society, and the Life of Things in Early Anglo-America, co-edited by Margaretta Lovell and George Boudreau, including Lovell's essay on Thomas Jefferson's collections at Monticello, was published with a festive launch event in Philadelphia. The next month *Painting the Inhabited Landscape: Fitz H. Lane and The Global Reach of Antebellum New England* went to press—a massive project that grew out of a Hewlett-sponsored course, "The American Forest, Its History, Ecology, and Representation," first offered in 2007. A new book project inspired a new course in the fall semester, "The Transatlantic Gilded Age and Its Discontents"; the class escaped the sub-basement of Moffitt for a field trip to the Temple of the Wings (Bernard Maybeck and A. Randolph Monroe, 1911, 1924), a radical architectural monument that now houses a stunning collection of English Pre-Raphaelite and Arts & Crafts objects. A terrific essay written in that class by Katrina Reynolds evolved into an Honors Thesis that won the Kirk Underhill Prize for the best UCB student paper on a British Studies topic. In May Lovell was particularly pleased to "hood" Interdisciplinary Ph.D. student and widely published author Eva Hagberg whose stunning dissertation on the private-professional partnership of Eero and Aline Saarinen was under contract by Princeton the next month.



"The Gilded Age" Class at Temple of the Wings, Fall 2019



Mills with co-instructor Charisma Acey in a Lagos tour bus

Ivy Mills
Lecturer in Visual and Literary Cultures of Africa
and the African Diaspora

In spring 2019, Mills co-taught – with Charisma Acey of City and Regional Planning – an interdisciplinary graduate course focusing on the intersection of infrastructural development, social justice activism, and the promotion of the arts in Lagos, Nigeria. Funded by a Global Urban Humanities Mellon grant, an action-packed trip to Lagos over spring break brought students into the studios of acclaimed contemporary artists; to public artworks recently commissioned by the state; to galleries, museums, creative architectural projects, and heritage sites; to elite developments that aim to turn Lagos into the “Dubai of Africa”; and into the homes of residents of informal communities threatened with displacement, where students helped activists collect data used to defend residents’ right to live and thrive in the megacity. Other highlights of Mills’ year included talks on West African art and film at BAMPFA, Mills College, and the annual conferences of the African Studies Association and African Literature Association.

Todd Olson
Professor of Early Modern Art

Todd recently co-taught a Letters and Science Big Ideas Course on the art and literature of early colonial Latin America with Prof. Ivonne del Valle (Spanish and Portuguese). Todd delivered papers at the California Interdisciplinary Consortium of Italian Studies Conference at Stanford University (“Refugee Image: A Madonna from Frascati in Colonial Mexico”), the sixteenth-century Studies Conference in St. Louis (“Between Theory and Practice: Palissy’s Faïence”) and the French Academy in Rome, Villa Medici (“Ribera’s Ears. Sonority and Pain”). He was invited to give the Kathleen M. Fenwick Memorial Lecture at the National Gallery of Canada (“Strange Ink: the early modern print and the grotesque imagination”). Todd is co-teaching a graduate course with Prof. del Valle and Lynne Kimura that is part of the Cal Conversations exhibition program, which will result in a BAMPFA exhibition in 2021. Many of us on campus are grateful to Lynne over the years in her role as Collections Engagement Associate and Academic Liaison at BAMPFA.



Yessica Porras and Todd Olson

Lisa Pieraccini
Associate Adjunct Professor of First Millennium BCE Italy,
Reception, Collecting

In the fall of 2018 Lisa Pieraccini taught the first ever seminar on the Etruscan collection at the Hearst Museum sponsored by both the History of Art Department and the UC Berkeley Collegium Grant. She was invited, along with History of Art Ph.D. student Rebecca Levitan, her Graduate Student Researcher, to discuss their work on the history of the Etruscan collection in Rome at the international workshop on the Etruscans at the Marco Besso Foundation. Her article, "An Egyptian Tomb, an Etruscan Inscription and the Funerary Monument of an American Civil War Officer," was published in *An Etruscan Affair* (British Museum 2018). In January 2019 she was co-organizer and respondent at the colloquium "Living as an Etruscan: Cities vs Communities in Etruria" at the Archaeological Institute of America's (AIA) Annual Meeting in San Diego. Pieraccini has been asked by the AIA to conduct a boutique tour of Etruria to take place in the fall of 2020.



Lisa Pieraccini teaching her Etruscan course in the Hearst Museum. The course was part of her UC Berkeley Collegium Grant research. Students met weekly to study Etruscan objects from the collection, the vast majority of which are unpublished.



Sugata Ray discussing tactics of unlearning Eurocentrism with Iliana Fokianaki (State of Concept, Athens), Sebastian Cichocki (Museum of Modern Art, Warsaw), Tejaswini Niranjana (Lingnan University, Hong Kong), Simon Soon (University of Malaya, Kuala Lumpur), and Katerina Teaiwa (Australian National University, Canberra) at Para Site, Hong Kong. Image © Para Site, 2019

Sugata Ray **Associate Professor of South and Southeast Asian art**

The past academic year was eventful for Sugata with the publication of two books—*Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550–1850* and *Water Histories of South Asia: The Materiality of Liquescence* (coedited)—and tenure. Other highlights included teaching the Stronach Travel Seminar that took the class to Goa, Mumbai, and Kochi, and guest editing a special issue of the *Ars Orientalis* on the language of art history. In 2020–21, Sugata looks forward to working on a new book on the Indian Ocean as a Scholar in Residence at the Getty Research Institute and publishing *Ecologies, Aesthetics, and Histories of Art* (with Gerhard Wolf and Hannah Baader, Kunsthistorisches Institut, Florenz). He is excited about teaching a Collaborative Research Seminar on *Art, Ecology, and other Earthly Matters* with Asma Kazmi (Art Practice) and Sharad Chari (Geography) in Spring 2021 as part of the Mellon New Strategies for the Humanities at Berkeley.

Emeriti

T. J. Clark

Tim Clark's book *Heaven on Earth: Painting and the Life to Come* was published in fall 2018. There were events concerned with it in London, Princeton, New York, Pasadena, and Philadelphia during the months following. He lectured in Oxford and Cambridge, at Birkbeck, the Open University, and the Met, and had a conversation about Ruskin with Adam Phillips at the start of Ruskin's bicentenary year.

Andrew Stewart

Andy had a busy year traveling, teaching, and retiring from active UC service in June. In fall, he and his wife Darlis visited England and Germany on sabbatical, working at the British and Berlin Museums, vacationing in Oxford, Würzburg, Munich (staying with Rolf Schneider), and Frankfurt, and lecturing in Heidelberg and Tübingen, where he led an EU-funded international seminar on Sokrates' conversations with artists and other professionals. His publication of the pediments and akroteria of the Hephaisteion appeared in December's *Hesperia*, and two Festschrift essays in midsummer. A retirement celebration at the Legion of Honor in San Francisco was followed by summer in the Athenian Agora with his amazing RAs Rebecca Levitan (HistArt) and Erin Lawrence (AHMA), and conferences in Athens and on Paros. He spent his scanty free time sailing his 38-foot sloop "Obsession"; enjoying his twin granddaughters and grandson; and ministering to his wife's menagerie of cats.

ALUMNI NOTES

Mont Allen (Ph.D. 2014) received a book contract with Cambridge University Press for his revised dissertation (*The Death of Myth on Roman Sarcophagi: Allegory and Visual Narrative in Late Antiquity*); received the *Outstanding Teacher of the Year Award* from his home institution (Southern Illinois University); and won a \$100,000 *Humanities Connections Grant* from the NEH.

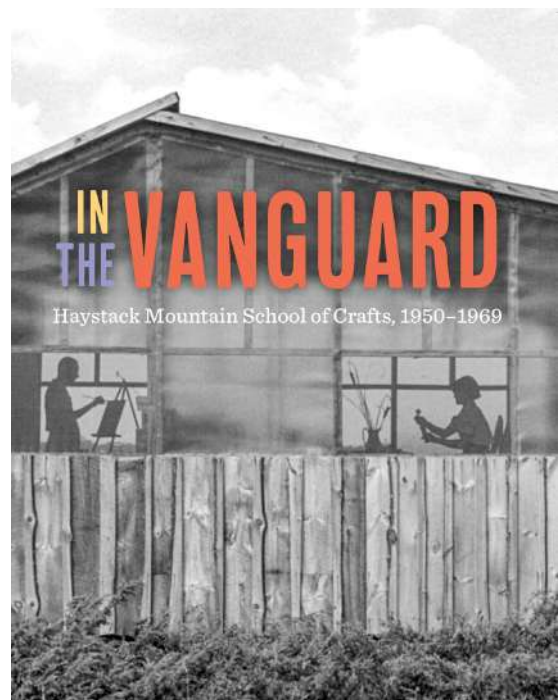
Patricia Fortini Brown (Ph.D. 1983) continues to serve as an advisor for the three-year long Getty research project, "Mediterranean Palimpsests: Connecting the Art and Architectural Histories of Medieval and Early Modern Cities," based in Nicosia, Cyprus. She accompanied the group (two directors and 12 post-docs) to Cordoba and Granada in January 2019. In March she organized and chaired a panel sponsored by Save Venice, "Tintoretto at 500: Learning from the Object," at the Renaissance Society of America Annual Meeting in Toronto. Still working on two books, she carried out research in Udine and Venice in May and June.

Sarah Louise Cowan (Ph.D. 2019) was a Mellon-ACLS Dissertation Completion Fellow and Townsend Center for the Humanities Fellow in 2018–2019, when she finished her dissertation about the career of contemporary American artist Howardena Pindell. In January 2019, she learned how to weave, participating in the Weaving Knowledge Workshop in Chiang Mai, Thailand, organized by Columbia University. She is currently an Assistant Professor of Art History at DePauw University in Greencastle, Indiana, where she teaches courses on modern and contemporary art of the Americas. She is at work on her first book, tentatively titled *Mending Abstraction: Howardena Pindell and Black Feminist Modernisms*.

Carma Gorman (Ph.D. 1998) published three essays in 2019, including "The Arts and Crafts Knockoff and U.S. Intellectual Property Law" (in *The Rise of Everyday Design: The Arts and Crafts Movement in Britain and America*, eds. Monica Penick and Christopher Long), in which she argued that the USA's intellectual property laws explain why American Arts and Crafts producers prioritized affordability over the British ideals of skilled handicraft, quality materials, and originality. In summer 2019,

Gorman lucked into serving as a faculty mentor for a University of Texas undergraduate research team in Seoul; her 14-year-old daughter got to go, too!

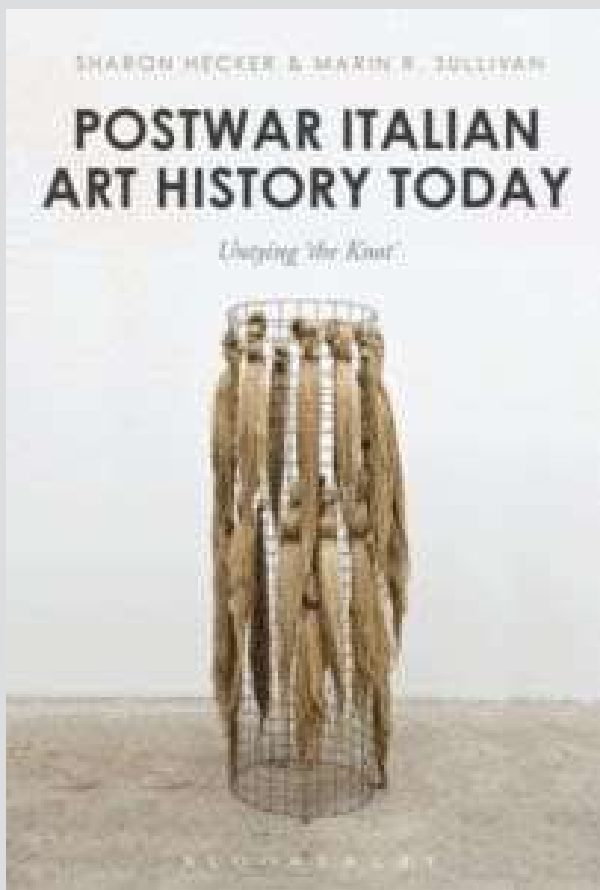
Diana Greenwold (Ph.D. 2016) is the Associate Curator of American Art at the Portland Museum of Art in Portland, Maine, where she is working on the upcoming exhibition, *Mythmakers: The Art of Winslow Homer and Frederic Remington* as well as managing the reinterpretation of the Winslow Homer Studio. Her exhibition *In the Vanguard: Haystack Mountain School of Crafts, 1950–1969* opened at the PMA in summer 2019 and traveled to the Cranbrook Art Museum in Michigan. The publication by the same name is the first to examine the impact of this small rural craft school on American Modernism. Greenwold has forthcoming essays in catalogues on Scandinavian-American design and nineteenth-century American artists in Venice related to exhibitions at LACMA and the



Smithsonian American Art Museum respectively. Along with her husband and son Jonah, she is very much enjoying life in New England.

Grace Harpster (Ph.D. 2018) accepted a tenure-track position at Georgia State University in Atlanta after the completion of her degree. She deferred this opportunity in order to spend one year at Columbia University in New York as the Andrew W. Mellon postdoctoral fellow in the Art History Department.

Sharon Hecker (Ph.D. 1999) published an edited volume, with Dr. Marin R. Sullivan, *Postwar Italian Art History Today: Untying 'the Knot'* (Bloomsbury Academic, 2018). She also published essays in the edited volumes *Imagined Cosmopolis: Internationalism and Cultural Exchange, 1870s–1920s* (Peter Lang, 2019) and *The Internationalisation of the Art Market in the Age of Nation States, 1750–1914: Art Crossing Borders*, in the series



Studies in the History of Collecting and Art Markets (Brill, 2019); and the essay “Born on a train: the impact of Medardo Rosso’s internationalism on his legacy,” in *Sculpture Journal* (2018). She is curating an exhibition of Lucio Fontana’s ceramics at the Peggy Guggenheim Collection in Venice (2022).

Sonal Khullar (Ph.D. 2009) is completing a book, *The Art of Dislocation: Conflict and Collaboration in Con-*

temporary Art from South Asia, under advance contract with the University of California Press. In February 2019, she hosted Whitney M. Davis as Solomon G. Katz Distinguished Lecturer at the University of Washington in conjunction with a series of lectures and workshops, *Rethinking the Global Turn: Oceanic, Geological, and Digital Art Histories*. On behalf of the CAA International Committee, Khullar chaired a session at the 2020 annual conference, “Languages of Art History,” with papers by Jennifer Stager (Ph.D. 2012) and Anneka Lenssen.

Tara McDowell (Ph.D. 2013) is currently Associate Professor and Director of Curatorial Practice at Monash University in Melbourne, Australia. Her book, *The Household-ers: Robert Duncan and Jess*, which began as her Berkeley dissertation, was published by MIT Press in 2019. The book is a portrait of a couple and their domesticity that expands to encompass broader issues, urgent in midcentury America and still resonant today: belonging and kinship, alienation, and catastrophe. Tara continues to enjoy life in Melbourne with her partner Boris and their three-year-old daughter, Eve.

Shalon Parker (Ph.D. 2003) was recently promoted to full professor at Gonzaga University in Spokane, WA. Her book, *Painting the Prehistoric Body in Late Nineteenth-Century France* (University of Delaware Press), was published in November 2018. She recently concluded a nine-year stint as the Art Department Chair and is on sabbatical for the 2019–20 academic year, pursuing a new area of research, early- to mid-twentieth-century American women photographers.

Karl Whittington (Ph.D. 2010), Associate Professor of History of Art at The Ohio State University, published several chapters/articles in 2018/19, including “Bodies in and out of space in Trecento painting,” in *Art and Experience in Trecento Italy*, ed. Holly Flora and Sarah Wilkins (Brepols, 2019) and “Medieval Intersex in Theory, Practice, and Representation,” in *postmedieval: a journal of medieval cultural studies* 9.2 (2018). He will continue working on his current book project, *Trecento Pictoriality: Form, Meaning, and Diagrammatic Painting in the Age of Giotto*, as a CASVA Visiting Senior Fellow at the National Gallery of Art in Washington in June–August 2020.

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