



Detail of a colossal battle sarcophagus (the so-called "Great Ludovisi Sarcophagus"). Rome, ca. 250-260 AD. Marble, 5' high. In Palazzo Altemps, Museo Nazionale Romano, Rome. Photo: Mont Allen.

FLESH EATERS

An International Symposium on Roman Sarcophagi

[sarcophagus, pl. sarcophagi — L. sarcophagus, Gr. σαρχοφάγος, orig. adj., f. σάρξ, σαρχο-, flesh + -φάγος, eating.] **1.** A kind of stone reputed among the Greeks to have the property of consuming the flesh of dead bodies deposited in it, and consequently used for coffins.

To be held Friday and Saturday, September 18th and 19th 2009, in the auditorium of the Berkeley Art Museum. Organized by T.J. Clark and Chris Hallett, the conference will center on the question of how we interpret the distinctive imagery carved on Roman sarcophagi, some of the most beautiful and astonishing works to come from the ancient world. Gathering scholars from Germany, Italy, England, Canada, and the United States, the conference features a keynote address by Paul Zanker, whose recent book on mythological sarcophagi, *Mit Mythen leben (Living with Myth)*, has propelled these neglected objects into the spotlight, reminding art- and cultural historians alike of their centrality for understanding Roman art and its reception in later periods. Interested in attending? Look out for announcements on the Art History departmental website in the coming weeks.

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Message from the New Chair



I returned from my sabbatical on August 1st 2009 to take up the position of Chair of Art History. Yet even before my term of office formally began, I found myself called upon to supply a brief introduction for our latest venture—a departmental newsletter. It is our first ever such publication, planned and put into production single-handedly by my colleague Darcy Grimaldo Grigsby, Professor of Modern Art, as a labor of love. It is designed to broadcast to our friends and alumni everywhere everything that is new and exciting in the department. And let me say at once: there is a lot.

Loren Partridge, who taught Italian Renaissance art for the Art History department for forty years, retired last spring; though he is not really leaving us just yet, since he will be returning to teach one course every year for the next three years. And *three* new scholars are joining the department next year for the first time, who work in the fields of Near Eastern, Medieval, and Byzantine art. *Two* new post-doctoral fellows are also set to take up residence with us, specialists in Early Twentieth-Century and Contemporary Art. *Three* prestigious University teaching awards have been won by current members of the faculty, and *two* important book prizes, in Asian and in American Art. The department has itself voted to establish a prize for outstanding graduate research (in the area of Early Modern European Art), to be awarded annually in memory of Michael Baxandall, professor at Berkeley between 1985 and 1996, who died last year. And in the fall semester we will be hosting an international symposium on Roman Art to be held at the Berkeley Art Museum. It is fair to say that Art History at Berkeley is enjoying a period of hyperactivity, tumultuous change, and nervous excitement. (I, for one, having never been Chair before, am perhaps providing more than my share of the nervousness.)

It has always been clear to me, ever since I was a student at Berkeley myself in the 1980s, that the Berkeley Art History graduate students are an impressive and energetic group. But reading in this newsletter the first set of annual bulletins from our graduate body, and the latest news installments too from veterans of our program in past years—our illustrious alumni—really brings it home. We hope that this annual newsletter will be a stimulus for all of us to share our news in this way, and continue to keep in touch.

With best wishes for the coming year,

Chris Hallett
Professor of Ancient Art

P.S. As this newsletter goes to press, the History of Art Department, as well as the entire University, finds itself scrambling to adjust to a sudden reduction in State funding. In the light of this new and unexpected challenge, the department's appeal for assistance to our friends and supporters acquires a fresh urgency (see inside of the back cover). Please consider making a gift to the department commensurate with your resources. Even a quite modest contribution can go a long way in helping us maintain our distinguished record of teaching and research.



LOREN PARTRIDGE RETIRES SPRING 2009

After forty years of teaching in (and often chairing) our department, we are indebted to you and thank you.

Loren Partridge, Professor of Early Modern Art, with his student Rebekah Compton, after receiving the Distinguished Faculty Mentoring Award. April 2009. Photo: Meryl Bailey



A Personal Tribute by two of Loren's students

From 1972 to 1977, I studied with Loren Partridge at Berkeley. My first seminar on "History Painting in Sixteenth-Century Rome" set the stage for my future research. Celebrating the conclusion of the course with a picnic dinner, we students tried to create an *intermezzo* to offer thanks. We got no farther than the opening word—"Ca-a-a-a-prarola!"—sung with appropriate gusto to the tune of "Oklahoma." But it did sum up our admiration of Loren's scholarship, knowledge of the archives, and intellectual standards. Later, when accompanying Loren on an American Academy in Rome excursion to the Farnese villa, I remember being awed not only by its magnificence, but also by Loren's eloquent discussion *in situ*—a spectacular culmination to my earliest Berkeley experience. In 1976, Loren joined forces with Randy Starn to create an experimental interdisciplinary seminar on Pope Julius II, resulting in their groundbreaking, co-authored book *A Renaissance Likeness* (1980). This kind of contextual art history was virtually unprecedented, and left a deep impression on my own approach to research and teaching. I credit my dedication to interdisciplinary studies and collaboration to this unique experience. It seems fitting that my special fields of study are confraternities and festive culture; for only through extensive collaboration, uniting diverse voices and visions, were significant confraternal works of art and architecture as well as ephemeral spectacle possible. So, too, Cardinal Alessandro Farnese, patron of the Villa Caprarola and protector of "my" confraternity of the Gonfalone, is another connecting thread in this rich tapestry of Loren's guidance and inspiration. For almost four decades, I have treasured this association, and I trust that it will continue long past his retirement. Congratulations, Loren!

Barbara Wisch, M.A. 1975, Ph.D. 1985
Professor, Dept. of Art and Art History, SUNY Cortland

Loren has been on the faculty of History of Art since 1969. I chose to pursue my Ph.D. at U.C. Berkeley because I wanted to work with him. For four decades students like me, with an interest in the Italian Renaissance, have sought him out as an advisor. Professor Barbara Wisch of SUNY Cortland was one of Loren's first graduate advisees, and I will be one of his last. Coincidentally, our dissertations both focus on the art patronage and ritual practices of confraternities. Together, our experiences bracket an exceptional career dedicated to scholarship and teaching at U.C. Berkeley.

In honor of Loren's impending retirement, I would like to share a few things about his career and his many achievements. Loren graduated from Yale in 1958, and then spent a year studying Latin American literature as a Fulbright fellow at the University of Buenos Aires. His flair for languages caught the attention of the United States Army. The Army trained him in Russian and sent him to Frankfurt, where he monitored secret communiqués from the Soviet Bloc. But cold war espionage proved too dull, so when he left the Army, he naturally turned to Art History. In 1969, Loren received his Ph.D. in Fine Arts from Harvard and joined the faculty here at Berkeley.

Loren's scholarly interests are broad – one of his first books was on the architecture of John Galen Howard – but his passion is the Italian Renaissance. An interdisciplinary approach is a hallmark of his work. The Villa Farnese at Caprarola, the focus of his dissertation, was also the subject of a 1988 book and a series of articles in the *Art Bulletin*. He is the author of two books on Michelangelo's frescoes in the Sistine Chapel. The second of these, *Michelangelo's Last Judgment: A Glorious Restoration* was described by one reviewer as "almost an artwork in its own right." In collaboration with History Professor Randolph Starn, Loren authored two groundbreaking interdisciplinary texts, one on Raphael's Portrait of Pope Julius II and the other on Italian halls of state. His book on the art of Renaissance Rome has become a standard teaching text, available in four languages. A new book on Renaissance Florence, meant for undergraduate teaching, will be published this year.

Throughout his career, Loren has tirelessly served the department and the university. He has been Chair of History of Art for a total of fifteen years. He also spent four years as chair of the Art Practice department. He is the instructor of a series of very popular classes on Renaissance art and architecture, and I was delighted to hear that he has agreed to continue teaching one course each year during his so-called "retirement". Student evaluations note that his courses are both the hardest and the best they had ever taken. They describe the man himself as "surprisingly nice", "not intimidating after all"—and "compassionate".

I can confirm that these words also apply to his training of graduate students. And it was no surprise that Loren won this year's Faculty Mentor Award, a university-wide award given by the Graduate Assembly to recognize exceptional graduate student mentors. Congratulations Loren!

Meryl Bailey, M.A. 2007, Ph.D. Candidate
Dept. of History of Art, U.C. Berkeley

INTRODUCING OUR NEW FACULTY MEMBERS



Beate Fricke
Professor of Medieval Art

After receiving her Ph.D. at the University of Trier in 2005 (supervisor: Prof. Dr. Gerhard Wolf), Beate Fricke completed her first book, *Ecce fides: Die Statue von Conques, Götzendienst und Bildkultur im Westen* (Munich: Fink, 2007), which deals with key issues of medieval image culture, such as idolatry, veneration, and theories of images and relics. All chapters of the book concern the statue of Sainte Foy at Conques, but pursue three different paths: (1) a new chronology and reconstruction of the history and 'rebirth' of monumental statues in Western art; (2) the meaning of the glance, gold, and materiality regarding cult images; and (3) votive cult statues in relation to the concept of gift-exchange. The book investigates the origins and transformations of image culture and its reflections in theology, hagiography, historiography, and art. The analysis and contextualization of the revival of monumental sculpture includes reflections on liturgy, architecture, materiality of minor arts, and reliquaries, as well as medieval theories on perception. A final chapter investigates the discourse on gift exchange and its impact upon practices of image veneration, aesthetics, and political participation. Drawing on the historical investigation of specific objects and texts between the ninth and the eleventh century, the book outlines an occidental history of image culture, visuality, and fiction, claiming that images alone possess modes of visualizing that in the discourse of medieval theology can never be addressed or revealed.

From 2004 to 2009 she was assistant professor in the Department of Art History at the University of Zurich and taught at the Universities of Basel, Lucerne, and Zurich. The atmosphere and interchange of the departments of Humanities at Zurich, Basel, Constance, and other Swiss cities were particularly inspiring, resulting in a collection of essays, *Bilder und Gemeinschaften*, which she co-edited with Markus Klammer (philosopher, formerly at Basel, now Vienna) and Stefan Neuner (art historian, Basel/Zürich); the volume includes interdisciplinary contributions from art history, philosophy, and literature,

and will be published in 2010. During her time at Zurich, Beate also completed a couple of articles dealing with the 'margins of culture', e.g., incest and anthropophagy, and exploring 'tilting figures' (*Kippfiguren*) concerning the role of margins within pictures and within the process of perception; and also how theories of culture use these marginal figures and margins to define "culture" during the High and Late Middle Ages.

Currently Beate is working on a book about myths of procreation between art and science around 1500, supported by a grant of the Swiss National Research Foundation (SNF). The project is located at the intersection of art, epistemology, and the history of science, and investigates how the theme of life's emergence was reflected in painting, art theory, and scientific texts. Images of genesis ca. 1500 show how arguments and myths of procreation originating in art, medicine, alchemy, and philosophy were intertwined and created new modes of cognition. She brings into focus a number of alchemical, encyclopedic, and medical literatures whose formative influence on the concept of artistic procreation and theories of art and images has been neglected so far. The myths of procreation, analyzed in the four chapters of this book project, each reveal a taboo of presentability or represent a violation of a moral taboo. The book project consists of four chapters: analysis of the historical conception of life's natural procreation (genesis) is followed in the second chapter by miraculous fictions about mixed beings (e.g., hermaphrodites and homunculi). The third chapter demonstrates changes in representations of the fall of mankind, while the fourth and last chapter explores the borders of the erotic and the moral in cases of incest allowed in order to ensure genealogy. Analyzing how these examples construct contingent commencements in both images and texts, she presents evidence for the marking or hiding of this initial occurrence.



On July 29 of 2008, Beate gave birth to her son Jann Niklaus Fricke; she, Jann, and her husband, historian Mario Wimmer, will move to the Bay Area this summer.

Beate's new monograph on Sainte Foy at Conques: Ecce Fides, published by Fink Press, Munich, in 2007.

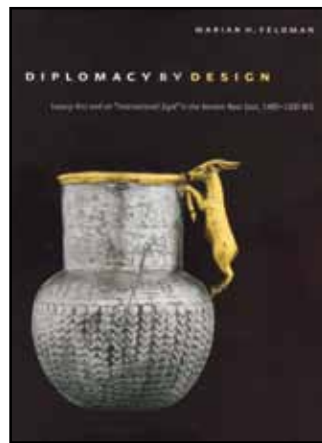
Marian Feldman
Professor of Ancient Art



Marian was excited to join the HA faculty in 2008-2009, while maintaining a joint appointment with Near Eastern Studies. She teaches the arts of the ancient Near East, especially Mesopotamia, as well as the Bronze Age Aegean. You may not have seen much of her this year, however, as she has been

spending the year down at Stanford as the Burkhardt Fellow at the Center for Advanced Study in the Behavioral Studies. There she has been working on a new project that examines the materialities and traditions of first millennium BCE ivories and bronzes from the northern Syrian and Phoenician regions.

Her book, *Diplomacy by Design: Luxury Arts and an 'International Style' in the Ancient Near East, 1400-1200 BCE*, was published by University of Chicago Press in 2006. In addition, she has co-edited two volumes: *Ancient Near Eastern Art in Context: Studies in Honor of Irene J. Winter by Her Students*, 2007; and *Representations of Political Power: Case Histories from Times of Change and Dissolving Order in the Ancient Near East*, 2007, which features her essay "Frescoes, Exotica, and the Reinvention of the Northern Levantine Kingdoms during the Middle Bronze Age." Among her recent articles are "Knowledge as Cultural Biography: Lives of Meso-potamian Monuments," in *Dialogues in Art History, from Mesopotamia to Modern: Readings for a New Century*, edited by Elizabeth Cropper, Studies in the History of Art Series, Center for Advanced Study in the Visual Arts, no. 74 (New Haven and London: Yale University Press, 2009); and "Knowing the Foreign: Power, Exotica, and Frescoes in the Middle Bronze Age Levant," in *Proceedings of the 51st Rencontre Assyriologique Internationale, Held at the Oriental Institute of the University of Chicago, July 18-22, 2005*, edited by R. D. Biggs, J. Myers, and M. T. Roth, Studies in Ancient Oriental Civilization, no. 62 (Chicago: Oriental Institute of the University of Chicago, 2008). Her twin daughters, Lisa (short for Annalise) and Tara (short for Tamarra) turned two on January 7.



Marian Feldman's recent book: *Diplomacy by Design*, published by the University of Chicago Press in 2006.

Diliana Angelova
Professor of Medieval Art



Diliana will join us half-time this fall as a surprise opportunity provided by the University in the joint hiring of her and her husband, Brian DeLay, Assistant Professor in the History Department. Diliana Angelova grew up in Sofia (Bulgaria). She has a B.A. in History and Southeastern European Studies from the American University in Bulgaria (1995), an M.A. in Art History from Southern Methodist University (1998), and an M.A. (2002) and Ph.D. (2005) in Early Christian and Byzantine Art from Harvard University. At Harvard she studied under the direction of Berkeley's alumna Ioli Kalavrezou. Since 2006 she has been teaching in the Classics Department at the University of Colorado, Boulder. She has published exhibition catalogue entries and written encyclopedia essays on various topics in early Christian art. Her 2004 *Gesta* article on the iconography of early Byzantine empresses won the 2006 Van Courtlandt Elliott Prize from the Medieval Academy of America. Diliana is currently revising her book manuscript, *The Empress and the Cross: Gendered Imperium in Rome and Early Byzantium*, finishing an article on Helena and the True Cross, and beginning a project on notions of romantic love in Antiquity and Medieval Byzantium. She has taught classes on art and society in Late Antiquity, the topography of Constantinople, Early Christian women in art and text, narrative in Greek and Roman art, Greek sculpture, Greek art and archaeology, and love in the art and literature of the ancient world. She and her husband Brian DeLay have two children. Noah will be starting first grade in the fall; Alethea just turned three. Diliana is very excited to be joining the department in the fall.

INTRODUCING OUR POST-DOCTORAL FELLOWS

Ellen Huang, Chancellor's Postdoctoral Fellow, 2008-2009



"It has been a wonderful transition to an intellectually stimulating department and school as a newly minted union card holder, the Ph.D." Since arriving, she has been able to participate in some

graduate courses both in the Asian field and out, taken a few research trips to continue her research on china (porcelain), and is in the middle of teaching a media- and materials-based Art History survey of the Arts of China. An article will

appear in a volume on collecting China, entitled "There and Back Again: The Material Objects of the First International Exhibitions of Chinese Art." She also had a chance to present various versions of a talk based upon her ongoing research, the most recent of which is titled "Variations on a Theme of *Taoye tu*: Picturing Porcelain Production in the Eighteenth and Nineteenth Centuries." She has really enjoyed talking to the community here across disciplines and especially within the department. The graduate seminars are particularly important for her training and development (even if one ends at 10pm): the intellectual discussions actually produce an analytical and emotional reaction that enables her to write her lecture for undergraduates presented the following day—despite the fact that she is not a night person!

Courtney J. Martin, Chancellor's Postdoctoral Fellow, 2009-2010



Courtney is completing a dissertation in the History of Art department at Yale University entitled *Cyclones in the Metropole: British Artists 1968-1989*. Her dissertation examines the confluence of civic disruption, immigration, and new forms of object making in post-War Britain.

She is interested in the ways in which twentieth-century British art has both highly idealized international and regional components. In addition to her scholarly research, Courtney has curated several exhibitions, including *Poison America: Sharon Gilbert's Bookworks* at the Arts of the Book Collection, Yale University; and *C-Series: Artists' Books and Collective*

Action, in New York at the Nathan Cummings Foundation. She has also contributed to exhibition catalogues. These include, "They Will Come and They Will Go," *Exhuming Gluttony* with Wangechi Mutu (forthcoming 2009); "Sight Was Regulated, Shapes Were Continually Re-fashioned": Alia Syed's *Eating Grass* at the Biennale of Sydney (2006); and "The Re-selection of Ancestors: Abstraction in the Second Generation," in *Energy/Experimentation: Black Artists and Abstraction, 1964-1980*, the Studio Museum in Harlem (2006). Currently, she is a predoctoral fellow at the Getty Research Institute in Los Angeles, California. In 2007, she was a Henry Moore Institute Research Fellow. Prior to her arrival at Yale, she was the Interim Head Curator at the Cold Spring Harbor Whaling Museum and worked in the media, arts, and culture unit of the Ford Foundation in New York on an international arts portfolio. She has served as a consultant for Ford in the areas of arts education and cultural re-organization in the Gulf region. Her criticism has appeared in *Art Asia Pacific*, *Art Papers*, *Contemporary*, *Flashart*, *Frieze*, and *NKA*. She is a regular contributor to *Artforum.com*.

Fabiola López-Durán, Mellon Two-Year Post-Doctoral Fellow, 2009-2011



Fabiola is currently completing her Ph.D. in the History, Theory, and Criticism of Architecture and Art at MIT. Her dissertation, "Eugenics in the Garden: Architecture, Medicine and Landscape from France to Latin America in the Early Twentieth Century," investigates the international proliferation of a particular

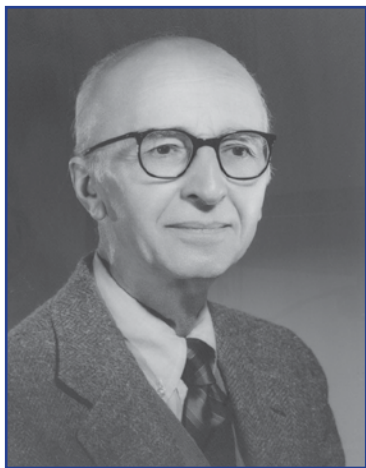
strain of eugenics that, at the turn of the twentieth century, moved from the realms of medicine and law to design, architecture, and urban planning—becoming a critical instrument in the crafting of modernity in France during the Third Republic (1870-1940) and in the new Latin American nation-states. Her work argues for a more complex model of the center-periphery connection that will contribute to a new

understanding of modernity—one in which Latin America joins Europe as a major component of world culture, and modernity is understood precisely as an inevitable result of transnational interconnections. Fabiola has won numerous fellowships and awards for her scholarship, including the Charlotte W. Newcombe Doctoral Fellowship (Woodrow Wilson Foundation), the Dedalus Foundation Dissertation Award, the CLIR Mellon Dissertation Research Fellowship in the Humanities in Original Sources, the Camargo Foundation Fellowship, and the Fulbright Fellowship. Her work on the theory and history of modern European and Latin American art and architecture has been published in various countries, including Italy, France, Switzerland, and Venezuela. She has taught at the Simon Bolivar University in Caracas, Venezuela, and at both Brandeis University and the Harvard Graduate School of Design. At U.C. Berkeley she will revise her dissertation for publication as a book, continue work on the critical intersection of science and ideology to analyze the alliance between aesthetics, science, and politics at the core of both French and Latin American modernism, and teach in the Department of the History of Art.

GIFTS FROM DEPARTMENTAL BENEFACTORS

THE JEAN BONY SEMINAR ROOM

Thanks to funds provided by the widow of the extraordinary Jean Bony, who held a Chair in Medieval Art in our department from 1962-1980, our seminar room, 308B Doe Library, was renovated and renamed in his honor in 2008. The extensive improvements included installation of a dedicated digital projector complete with a 'smart panel' (including DVD player and easy hook-ups for laptop computers); a fully integrated sound system; and a motorized projection screen. The department is delighted with its new seminar room, and grateful for the generous gift.



*The department's newly renovated Jean Bony Seminar Room (308B Doe Library).
Photo: Mont Allen.*

THE MARY C. STODDARD LECTURES IN THE HISTORY OF ART

The Mary C. Stoddard Lectures in the History of Art are made possible by an endowment given by her family in 2004 to honor her memory. Mary Stoddard had a lifelong passion for the visual arts—particularly for Islamic art and the decorative arts—and she was an active docent at the Asian Art Museum of San Francisco for many years. Since its inception, the Department has used income from the Stoddard Endowment to enhance the program in a number of different ways. The Endowment has so far underwritten lectures by three distinguished scholars: the inaugural lecture, given by W.J.T. Mitchell in 2004, Alex Potts' three-part lecture series and seminar in 2005, and Raya Shani's lecture in 2007. In addition, the Stoddard Endowment provided vital funding for two undergraduate courses in Islamic art, which Raya Shani taught in the department in Spring 2007.

2004 W.J.T. Mitchell (University of Chicago): "Abstraction and Intimacy."

2005 Alex Potts (University of Michigan): three-part lecture series on "Commitment and the Substance of Things," "The New Realism," and "Actions," with a follow-up seminar.

2007 Raya Shani (Hebrew University): "Muhammad's Ascent to Heaven in Persian Painting: Muslim Iconography in Transition."

IN MEMORIAM MICHAEL BAXANDALL

Michael David Kighley Baxandall, 1933-2008.

Professor of History of Art, U.C. Berkeley, 1985-1996



Michael Baxandall.

Photo: Svetlana Alpers.

Michael Baxandall, probably the most influential art historian of the latter half of the twentieth century, died August 12 of pneumonia related to Parkinson's disease. He was 74 years old. Having visited the campus as Una Lecturer in 1982, he joined the University of California, Berkeley faculty in 1985. He retired in 1996.

Born in Cardiff, Wales, Baxandall was educated at Cambridge (where he took a degree in literature in 1954), the University of Pavia in Italy, and the University of Munich in Germany. He undertook graduate work at the Warburg Institute under Sir Ernst Gombrich, a great pioneer in the study of the psychology of perception and the communicative qualities of visual art. The young Baxandall never actually completed his dissertation, but he would later take a position as Lecturer at the Warburg. Baxandall came from what was, at the time, an unusually long line of museum professionals: his father was successively the director of the National Museum of Wales, curator of the Manchester Art Gallery, and director of the Scottish National Gallery, while his paternal grandfather had been curator of scientific instruments at the Science Museum in London. Michael Baxandall himself spent the first part of his career as a curator as well, working as Assistant Keeper in the architecture and sculpture department of London's famously eclectic Victoria and Albert Museum.

This diverse background played out in many ways in Michael Baxandall's rich body of art historical writing. His originality, in part, stems from his equally keen interest in language, art, cultural history, and science, especially the science of vision. He studied (and taught) the properties of wood, the structures of rhetoric, and the mechanisms of light transmission on the retina, as well as the nature of artists' career paths, patronage systems, and the techniques of art production. He meditated deeply on the visual properties of things, and on the tensions between the verbal and the visual as types of experience and as media of expression.

When Michael Baxandall came to Berkeley in 1982 to deliver the Una lectures, he was at the height of his career. In the previous decade he had produced three extraordinary books, each one quite different from the others, that had established him as a leading voice in the discipline of art history—and a controversial one as well. That he was controversial might come as something of a surprise today, so thoroughly has his early work been absorbed into the way we think about art and intellectual history. Thousands of students and interested amateurs have read *Painting and Experience in Fifteenth-Century Italy: A Primer in the Social History of Pictorial Style* (1972), a slender, engaging text that can easily be read in an afternoon at the library, or on the airplane on the way to Rome. In refreshingly direct, unpretentious prose, Baxandall introduces us to the cultural conditions in which Renaissance pictures were designed, beheld, and understood. At the center of this book is the notion of the “period eye,” by which Baxandall means the social acts and cultural practices that shape attention to visual form within a given culture. A merchant estimates the volume of a barrel; a preacher exhorts his flock to imagine a seasonal holy story; certain gestures or postures become associated with civility or its opposite. All of these non-artistic factors condition how a maker of art thinks about his task of visualization, and how his audience comprehends the image he makes.

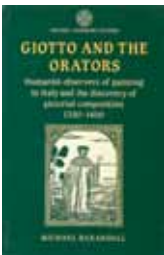
This all seems so obvious today, when reconstructing a “period eye” has become one of those things that undergraduates are taught to grapple with in primer art history classes. But Baxandall's book has to be understood not only as a contribution to this field, but as an intervention very much of—yet also counter to—its moment. In the 1970s, art history was torn between an old guard who dealt with stylistic development, attributions, and archives, and a movement of young radicals for whom Marxist social history constituted a tool of political intervention: for them, works of art could be explained as the material embodiments of ideology, outgrowths of class conflict. The subtitle of Baxandall's book, which labeled this work a “social history of pictorial style,” deliberately situated it between these factions. Yet it satisfied neither one. Its call on social phenomena as drivers of formal properties, or style, dismayed traditionalists, while its form of social history seemed almost unbearably apolitical to the Marxists.



His second great work of “social history,” *The Limewood Sculptors of Renaissance Germany* (1980), was a much larger and more traditionally-shaped book about an entirely different subject, one rooted in Baxandall’s work with sculpture at the Victoria and Albert Museum in London. Based on the Slade Lectures at Oxford, *Limewood Sculptors* avoided some of the criticism that had plagued *Painting and Experience* because it dealt with artworks in which standard art history had no great stakes. To rewrite the entire study of Italian Renaissance art was bound to be contentious; to write about German sculpture in the same way was eccentric, but not upsetting. Ultimately, though, both books would become classics in the field, resonant well beyond their subfields of Italian Renaissance and Northern Renaissance art.



Baxandall’s very first major book, different from either of these, had been *Giotto and the Orators* (1971). Its title is somewhat misleading, for the book was much less about Giotto (as a normal art history book with this title would be) than it was about the orators—or, more specifically, about the Latin words that early humanist writers on art found to describe the artworks, by Giotto but by others as well, that they felt merited new forms of attention. This book was Baxandall’s first meditation on a theme that was to occupy him throughout his career: the inadequacy of words to register the visual qualities of a work of art. As he put it in this early work, “any language is a conspiracy against experience in the sense of being a collective attempt to simplify and arrange experience into meaningful parcels.” The experience of vision is particularly ill-served by language, he posited; words interpose themselves between us and our attempts to explain the image.



“We do not explain pictures: we explain remarks about pictures—or rather, we explain pictures only in so far as we have considered them under some verbal description or specification.” This is the opening of *Patterns of Intention: On the Historical Explanation of Pictures* (1985), the book that grew out of Baxandall’s Una lectures at Berkeley. In a series of case studies, he grapples with the often unacknowledged difficulty art historians have in explaining why visible, man-made objects in the world look the way they do. It would seem an obvious task of art history to answer this basic question, yet relatively few writers really try to do that. Perhaps they avoid the attempt because it is almost impossible to determine the causes of appearance in any sort of rigorous manner. Baxandall, in his characteristically restrained and lucid way, offers up some thoughts about what art historians actually do when they “explain” visual form, and how they might refine this into a more satisfying practice. His first case study, in which he examines the building of the steel cantilevered Forth Bridge at Queensferry, Scotland in the late nineteenth century, has become a classic of art history even while remaining entirely unique. Baxandall examines the “brief” presented to the bridge’s designer, the problems with which he was confronted, and how the material circumstances of the commission (engineering knowledge, materials, precedents, etc.) affected design decisions and hence the ultimate appearance of the bridge. He then takes this focus on inferred practical reasoning and tests it out on three famous paintings, each from a completely different culture, produced in completely different circumstances. In these cases the outside circumstances of making that resulted in particular decisions and particular visual qualities are less immediate or practical: they may involve expectations generated by art criticism and the market, or cultural notions of perception. Baxandall does not pretend, ever, to come up with definitive answers, or to offer a methodological model that others can follow. He simply invites art historians to reflect upon their situation as writers about visual objects, and challenges us to consider the limitations of our practice.



While at Berkeley to deliver the Una lectures, Baxandall read a book manuscript for his longtime friend Svetlana Alpers, who had already been teaching art history here for twenty years. That manuscript would become her ground-breaking *Art of Describing* (1983). When Baxandall joined the Berkeley faculty soon thereafter, the two became increasingly close companions and collaborators. They shared an impatience with the type of art history that sought to find meaning in works of art, as if by naming some message intended by the artist, one had definitively explained the image. This type of study, often termed ‘iconography,’ was another dominant form of art history through the twentieth century: even Marxist social history often really became a kind of social iconography of the art work. Rejecting this sort of interpretation entirely, Baxandall and Alpers teamed up for their next book, *Tiepolo and*



the Pictorial Intelligence (1994). They chose to focus on a real artists's artist, an enigmatic eighteenth-century Venetian whose paintings are brilliant tours de force but about whose life and circumstances almost nothing is known. The challenge they set themselves was to think through Tiepolo's own process of visual thought, to closely analyze the processes of making, the very movements of his pen or brush as he made an image, the way his frescos demanded to be beheld—not to find meaning, but to explore the generation and effect of appearance. The book's politics are extremely subtle, gently probing the painter's view of human nature as implied by the experience he creates with his artworks; the authors' experience of looking is where the text's passionate intensity lies, and their evocative writing does a better job than Baxandall himself would admit at registering that visual experience for the reader's pleasure.

Baxandall's next two books, *Shadows and Enlightenment* (1995) and *Words for Pictures* (2003), continued to explore the relationships between sight, artistic practice, and cultural patterns of perception. Baxandall was not only a gifted scholar; he was also an exceptional classroom teacher. His Berkeley seminars ranged widely, from Botticelli and Piero della Francesca, to Hogarth and Chardin, and the Enlightenment Shadow. Students consistently paid tribute to his clarity and organization, his open and friendly manner, his unfailing sense of humor. Above all they responded to the excitement of his ideas.

Michael Baxandall took on central problems in art historical scholarship; wielding an extraordinary array of visual and language skills, historical methods, and unbounded curiosity, he had a broad impact on scholarship throughout the humanities. The producer of magisterial and revolutionary works, he was, personally, a self-deprecating and quiet man. He exhibited both exceptional judgment and unfailing good humor in his relations with both faculty and students. Widely recognized and widely read, he became a Fellow of the British Academy in 1982, and in 1988 was awarded a MacArthur Fellowship.

Elizabeth Honig
Margaretta Lovell

The History of Art Department is instituting a Michael Baxandall Prize to be awarded annually to a graduate student in his honor. Please donate in his memory using the provided envelope and form on the back of this newsletter's insert.



Svetlana Alpers.
Photo: Michael Baxandall.

**Svetlana Alpers, Professor Emerita, Honored
at CAA Distinguished Scholar Session
Los Angeles, February 2009**

The 2009 Distinguished Scholar Session, entitled "Paintings/Problems/Possibilities," centered on the art of painting. The panel—which included Svetlana Alpers, Mariët Westermann, Carol Armstrong, Thomas Crow, James Hyde, and Stephen Melville—focused on six pictorial images proposed by Alpers. "An openness to the strangeness of pictures as things made for seeing bound Alpers to the late Michael Baxandall. With him she shared intellectual origins in the study of literature, as well as a central concern for the distance between words and paintings. The pleasures of France gave common ground to their different and complementary styles of being in the world." — Mariët Westermann, November 2008 CAA News

**Announcing our Grad-Faculty Teas,
Wednesday 11-12 pm, 4th Floor Doe Library.
Every week during the Semester.
Please Join us.**

REMEMBERING A DECADE OF ART HISTORY TRAVEL SEMINARS



T.J. Clark's Travel Seminar to Madrid, Spring 2008. Photo: Andrew Moisey.

Margaretta Lovell's Kress Travel Seminar to England and Scotland, Spring 1998: William Morris and Charles Rennie Mackintosh.

Six students traveled with Margaretta Lovell through England and Scotland on an eleven-day journey to follow up their classroom study of the work of legendary nineteenth-century designer and social theorist, William Morris, and that of the Scottish architect, designer, and painter, Charles Rennie Mackintosh, with fieldwork in museums, archives, and homes where we could see and study the work at first hand.

Traveling by plane, car, train, underground, and foot, the group visited major sites in London (including the Victoria and Albert Museum, Red House, and Walthamstow, as well as the Tate and the National Gallery), and then, stopping at Standen, Wightwick, and Kelmscott Manor en route, completed our tour in Glasgow. There we visited all of Mackintosh's major commissions—including the Glasgow School of Art, the Willow Tea Rooms, and Hill House—as well as the Hunterian Museum and Kelvingrove. Each student pursued his or her personal research project at each location as well as the broader questions pursued by the seminar as a whole concerning the relation of art to its social, economic, technological, political, and cultural contexts. We ate fish and chips, navigated the tube, the roundabouts, and the roadways, and were treated with utmost consideration and hospitality by curators, owners, and archivists, making our trip especially pleasant and productive.

Returning to Berkeley, the students completed a stunning set of research projects which they delivered at a colloquium in May, followed by a feast they prepared for the department featuring Beef Wellington and other British fare. Over the course of the term the students mastered not only a body of aesthetic and interpretive material, they learned field research techniques, teamwork benefits, and the many steps involved in bringing insight into focus as a well-wrought, public paper and research essay. Most of all, we had the extraordinary pleasure of experiencing at first hand some of the most masterful spaces ever designed.

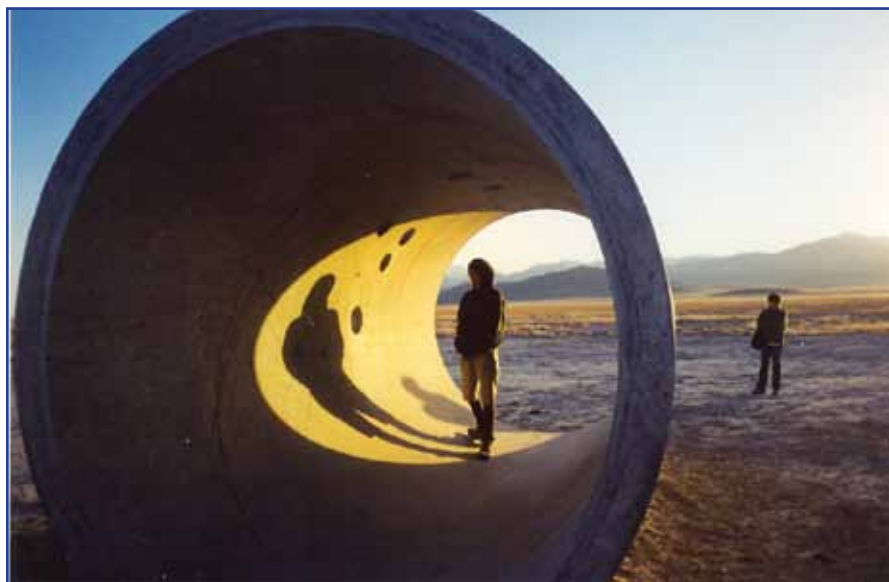
Elizabeth Honig's Kress Travel Seminar to London and the Netherlands, Spring 1999: Theorizing Process.

The seminar asked how we can think in more theoretical terms about the actual process of making a baroque picture, from ideation to material realization. After a general introduction we focussed on a group of artists as case studies: Rembrandt and Rubens, Velazquez and Vermeer. I took at least five students (Christopher Heuer, Alka Hingorani, Bibi Obler, Nina Dubin, and Cindy Dillman); Arianne Faber Kolb also travelled with us in Europe. Thanks to Antien Knaap's wonderful parents, who put up the whole group of students at their house in Leiden for about a week, we were able to stretch our funds a great deal! In each city we visited, we met mostly with the technical staff who investigate and restore the physical components of the artwork. We discussed with them the issues in modern conservation and they explained to us the work that they were currently doing. In London, Ashok Roy introduced us to the very technical side of historical investigation while David Bomford showed us the work they were doing on paintings by Rembrandt and Van Dyck. In The Hague, Jorgen Wadum discussed his current restoration project (it might actually have been a Jan Brueghel...), and in Amsterdam Gwen Tauber talked about her work on Jan Steen and Geertgen tot Sint Jans. In Antwerp, Nico van Houte took us around the Rubenshuis and the Royal Museum talking about Rubens's technique. We also looked at an 18th-century album at the Amsterdams Historisch Museum,



Margaretta Lovell's group at William Morris's Home, Red House, March 1998. Left to right: Doryun Chong, Eve Meltzer, John Tain, Sarah Newman, Amy Freund, and Melissa Trafton. Photo: Margaretta Lovell.

compiled by a young woman over the years who was being trained as an artist. Each student worked on a research project focussed on some artwork she or he was able to examine in Europe. The papers were presented at a symposium at the department back at Berkeley. One member of the audience commented that the level of the papers was "well above most things I hear at professional conferences." One of the papers by Christopher Heuer was later published in *RES*, while a second student, Cindy Dillman, turned her paper into a dissertation topic. And we actually had enough money left over from our trip to host the entire department for dinner after the symposium! We were so thrifty!



*Anne Wagner's 2001 Travel Seminar: Elise Archias (left) and Eve Meltzer at the "Sun Tunnels."
Photo: Becky Martin.*

Anne Wagner's Kress Travel Seminar to the Southwest, 2001: Earthworks and Beyond: Presence and Absence in Recent Art.

Participants included Elise Archias, Huey Copeland, Andre Dombrowski, Sarah Evans, Eve Meltzer, Bibi Obler, Jessica Fisher, Andrew Uroskie, Julian Myers and Becky Martin. This was probably the least expensive travel seminar: we rented two vans and hit the road, calling at Michael Heizer's Double Negative, James Turrell's Roden Crater, Robert Smithson's Spiral Jetty, and Nancy Holt's Sun Tunnels.



Eve Meltzer in waders at the Great Salt Lake, using a stick to locate the limits of the subaqueous Spiral Jetty, while the rest of the group watches from dry land. Photo: Andrew Uroskie.

Loren Partridge's Judith Stronach Travel seminar to Venice, Spring 2005.

Loren Partridge taught the department's first Judith Stronach Travel Seminar on Venetian Scuole or Confraternities. Judith (who had an M.A. in art history from Columbia) actively audited several of Loren's courses, and established the travel seminar endowment for the department in her will (inspired by the earlier Kress Traveling Seminars, one of which Loren also taught on Roman halls of state). Loren co-taught the first seminar with Judith's husband Professor Ray Lifchez in the Department of Architecture. Ray and Judith had been doing research jointly on charity in Venice, so a seminar on Venetian charitable confraternities was a logical topic. There were eight in the seminar including students from Art History, Music, Italian Studies, and Architecture. We spent 10 days in Venice (spring break plus a week) and studied in situ and in detail the architecture and decoration of well over twenty-five lay confraternities as well as many of the hospitals, hospices, and apartment blocks that the confraternities built and maintained. The students' research papers, which were excellent, covered architecture, painting, music, and literature. One dissertation has grown out the seminar—Meryl Bailey's dissertation on the Scuola di San Fantin—and the dissertation of Sarah Russell, a student in Italian Studies, is closely related.

Pat Berger's Stronach-Lifchez Graduate Travel Seminar to Northeastern China, Spring 2006.

In spring 2006, Pat Berger joined Gregory Levine, Professor of Japanese Art, to co-teach the second Stronach-Lifchez Graduate Travel Seminar, during which the class toured six early Buddhist sites in northeastern China. The seminar's aim was to explore the history of these massive rock-cut and architectural complexes, viewing them in terms of imperial and private patronage and as ritual spaces designed to serve shifting practices, but also to come to

grips with their afterlives during the period of neglect and destruction they suffered in the early twentieth century, and their transformative rebirth in recent years as World Heritage sites and tourist destinations. The trip was student-organized, from plane and train tickets, to bus rental and menu consultations—a triumph of practical as well as scholarly planning.

Anne Wagner's Kress Travel Seminar to Spain, Fall 2006: The Local & the Global in Contemporary Art.

The seminar culminated in a week-long visit in December to the 2nd Seville Biennial of Contemporary Art, *The Unhomely: Phantom Scenes in Global Society*, which was organized by Okwui Enwezor, and was devoted, as he characterized it, to the exploration of disturbances in world social formations.



Students approaching the 2nd Seville Biennial of Contemporary Art with Anne leading the way!
Photo: Shane Boyle.

T.J. Clark's Mellon Travel Seminar to Spain, Spring 2008: Picasso's *Guernica*.

Participants were Aglaya Glebova, Camille Mathieu, Danny Marcus, Marcelo Sousa, Juliana Martinez (Spanish Department), Andrew Moisey (Rhetoric), Mia You (English), and Katy Hover-Smoot. All spent mornings with the painting, when the Reina Sofia was open, and afternoons at the Prado, or exploring the Picasso collection of the Musée Picasso, which was fortuitously at the Reina Sofia when they were visiting. Particularly memorable was the morning when they were able to spend three hours looking at the painting while the museum was closed to others.

Greg Levine's Judith Stronach Travel Seminar to Japan, October 2008.

In October 2008, the Departmental Graduate Travel Seminar, led by Greg Levine, traveled to Japan to study on site and in museums Zen art and architecture. Six graduate students participated: Carl Gellert, Kristopher Kersey, Rosaline Kyo, Namiko Kunimoto, Michelle Wang, and Yueni Zhong. Highlights included access to National Treasure paintings in the Kyoto National and Tokyo National Museums; *in situ* study of abbot's quarters architecture within the monasteries Daitokuji, Myoshinji, and Tenryuji; a tour of a seventeenth-century

abbot's quarters undergoing historic preservation work; meanderings through the Yokohama Triennale, Kyoto back streets, and hip Tokyo; a night at a contemporary Buddhist temple on the Izu Peninsula (which includes a hot spring bath); and a gathering with graduate students in East Asian Art History at Kyoto University. What became clear to many of the students were the challenges and inestimable importance of direct study of art and architecture (and the fact that it all can't be downloaded later). The seminar was equally important as an opportunity to do fieldwork in Japan—getting a sense of spaces and objects as well as the social practices of fieldwork—before embarking on their own dissertation projects. A few adventures along the way (a mislaid passport; standing on the wrong train platform; getting 'wacked' by a Zen abbot during a brief meditation session) added various textures and layers.



At the Buddhist temple Korin'in, within the monastery Daitokuji, Kyoto. Left to right: Yueni Zhong, Carl Gellert, Kristopher Kersey, Michelle Wang, Namiko Kunimoto, Rosaline Kyo, and Yurika Wakamatsu (now at Harvard).
Photo: Greg Levine.



Museum Storage, Tokyo National Museum. Cristopher Kersey (left) and Carl Gellert viewing Kano Motonobu, Zen Patriarchs. 16th century. Photo: Greg Levine



*The group reproducing gestures of the Buddha in front of Fengxian Temple, Longmen. Left to right: Myong Won Jung, Teresa Hunter, William Ma, Namiko Kunimoto, Pat Berger, Greg Levine, Wen-shing Chou, Yueni Zhong.
Photo: Wen-shing Chou.*

TOMORROW'S ART HISTORY: OUR DEPARTMENT TOMORROW?

In Fall 2008 the department's Strategic Planning Committee organized three conversations with visiting art historians about the future of the discipline, and more precisely, the future of art history departments. This is particularly important as we consider the upcoming retirements of three of our stellar senior faculty—Loren Partridge (in 2009), Tim Clark (in 2010), and Joanna Williams (also in 2010). Additionally we wish to expand our curriculum to include other arts, for instance, Islamic, African, and Latin American art, photography, and digital media. We are grateful for the participation of Wu Hung, Professor of Chinese Art at the University of Chicago; John Clarke, Anne Laurie Howard Regents Professor of Greek and Roman Art and Architecture at the University of Texas, Austin; and Tom McDonough and Aruna D'Souza, both Associate Professors of Modern Art at the State University of New York, Binghamton. The department expects to continue the wide-ranging discussion begun in these workshops over the coming year.

FACULTY NOTES

Patricia Berger
Professor of Asian Art



Students in Ladakh in 2005 (Jinah Kim with camera, and Nancy Lin, in Buddhist Studies, seen from the back, studying twelfth-century mandalas at Alchi). Photo: Patricia Berger.

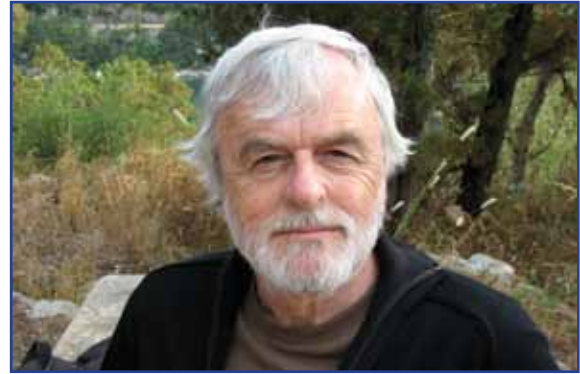
Berger completed a three-and-a-half year term as departmental chair in December 2008 and is now happily enjoying a year-long sabbatical, developing a new project on the complicated visual world of the Qing empire (1644-1912). She continues to work with a growing group of graduate students in History of Art, Buddhist Studies, History, and East Asian Languages and Cultures. In summer 2005 she was privileged to join a group of them (Jinah Kim, Catherine Becker, and Wen-shing Chou, all from History of Art; and Nancy Lin from the Group in Buddhist Studies) on an exhilarating, high-altitude (nearly 16,000+ feet) trip to the tenth- to fourteenth-century temples of Ladakh and the Spiti Valley in northern India, which was led by Numata Visiting Professor of Buddhist Studies Christian Luczanits and funded by the Institute of East Asian Studies (see photo above).

Continuing her interest in hands-on art history and museum practice, Berger has participated in the development and staging of a number of international exhibitions over the past couple of years, including the London Royal Academy of Art's *Three Emperors* (2006) and the Zurich Rietberg Museum's *Luo Ping: Visions of an Eccentric* (2009-10). Her book, *Empire of Emptiness: Buddhist Art and Political Authority in Qing China* (Honolulu: University of Hawaii Press, 2003), a study of the heteroglossic eighteenth-century Qing court and its ties to Tibet and Mongolia, was awarded the Shimada Prize for Best Book in Asian Art in 2008.



Pat Berger's prize-winning Empire of Emptiness.

Timothy Clark
Professor of Modern Art



Clark writes "Over the past three years the word 'Mellon' has ruled my life, thank goodness." Clark received a Mellon Foundation Distinguished Achievement Award in 2006, and this has made many things possible. It meant that **Catherine Zuromskis** spent two highly successful years in the department, teaching the history of photography—the University of New Mexico is fortunate to have her now on its faculty—and that **Sebastian Zeidler** was with us for two years as postgraduate fellow before taking up a position at Yale. The award also helped to finance the year-long visits in 2008-09 of **Tom McDonough** and **Aruna d'Souza**, both of SUNY Binghamton. Central to Clark's work lately has been the preparation of a set of Mellon Lectures (a different Mellon) on Picasso between the wars, delivered at the National Gallery in Washington in Spring 2009. The lectures, which will become a book, provided just the right incentive to finish work on Picasso that (as several generations of students can attest) might have gone on forever. Back in Berkeley the award resulted in a series of international conferences: one on Picasso in 2007, one on Materialism and Materiality in Nineteenth-Century Art (organized by Darcy Grigsby) in 2008, and a forthcoming conference on Roman sarcophagi—partly intended as a response to Paul Zanker's remarkable new study of the subject—which has been put together by Chris Hallett, with Clark's help. The award enabled Clark to co-teach an unforgettable seminar on Ethics and Aesthetics in Nietzsche with Judith Butler (a seminar that deeply affected the shape of the Mellon Lectures), and to teach a graduate seminar on Picasso's *Guernica* which culminated in a week's visit to Madrid, with many hours spent in front of our object of study. And he was able to invite some art historians he particularly admires to campus on extended visits: **Malcolm Bull** from the Ruskin School in Oxford came and talked mainly about Nietzsche and nihilism (his seminars in the Townsend Center have resulted in a Townsend publication), and **Caroline Arcscott** from the Courtauld Institute gave three brilliant papers on

Art, Nature, and the “Decorative” in late-nineteenth century Britain. There are other sides to the “Mellon period”—for instance, it has helped graduate and library funding at a difficult time, and has supported an ongoing project to translate Guy Debord’s *Mémoires* (leaning heavily here on the skills of Donald Nicholson-Smith)—but he hopes he has said enough to suggest the kind of enrichment, of his own work and, he hopes, of intellectual life in the humanities at Berkeley more generally, that has followed from it.

To one side of Mellon, finally, Clark has been involved in various activities spawned by the reaction to a book written with others (under the name Retort), *Afflicted Powers: Capital and Spectacle in a New Age of War*. An exchange with the Chicago-based journal *Platypus* in December 2008 was especially productive. And he has greatly enjoyed writing regularly for a very different (differently demanding) audience in the *London Review of Books*: a review of the great Courbet and Poussin shows last year at the Metropolitan Museum, and an essay on SFMOMA’s Matisse, “Woman with a Hat.”

Whitney Davis
Professor of Ancient and Modern Art



Davis has recently finished and submitted the manuscripts of two forthcoming books, *Sexuality & Aesthetics from Winckelmann to Freud and Beyond*, which deals with the intersection between theories of generation and sexuality on the one hand and formal theories of art and the aesthetic domain on the other hand (including studies of Winckelmann, Kant, Richard Payne Knight, Schopenhauer, Darwin, John Addington Symonds, Freud, Foucault, and Richard Wollheim), and *Forms of Likeness and the General Theory of Visual Culture*, which develops a systematic model of the transition from vision to visibility, that is, the emergence of historically cultured modes of seeing. In addition, he is completing a third book, finalizing *Visibility and Virtuality: Art Theory in World Art History from Ancient Egypt to New Media*.

In it he emphasizes the importance of premodern and non-Western arts in the formation of art theory and art history, even when focused on modern art in the Western tradition, and in particular tries to reorient the long-standing historical problem of the emergence of “naturalism” in art (often specifically in Classical Greek art): he argues that all visual-cultural traditions produce highly virtualizing pictures in tension with configurations that self-consciously deviate from optical virtualities.

This spring he has given invited lectures, conference papers, and presentations at symposia in Berkeley, Manchester, Chicago, Prague, Munich, London, and Bristol on subjects ranging from prehistoric art and nineteenth-century homoerotic art collections to the effects of ancient Egyptian and Near Eastern sculpture in modern art. He has joined two multiyear, interdisciplinary, international scholarly consortia/exchanges, one (based in the UK) dealing with the intersection between cognitivist and culturalist approaches in aesthetics and cultural studies and the other (based in Munich) dealing with the conceptualizing of “beginnings” in art. At Berkeley, he recently completed a term as Director of the Program in Lesbian, Gay, Bisexual, and Transgender Studies and continues to serve as the Director of the Arts Research Center.

Darcy Grimaldo Grigsby
Professor of Modern Art



Grigsby as an undergraduate, chatting with Svetlana Alpers.

Just promoted to full professor, Grigsby looks forward to the publication this fall of her second book, *Colossal. Engineering Modernity in the Long Nineteenth Century*, Periscope Publishing, which addresses problems posed by scale in the Napoleonic *Description of Egypt*, the Suez Canal, the Statue of Liberty, Eiffel Tower, and both French and American phases of the building of the Panama Canal; the final chapter ruminates on



Photo: collection of Darcy Grimaldo Grigsby.

miniatures and models. *Colossal* was funded by two Andrew W. Mellon New Directions Fellowships, 2008-9 and 2002-3, as well as a Graham Foundation for Advanced Studies in the Fine Arts Grant. Continuing her excursions into American art in *Colossal* and undergraduate seminars, she hopes soon to complete the manuscript of a small book on the *cartes-de-visite* of former slave Sojourner Truth.

This spring she gave lectures at the University of Colorado, Boulder, the National Gallery of Ireland,

and University College Dublin. The latter talk, "Orphans of Empire: Thoughts about Eighteenth-Century Portraits of the British and their Families in India," will be published. In June she gave a talk at the Courtauld Institute on "Revolution, the Abolition of Slavery and Haiti Again: 1848" in a conference co-organized by one of her former undergraduate students, Katie Hornstein. In the fall she teaches "France, Spain, Mexico: Goya and Manet," and gives a lecture on Manet's *Execution of Maximilian* at the Clark Institute at a conference co-organized by a former graduate student, Andre Dombrowski. She is now co-editing a volume of essays on slavery with U.C.B. alumnus Huey Copeland. Two years ago, when she gave a talk on Kara Walker at the Whitney, she met a former undergraduate advisee, Suzanne Perling Hudson, who is now a professor of Art History.

The thickness of this accruing history and the significance of such a dispersed but lovely community as well as the prospect of so many retirements inspired Grigsby's decision to realize this newsletter. It is also a gesture of thanks to a faculty which has unfailingly supported her during the most difficult of times.

Grigsby wishes to add that Michael Baxandall was present at her 1995 campus visit to U.C. Berkeley. While an undergraduate at U.C. Berkeley in the late 70s, she had taken a class with Professor Baxandall and found him the most inspiring and elegant of thinkers. In 1995 he admitted that he, in turn, found her, sitting in the front row of a Kroeber classroom with her dog at her feet, quintessentially Californian. Here she includes a photograph of herself as an

undergraduate listening to Baxandall's co-author and life collaborator, Svetlana Alpers. Each time Grigsby gives her introductory survey lectures, she thinks of Alpers' extraordinary presence in the classroom.

Gregoria, who was just four when Grigsby started teaching at UCB, is now seventeen and will be a freshman at U.C. Santa Cruz next year (studying theater, French, Italian and other such pleasurable subjects). Pierre, age eight, will spend the summer with his sister at Cal Shakespeare Conservatory and dancing hiphop at our local dance studio, Motherlode. Darcy, Todd, Gregoria, and Pierre will also travel to France.

Chris Hallett Professor of Ancient Art



Hallett spent the academic year 2008-2009 on sabbatical. He gave public lectures on "Roman Portraiture in the Antonine Period: Materials, Display Context, and Sculptural Technique" at the Institute of Fine Arts in New York; on "Athletes, Warriors, Emperors and Gods: Nude Male Statuary in the Roman World" at the Getty Villa, in conjunction with the exhibition *Reconstructing Identity: A Statue of a God from Dresden*; and on "Varieties of Landscape Painting in the Roman World" at the University of Chicago. This last lecture was the keynote address for a graduate student mini-conference entitled *Seeing Through Walls: New Approaches to Roman Painting*, where Hallett also served as a respondent to the student papers.

In the summer of 2008 a short essay of his appeared in an exhibition catalogue edited by R.R.R. Smith and J. Lenaghan, *Roman Portrait Sculpture from Aphrodisias*, designed to accompany an exhibition of sculptures from Aphrodisias (a Roman city in Turkey) that took place in Istanbul. The essay is entitled: "A Monument to a Leading Family at Aphrodisias: Four Portrait Statues from the Workshop of Apollonius Aster."

Over Spring Break Hallett traveled to visit collections of ancient art in Italy at Pisa, Bologna, Ferrara, Ravenna, and Rome. During the year he also collaborated with Tim Clark in the planning of an international conference on Roman sarcophagi, to be held on the 18th and 19th September 2009 at the University Art Museum in Berkeley. Participants will include Mary Beard (Cambridge), Alan Cameron (Columbia), Kathleen Coleman (Harvard), Francesco de Angelis (Columbia), Michael Koortbojian (Johns Hopkins), R.R.R. Smith (Oxford), and Paul Zanker (Pisa). Most of Chris' efforts over the course of his sabbatical, however, went towards completing the manuscript of his second book, *Art, Poetry and Civil War: Vergil's Aeneid as Cultural History*. The book has been accepted for publication by Oxford University Press and Hallett hopes that it can go into production in 2010.

Elizabeth Honig
Professor of Early Modern Art



Layers of history and restoration at an Elizabethan country house: Kirby Hall, Northamptonshire.

Honig was in the Netherlands during the spring semester, teaching Romanian, French, Chinese, Dutch, and Greek students about Italian art. They are all in a state of shock at the amount of reading she assigns but are rising to the occasion in a very American way (they actually do the reading! And people said it could never happen!). In the off moments when she is not doing class reading herself, she is trying to figure out what would have been interesting about classical history paintings with hundreds of tiny figures to patrons in Rome or Flanders around 1600. Previously she was stymied by the question of why the same patrons would have wanted very small paintings that they could hold in their hands. Her specialty is asking questions that are absolutely impossible

to answer. After finishing her current book on Jan Brueghel, an absolutely impossible artist, she intends to address the question of what people saw out the windows of Elizabethan country houses and how that affected their sense of exterior and interior. Her oldest daughter, Margaret, now age 13.5, wants to become a farmer, her youngest daughter, Kate, age 9, is a soccer star, and the middle one, Alice, age 13, is designing computer games. None shows any art historical proclivities, although Kate continues to believe that she is famous because she was born on Rubens's birthday.

Greg Levine
Professor of Asian Art



In a busy 2008-2009 year, Levine has given papers on Chan/Zen death verse calligraphy; the collecting of Japanese art in the late-nineteenth century; André Malraux's collection of Afghan Buddhist sculpture; ecology and art history; Zen cartoons; the digital replication of national treasures in Japan; the rock garden at the Japanese temple Ryōjō; etc.—in the process getting to know too many airports far too well. Nearly all of these papers are moving toward publication in 2010 as articles and essays in edited volumes. Summer 2009 will be filled with revisions and the (dreaded) requests for copyright permissions as well as lectures and fieldwork in Japan. Six department graduate students (Gellert, Kersey, Kyo, Kunimoto, Wang, and Zhong) joined him on the



Poster for Gregory Levine's Lecture, "Malraux's Buddha Heads: Fragments of the Past and the Sculptural 'Gothic Buddhist,'" given at the U.C.B. campus on May 6, 2009. Photo: Yale Joel.



Greg Levine's new co-edited volume.

Stronach Graduate Travel seminar to Japan in Fall 2008, focused on Zen abbots' quarters architecture and programs of icons and wall and sliding door painting, with trips to the Kyoto and Tokyo National Museum storage facilities and side trips to the Yokohama Triennale and numerous gustatory sites, be they of haute cuisine or convenience-store fare. He offers a bald-faced pitch: there is simply nothing like training graduate

students directly on site and in museum collections overseas or outside the Bay Area—the Department will rejoice in any support for our travel seminars that our alums and friends can muster. Chairing Graduate Admissions for the first time, meanwhile, brought home to him how difficult recruiting outstanding students has become, due primarily to the largesse of competitor schools.

Besides his book *Daitokuji: The Visual Cultures of a Zen Monastery* (Seattle: University of Washington Press, 2005), Levine's recent publications include: "On Return: Kano Eitoku's Flowers and Birds of the Four Seasons & the Digital World," in *Friends at a Brushwood Gate: Essays in Honor of Yoshiaki Shimizu* (Princeton: Princeton University Press, 2010); "The Faltering Brush: Chan/Zen Buddhist Death Verse Calligraphies and the Master's Graphical Vanishing Point," in *Buddhists at the End of Life*, ed. Raoul Birnbaum (Forthcoming 2010); and co-editor with Yukio Lippit of *Awakenings: Zen Figure Paintings from Medieval Japan* (New York: Japan Society; Yale University Press, 2007).

Margaretta Lovell
Professor of Modern Art



Lovell taught a new course during 2008-09: Museums in America, focusing on the history, design, and theory of these institutions, as well as on repatriation

controversies. Participants in this mini-travel seminar attended the museum sessions at CAA in L.A. and visited the Huntington, the Getty, the Legion of Honor, the de Young, Bancroft Library, and the Phoebe Hearst Museum where they viewed collections and interviewed curators, a painting conservator, and a director. More familiar were the two lecture courses in American art and architecture, and an undergraduate American Cultures seminar on Folk Art. She was delighted to have been successfully put forward by current and former GSIs for the University's Faculty Award for Outstanding Mentorship of GSIs.

Over the course of the year she has given keynote lectures and talks at the Smithsonian, Oxford University's Rothermere Institute, the University of Iowa, and Yale; and has published essays on material culture theory, art and money, and the early-twentieth-century California architectural firm of Charles and Henry Greene. She served as reviewer on a number of grant, fellowship, and prize committees, including the Smithsonian's Eldredge Prize, selecting the best recent book in American art. Last year she was on leave in New England, supported by a Guggenheim fellowship and a residency as the Mellon Distinguished Scholar at the American Antiquarian Society, researching a book with the working title *The Inhabited Landscape: Fitz H. Lane and Antebellum America*. Next year, supported by a year-long fellowship at the Huntington Library, a UCB sabbatical, and a Humanities Research Grant, she will complete this research.

Todd P. Olson
Professor of Early Modern Art

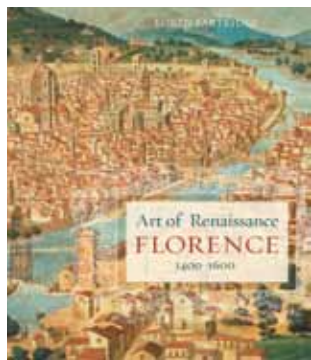


Todd Olson is completing his book *Caravaggio's Pitiful Relics: Painting History after Iconoclasm* this summer. Aspects of this project were recently delivered in a conference entitled *Sacred Possessions? Italy and Collecting Religious Art, 1500-1900* at the American Academy of Rome in collaboration with

the Bibliotheca Herziana and the Getty Research Institute. The paper will appear in a Getty publication. He has also been invited on two occasions by the French Academy in Rome to the Villa Medici where he delivered papers on topics concerning Nicolas Poussin. This new research concerns early modern colonial/missionary projects and the artist's investigation of ancient imperial material cultures in his drawing. Meanwhile, he also received funding from the Mellon Foundation for his current research project entitled *Persistent Marks: The Migration and Transmission of Graphic Media in Early Modern Europe and the New World*. This research has benefited from a History of Art graduate seminar on drawing, exchanges with interested undergraduate and graduate students, and undergraduate courses concerning the interactions between European visual culture and colonial Latin America (with gratitude towards Vanessa Lyon). Olson is also a member of the editorial board of *Representations* and has published an essay on the translation of graphic marks in sixteenth-century Mexican codices for its 25th anniversary special issue. Another essay, exploring pictures of the failed French expedition in sixteenth-century Florida, will appear in an anthology *Seeing Across Cultures: Visuality in the Early Modern Period* (Ashgate). As an alumnus (who met his wife Darcy Grimaldo Grigsby as an undergraduate at Berkeley), Todd never ceases to be awed by his homecoming

Loren Partridge
Professor of Early Modern Art

Partridge retired on July 1, 2009, after forty years of teaching. With his new title of Professor of the Graduate School (formally known as Pig in a Poke), Loren plans to return on recall status to teach one seminar a year for the next three years, supervise his remaining graduate students, continue his research



Loren Partridge's new book: *Art of Renaissance Florence, 1400-1600*, available this August from U.C. Press.

and writing, travel, sleep late, and read the entire *New York Times* every morning over a leisurely breakfast. Partridge was also the winner of a 2009 Distinguished Faculty Mentoring Award from the Graduate Assembly and the Graduate Division. At the annual conference of the Renaissance Society of America in Chicago in 2008, a group of Loren's former and current graduate students organized three panels in his honor in areas

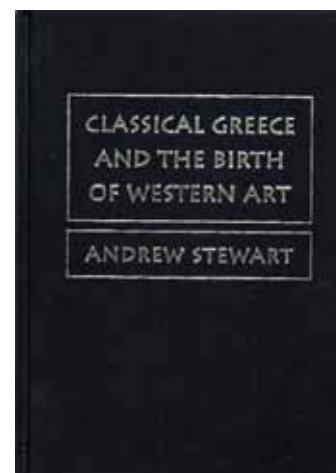
of Renaissance research of particular interest to him: portraits, halls of state, and villas. At the same conference, in the session on Venetian confraternities, Loren also gave his soon-to-be-published paper on the "Double Image of Charity".

Andrew Stewart
Professor of Ancient Art



Andrew Stewart at the annual beachside oyster BBQ, held every year for his graduate seminar. Photo: Stephanie Pearson.

Stewart returns to Greece in June-July in order to continue work on the Agora Hellenistic sculpture and to make an expedition to Chios with friends at the American School of Classical Studies. His most recent book, *Classical Greece and the Birth of Western Art*, was



published by Cambridge University Press in 2008 and was shortlisted for the Runciman Prize of the Anglo-Hellenic League.

Andrew Stewart's new monograph, a textbook designed to replace J. J. Pollitt's *Art and Experience in Classical Greece*.

His recent articles include "The Persian and Carthaginian Invasions of 480 B.C.E. and the Beginning of the Classical Style," consisting of three parts: "Part 1, The Stratigraphy, Chronology, and Significance of the Akropolis Deposits," "Part 2, The Finds from Other Sites in Athens, Attica, Elsewhere in Greece, and on Sicily," and "Part 3, The Severe Style: Motivations and Meaning," published

in the *American Journal of Archaeology* 112 (2008); all entries on Greek sculpture in the 4th edition of *The Oxford Classical Dictionary*, forthcoming fall 2009; "A Tale of Seven Nudes: The Capitoline and Medici Aphrodites, Four Nymphs at Elean Herakleia, and an Aphrodite at Megalopolis," published in *Antichthon* 43, forthcoming October 2009; "Art and the Body in Ancient Greece" in *The Body in Western Art*, a TV Series and DVD produced by the Corporation for Public Broadcasting and WNET New York, forthcoming fall 2009; and "The Originality of Alexander the Great," in *Alexander the Great and His Times*, edited by Dimitris Pandermais and published by the Alexander Onassis Public Benefit Foundation, forthcoming 2009.

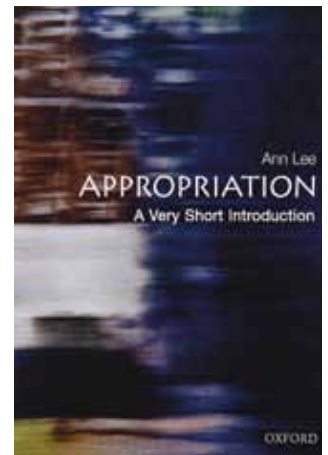
Stewart presented "Designing Women: The Hetaira as Model from Phintias to Praxiteles" as the Homer A. and Dorothy B. Thompson Memorial Lectures at Princeton, Yale, and Philadelphia in November 2008. This year he was also awarded the U.C. Berkeley Distinguished Teaching Award. And on August 14, his daughter Caroline presented him with twin grandchildren: Giselle and Sophia.

Anne Wagner
Professor of Modern Art



"Good question! What *have* I been doing? Looking back at the last few years, the big story seems to be an increasing involvement with recent art in both my teaching and writing." Wagner has written essays on Dan Flavin, Bruce Nauman, and Agnes Martin; this last, in press, will appear in a volume of new work on the artist commissioned and published by Dia Beacon. And a new essay on David Smith, "Heavy Metal," will appear in the catalogue of a Smith exhibition that will open at the Los Angeles County Museum of Art in 2010. Wagner is also putting the finishing touches on a book of her essays titled *According to What: On Art Since Jasper Johns*. A second book-in-progress is *Behaving Globally*, which has been commissioned by Princeton University Press for a new series called Essays on the Arts. The book's roots lie in part in a graduate seminar on globalization which she taught in December 2006: for more on this, particularly

their memorable week in Seville, see the section in this newsletter on the travel seminar. And for more on the fruits of a graduate seminar on appropriation, see www.lulu.com, where you can order the book she and her students generated, which puts the theory of appropriation into practice in a groundbreaking way.



The new book produced by Anne Wagner and her students.

Among her public lectures she wants to underscore the keynote address she presented at MoMA's much-heralded symposium, "The Feminist Future," in January 2007; more recently she gave the keynote at installment number one of "Our Literal Speed," the ambitious and not easy to summarize symposium organized by Matthew Jackson, Christopher Heuer, and Andrew Perchuk at ZKM in Karlsruhe in Spring 2008; she will play the same role at installment two, which happens at the University of Chicago the first weekend in May. And at the invitation of Bibi Obler and Suzanne Perling Hudson, she inaugurated a new lecture series, a collaboration between George Washington University and the Century for the Study of Modern Art at the Phillips Collection. Finally she wishes to mention two further honors: her appointment to the Advisory Board of the Helsinki Collegium, Finland, and here at Berkeley, to the Class of 1936 Chair.

Joanna Williams
Professor of Asian Art



Joanna Williams (right) with Indian Story Tellers at the Asian Art Museum, San Francisco. Photo: Kaz Tsuruta.



Joanna Williams's new exhibition catalog.

For the last five years, Williams has been largely fighting old fires from her past: in 2004 a conference in the Netherlands on Gupta-Vakataka art, celebrating new Vakataka discoveries near Nagpur; at a 2005 workshop in Berlin on ritual and aesthetics, she presented a paper on temple consecration ceremonies in Orissa; at a 2006 workshop in Seoul, Korea, she reassessed Far Eastern pilgrims' accounts of Buddhist sites; and at a 2007 conference on aesthetics

in Ankara, Turkey, she argued that the Indian aesthetic system of emotional moods or rasas is trans-cultural. She also participated in a 2009 CAA roundtable discussion on the process of canon-formation in the art of India. Her major new project was an exhibition of courtly and village arts from the state of Udaipur at the Asian Art Museum, San Francisco, in 2007; the exhibition had a collaborative catalog titled *Kingdom of the Sun*. And now she is contemplating retirement in 2010, worrying most about the future of South and Southeast Asian Art at Berkeley.

VISITING FACULTY

Lisa Pieraccini, Visiting Professor, gave birth to her son, Antonio Pieraccini Cabrini last fall (while teaching her popular course on Pompeii!).



Lisa Pieraccini also took the time to cook an Etruscan Feast hosted by Andrew Stewart. From left: Andy Stewart, Heidi Hallett, Chris Hallett, Lisa Pieraccini. Photo: Erin Babnik.

FACULTY HONORS AND PRIZES

Pat Berger's *Empire of Emptiness: Buddhist Art and Political Authority in Qing China* (Honolulu: University of Hawaii Press, 2003), was awarded the Shimada Prize for Best Book in Asian Art in 2008.

T.J. Clark received the prestigious three-year Andrew W. Mellon Foundation Distinguished Achievement Award in 2006.

Marian Feldman is currently the Burkhardt Fellow at the Center for Advanced Study in the Behavioral Studies at Stanford University.

Darcy Grimaldo Grigsby received a second Andrew W. Mellon New Directions Fellowship, 2008-9.

Chris Hallett won a Fellowship from the American Council of Learned Societies and a Loeb Fellowship to support his sabbatical year, 2008-2009. He was also elected a corresponding member of the Deutsches Archäologisches Institut in Berlin.

Margaretta Lovell was awarded the University's Faculty Award for Outstanding Mentorship of GSIs in 2009. Her book, *Art in a Season of Revolution: Painters, Artisans, and Patrons in Early America* (Philadelphia: University of Pennsylvania Press, 2005) was awarded the Charles C. Eldredge Prize "for outstanding scholarship in American art."

Todd Olson was awarded a Mellon Project Grant, 2009-2010.

Loren Partridge won the U.C. Berkeley 2009 Distinguished Faculty Mentoring Award from the Graduate Assembly and the Graduate Division.

Andrew Stewart was awarded the 2009 U.C. Berkeley Distinguished Teaching Award.

Anne Wagner was appointed to the Advisory Board of the Helsinki Collegium, Finland, and here at Berkeley, awarded the Class of 1936 Chair.

CURRENT UNDERGRADUATES

Sonia Fleury, double major in History of Art and History, is a Haas Fellow and has been awarded the Department Citation.

Zoe Langer is this year's valedictorian. In the fall she will pursue an M.Phil. in European Literature with an emphasis on Italian Medieval/ Renaissance Literature at Cambridge University.

CURRENT GRADUATE STUDENTS

Mont Allen (2003) organized and chaired a colloquium session (titled *Art on the Acropolis*) at the 2007 Annual Meeting of the Archaeological Institute of America, and another (*Myth on Roman Sarcophagi*) in 2008, while presenting papers in both. The first of these papers—"Bridled in Bronze: The Prominence of the Horse on the Parthenon Frieze"—won the AIA's Graduate Student Paper Award for 2007, and was selected for summary in *Minerva* 18, no. 3 (May/June 2007). A third colloquium session has just been accepted for 2010: titled *Facture Speaks: Material, Technique, and Meaning in Ancient Art*, its topic is keyed to complement his ongoing dissertation of the same name. Mont and his fiancée Stephanie Pearson wonder how academics ever have time to wed, as research trips and field work continually jostle for their attention. One such trip will take them to Turkey for five weeks this summer, after which Stephanie will resume her annual excavations at Pompeii while Mont returns home to write. mont@berkeley.edu

Erin Babnik (2002) recently completed a series of entries on Greek sculptors for the *Oxford Encyclopaedia of Ancient Greece and Rome* (OUP, forthcoming). She is currently researching a dissertation on athletic art of the Hellenistic period. Her academic interests include Gallic representations in Greek art, Roman ideal sculpture, Hellenistic paradeisoi, text/image relationships, and pedagogy. Erin is a photography enthusiast and has been amassing a personal photo archive for teaching and publication that now exceeds 30,000 images. Her other interests include running, cycling, hiking, and traveling to countries with very bad roads and large quantities of under-published antiquities. ekb@berkeley.edu

Meryl Bailey (2003) is currently working on her dissertation whose working title is "Darkness into Light: Charity, Violence, and the Art of Venice's Scuola di San Fantin." This year's work was funded by a generous grant from the Gladys Kriebel Delmas Foundation. Next year, she will be a fellow of the Charlotte W. Newcombe Foundation, which funds dissertations focusing on questions of religion and ethics. Astonishingly, her son Augustus, born February 28, 2005, is now four. mfbailey@berkeley.edu

Kimberly Cassibry (2000) has finished her dissertation entitled "The Allure of Monuments in the Roman Empire: Provincial Perspectives on the Triumphal Arch." For the next two years, she will be teaching ancient art for UC Irvine's Art History Department. kimberly@cassibry.com

Letha Chien (2005) has won a Fulbright to Italy where she will research her dissertation on Tintoretto's San Marco cycle painted for the Scuola Grande di San Marco in Venice. She currently co-chairs the Townsend Center Early Modern Studies Working Group at UC Berkeley. This year she will present papers at the Renaissance Conference of Southern California and the Northern California Renaissance conference. lethachien@berkeley.edu

Jessica Dandona (1999) is completing her dissertation on Emile Gallé in North Carolina, where she and her husband are renovating an old house (built in 1916). In 2004, Jessica presented a paper entitled "Between Region and Nation: Emile Gallé's Political Symbolism" at the Gallé Centenary symposium held at the University of Bristol (UK). In 2008, Jessica presented a paper entitled "Gallé's *Le Rhin*: The Franco-Prussian War and French Theories of Nationhood" at the annual meeting of the Nineteenth-Century Studies Association in Miami. Jessica will begin a one-year appointment at Wake Forest University in the fall. She continues to help Darcy track down obscure images for her book *Colossal*. jmdandona@yahoo.com

Elizabeth Ferrell (2004) is conducting research for her dissertation, "Collaborated Lives: Individualism and Collectivity in the Avant-Garde of Jay DeFeo, 1955-68." She will continue her research next fall with the support of a Henry Luce Foundation/ACLS Fellowship in American Art. ferrell@berkeley.edu

Edwin Harvey (2005) is glad to be recently under way with his dissertation research. His project focuses on the idea of place—its manifestations and continuous theorization—in the context of the history of American painting. In particular, he is attempting to come to terms with and to historicize a handful of deceptively complex works by Rockwell Kent, Andrew Wyeth, and Richard Diebenkorn, while necessarily exploring related developments in twentieth-century European continental philosophy. eharvey@berkeley.edu

Namiko Kunimoto (2003) is happy to have returned from her research stint in Japan and is completing her dissertation, "Portraits of the Sun: Violence and the Body in the art of Tanaka Atsuko and Shiraga Kazuo." Namiko received the 2008 Chino Kaori Memorial Prize from the North American Japanese Art History Forum in 2008 for an essay based on her first chapter. namiko.kunimoto@gmail.com

Chris Lakey (2001) has been appointed Visiting Assistant Professor of Art History and Humanities at Reed College for the 2009-2010 academic year. This summer he plans to file his dissertation titled, "Relief in Perspective: Italian Medieval Sculpture and the Rise of Optical Aesthetics." clakey@berkeley.edu

Vanessa Lyon (2004) will conclude her year as a Fulbright fellow in Madrid this June. Affiliated with the Museo del Prado, she is currently conducting dissertation research concerning religious confessionalism and the gendering of allegory in Baroque Spain and the Spanish Netherlands. vlyon@berkeley.edu

Daniel Marcus (2007) has had an essay, "Picasso's Guernica: Arrest and Emergency," stemming from a paper written for Tim Clark's seminar, published in the catalogue titled *Picasso Harlequin, 1917-1937*, edited by Yves-Alain Bois (Milan: Skira, 2008). He was recently a respondent to Adalaide Morris at the conference Medium and Margin, put on by the UCB English Dept. djmarcus@berkeley.edu

Camille Mathieu (2007), while preparing for her exams, has also undertaken two research trips this Spring; one to London to hunt for obscure Ingres literature at the Victoria and Albert's National Art Library and another to the Académie Française at the Villa Medici in Rome. Her dissertation will explore the international artistic community in Napoleonic Rome, with a special focus on French artists such as Ingres and Géricault. csmathieu@gmail.com

Jessica May (2000) is a curator at the Amon Carter; next year she opens a show called *American Modern: Abbott, Evans, and Bourke-White*, with co-curators Terri Weissman and Sharon Corwin. She is also finishing her dissertation "Off the Clock: Walker Evans and the Crisis of American Capital, 1933-38." jm349@berkeley.edu

Cristin McKnight Sethi (2008) received a Jacob K. Javits fellowship for 2009-2010. cristinmcknight@yahoo.com

Sujatha Meegama (2002) returned last semester from Sri Lanka where she was conducting dissertation research, which was funded by a Fulbright DDRA Fellowship. Her dissertation is entitled "From Kovils to

Devalas: Patronage and Plurality in Sri Lankan Temples." While doing fieldwork at Gangarama Vihara, Sujatha went into labor under the Bodhi tree with her now two-year old daughter Maya! smeegama@berkeley.edu

Emily Moore (2005) passed her qualifying exams last Halloween and embarked for Alaska in January. She spent the spring semester of 2009 interviewing carvers, photographing poles, and digging through archives in various Southeast Alaskan homes and museums for her dissertation on the totem parks of the New Deal. In June, she and her husband will move to Anchorage, Alaska, where Joey will begin his three-year residency in family medicine at Providence Hospital/the Alaska Native Medical Center, and where Emily will raid the CCC files in the National Archives, comb through Alaskan newspapers at the Ted Stephens library for Alaska, and settle in with the darkness and snow for a winter of writing. Come visit! emilylmoore@berkeley.edu

Stephanie Pearson (2007) looks forward to continuing research in Pompeii and the Bay of Naples this summer. She will be resuming archaeological excavations at Pompeii with the Via Consolare Project (headquartered in San Francisco State University), now in a staff position after last summer's introductory season (when she was grateful recipient of the Corinne S. Crawford Graduate Research Award). On free days, Stephanie anticipates making the most of staff access to restricted Pompeian sites and spending long hours with the Roman and Etruscan objects in the nearby museums. Her time at Pompeii will be preceded by a five-week trip through Turkey with colleague and fiancé Mont Allen. Finally, in the farther future, Stephanie will present her paper "From the (Back)ground Up: Sculptural Technique and Content in Gandharan Relief" at the Archaeological Institute of America's 2010 Annual Meeting in Anaheim. stephip@berkeley.edu

Jenny Sakai (2005) was just awarded a Two-Year Kress Institutional Fellowship in order to research her dissertation entitled "Amsterdam in Ruins: Counternarrative and the Representation of Urban Space, 1650-1700." She spoke at MLA 2008 on the Amsterdam Town Hall. jennysakai@berkeley.edu

Jennifer Stager (2003) received the Paul Mellon CASVA for 2009-2012, and this will enable her to continue to research and write her dissertation on color in Mediterranean art. Her son, Soren, has just turned two. He has proven a fairly comfortable traveler, so she and her husband are trying to keep going for as long as that lasts. They were in Athens for Easter, and hoping to find an Acropolis egg hunt or some such thing. jmss@berkeley.edu

Jessica Stewart (2006) did a semester exchange at Harvard University in Fall 2008; there she wrote her prospectus and took classes with Professors Joseph



*Diana Greenwold (left) and Cristin McKnight-Sethi trying to find their way around the Getty Center, during the 2009 CAA Meetings.
Photo: William Ma.*

Koerner and Tom Cummins. She received a Summer 2009 FLAS to go to Belgium; she will spend the month of July in Antwerp and most of August in Ghent. During her time in Antwerp, Jessica hopes to conduct archival research for her proposed dissertation, "Rules of Engagement: Art, Commerce, and Diplomacy in Golden-Age Antwerp." sinopia@gmail.com

Caty Telfair (2006) has been doing dissertation research, primarily on Odilon Redon, at the archives of the Art Institute of Chicago and the Getty. She will be back to teach in the summer. catytelfair@yahoo.com



Margaretta Lovell's class at the Huntington's gardens. Left to right: Margaretta Lovell, Elaine Yau, Cristin McKnight-Sethi, Samantha Henneberry, Ludwig Qvarnström. Photo: William Ma.

Uranchimeg Tsultem (2002) was the recipient of a 2007-08 Mellon Dissertation Fellowship for Research in Original Sources and a 2008-09 Josephine De Karman Fellowship for dissertation completion. She presented her qualifying paper, "Art and landscape in Ancient Mongolia," at the Volkerkunde Museum at the University of Zurich, Switzerland, in November 2007. In addition she gave a talk in Zurich of her dissertation work, entitled "Urga: Nomadic Monastery and Mongolian Buddhist Art from the late seventeenth to the early twentieth centuries." In February 2008 she gave a guest lecture "Ikh Khuree: Buddhist Art of Mongolia" at the Department of Religious Studies, UC Santa Barbara; and another in March 2008 on "Nomadic Art of Mongolia" at the Rubin Museum of Art, New York. In 2008 she also published a catalog entry "Introduction to Mongolian Modern Art" in the catalog *Perception and Utopia* at the Kerava Art Museum in Finland. Her second-grade son Soyoko is now fluently reading and writing bilingually in Mongolian and English. orna_ts@berkeley.edu

Elaine Yau (2007) has completed her qualifying paper and first semester of teaching this spring; she is looking forward to a quiet summer of touring folk art collections in American museums and hopping down to Mexico D.F. to look at popular art and follow up on some research on Mexican lacquer. She will also be reading for her prospectus that will likely concern twentieth- and twenty-first-century folk/vernacular art and collecting in the United States. eyau@berkeley.edu

OUR AMAZING ALUMNI

UNDERGRADUATE ALUMNI

Bridget Gilman (B.A. 2002) is in graduate school at the University of Michigan, Ann Arbor.

Elizabeth Benjamin (B.A. 2004) is in the graduate program in art history at Northwestern.

My Chau (B.A. 2008) won the Library Prize for her Honor's Thesis "The Power of Patterns: Double *Ikat* for Textile Exchange in India and Indonesia," supervised by Joanna Williams. She is now an intern at the Metropolitan Museum of Art.

Alexandra Courtois (B.A. 2008) will begin graduate school in our department this fall.

Adam Cramer, Valedictorian (B.A. 2005), is working at the non-profit Calvert Foundation in Washington D.C.

Erin Duncan O'Neill, Valedictorian (B.A. 2007), after teaching through Teach For America will begin graduate school in Art History at Princeton University this fall.

Andrea Hall (B.A. 2005) is earning her Ph.D. at Harvard.

Katherine Hartsough (B.A. 2002) is in the graduate program in Art History at the University of Michigan.

Aaron Hyman, Valedictorian (B.A. 2008), will begin graduate school in Art History at Yale University this fall.

Amanda Herrin (B.A. Interdisciplinary Studies, 2002), having earned M.A. degrees from UCLA and the Courtauld, is working on her Ph.D. at the IFA. She is currently doing an internship at the British Museum.

Katie Hornstein (B.A. 2001), now at the University of Michigan, is completing her dissertation funded by Lurcy and Fulbright Fellowships. She co-organized a conference, *1789, 1989, 2009: Changing Perspectives on Post-Revolutionary Art* at the Courtauld this June.

Dasha Ortenberg (B.A. 2004) begins Architecture School at Harvard this fall.

Virginia Reinhart (B.A. 2007) will be attending the Visual Arts Administration program at the Steinhardt School at NYU.

Sara Ryu (B.A. 2004) is working on her dissertation at Yale.

GRADUATE STUDENT ALUMNI

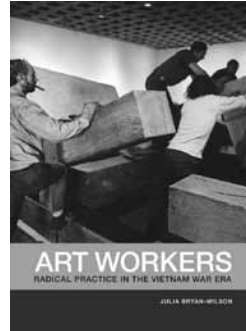
Bridget Alsdorf (Ph.D. 2008) is now an Assistant Professor at Princeton University. In 2006–08, she was the Chester Dale Fellow at the Center for Advanced Study in the Visual Arts in Washington, D.C. Previously, her work was funded by an Andrew W. Mellon Fellowship in Humanistic Studies, a Luce Foundation Fellowship, and a Jacob K. Javits Fellowship. She also has a background in curatorial work at several museums, including the Solomon R. Guggenheim Museum in New York, where, in addition to holding various curatorial positions, she served as co-author and head of research for *The Guggenheim Museum Collection: A to Z* (Guggenheim Museum, 2001; revised edition, 2003). Her article on Nicolas Poussin and Benjaminian allegory, “Pleasure’s Poise: Classicism and Baroque Allegory in Poussin’s *Dance to the Music of Time*,” was recently published in the journal *The Seventeenth Century*. She has completed two additional articles which have been submitted for publication—one on Cézanne’s late still lifes and their metaphorical manipulation of scale and interior space, and another on Delacroix’s ambivalence toward photography in the age of art’s ‘vulgarization.’ Alsdorf’s current research centers on the art and writings of the late-nineteenth-century Swiss artist Félix Vallotton, with a particular focus on his paintings and woodcuts of urban crowds. She will present this research at the Courtauld Institute in June. She is also organizing a panel on Modernism and Collectivism for the 2010 meeting of the College Art Association. Email contact: balsdorf@princeton.edu

Elise Archias (Ph.D. 2008) is Assistant Professor of Art History at CSU, Chico. Her dissertation is entitled “The Body as a Material in the Early PerformanceWork of Carolee Schneemann, Yvonne Rainer, and Vito Acconci.” She has recently published “On Structure and Care” and “Interview with Amy Stacey Curtis,” in *Currents 4: Amy Stacey Curtis* (Colby College Museum of Art, 2008); “Memory Lead,” in *Lynn Criswell: Recent Work* (Limn Gallery, San Francisco, 2009); and “Dan Flavin, Untitled (to Annemarie and Gianfranco), 1989,” in *50 Years of Collecting at the Colby College Museum of Art* (2009). She has presented her research in talks this year at UBC, Vancouver, and at CSU, Chico. Email contact: sea.elise@gmail.com

Cristelle Baskins (Ph.D. 1988) is Associate Professor and Chair of the Department of Art and Art History at Tufts University. She recently co-curated an exhibition for the Isabella Stewart Gardner Museum called “The Triumph of Marriage: Painted Cassoni of the Renaissance” that opened in October 2008. Otherwise her two kids (Gabe, age 14, and Naomi, age 6) keep her busy. Email contact: cristelle.baskins@tufts.edu

Julia Bryan-Wilson (Ph.D. 2004) was just promoted to Associate Professor of Contemporary Art and Director of the Ph.D. Program in Visual Studies at University of

California, Irvine. Bravo!!! Previously she taught at the Rhode Island School of Design. At Irvine, she teaches undergraduate courses on topics such as performance art, sexualities in art, and Latin American art since 1920, as well as graduate seminars on video and new media. Her first book, *Art Workers: Radical Practice in the Vietnam War Era*, will be published in Fall 2009 by the University of California Press. Bryan-Wilson



also writes art criticism for *Artforum* and other magazines, focusing on feminist, queer, and collaborative art. She remains close to many former students and professors, and adds: “I will forever be grateful for all that Berkeley gave me in terms of collegiality, mentorship, and support.” Email contact: jbw1836@gmail.com

Jessica Buskirk (Ph.D. 2008) has a postdoc position in a Sonderforschungsbereich (special research area) project at the Dresden Technical University researching the origins of genre painting in sixteenth-century Antwerp. Email contact: jessicabuskirk@googlemail.com

Huey Copeland (Ph.D. 2006) is Assistant Professor of Art History at Northwestern University. He is currently a Scholar-in-Residence at the Georgia O’Keeffe Museum Research Center, where he is at work on *The Blackness of Things*, a book emerging from his 2006 dissertation that examines the aesthetic and political significance of slavery for postmodern artists. Huey’s writing has appeared in several international exhibition catalogues as well as in periodicals such as *Qui Parle*, *Art Journal*, and *Artforum*, which featured his essay on painter Barkley L. Hendricks as its April 2009 cover story. Forthcoming publications include a catalogue interview with Fred Wilson, a journal article on Glenn Ligon’s poetics of fugitivity, and an essay on the figure of the Negress in Western culture for *Individuals: Women Artists in the Collection of the Museum of Modern Art*. Of late, Huey has presented his research at venues such as Princeton University and the Clark Art Institute, and in 2010, he will chair a panel at the College Art Association Conference in Chicago that addresses his longstanding interest in blackness as an analytical model for considering the range and specificity of nineteenth- through twenty-first-century artistic formations. Email contact: h-copeland@northwestern.edu

Sharon Corwin (Ph.D. 2001) is the Carolyn Muzzy Director and Chief Curator of the Colby College Museum of Art, Maine. Corwin, her husband, Marty Kelly, and their son, Finnian, live in Waterville. Email contact: scorwin@colby.edu

André Dombrowski (Ph.D. 2006) joined the Department of the History of Art at the University of

Pennsylvania as assistant professor in the summer of 2008, after teaching at Smith College for the previous three years. This academic year 2008/09, he is on leave from teaching thanks to a non-residential Getty Post-Doctoral Fellowship and is enjoying a newly urban existence in Philadelphia (that includes, for a change, his partner Jonathan Katz). Throughout the year, he has continued work on murder, instinct, sexual violence, and anxious domesticity for his book manuscript on the early work of Paul Cézanne (*Cézanne, Murder, and Modern Life*), for which he just won the 2009 Phillips Book Prize. He completed the final edits for an essay on Cézanne and Manet's portraits of Émile Zola scheduled for publication later in 2009, as well as for an essay on Wilhelm Leibl in Paris in 1870. He is also finishing an essay on Edgar Degas's *Place de la Concorde*, the Franco-Prussian War, and the contractions of early Third Republican democracy. In November of 2008, André presented in his department's colloquium series new material related to Édouard Manet and the cultural politics of the late Second Empire, entitled "Manet's Street Philosophy," a talk previously delivered at the *World-Making and World Art* Conference at UC Berkeley in May of 2008. He recently spoke on Cézanne at CAA in Dallas, at the Nineteenth-Century Studies Association Conference in Miami, and the Philadelphia Museum of Art in conjunction with the *Cézanne and Beyond* exhibit. He chaired a double CAA session in Los Angeles on art, revolution and memory, and is organizing—with Hollis Clayson—a large state-of-the-field conference on French modernist painting of the 1860s and 1870s at the Clark Art Institute for this coming October. Later this year, he is slated to lecture in London and Berlin (where he will spend part of this summer, thanks to a grant from the Humboldt Foundation).
Email contact: adom@sas.upenn.edu

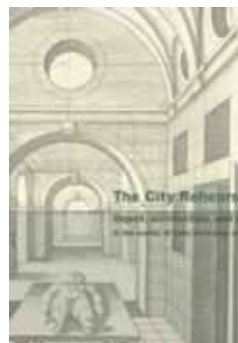
Nina Dubin (Ph.D. 2006) and **Matthew Jackson (Ph.D. 2003)** are Assistant Professors at the University of Illinois at Chicago and the University of Chicago, respectively. They miss hills, the Pacific, and all things Californian, but living in the President's neighborhood has its advantages. Their books—*Futures and Ruins: Hubert Robert in Paris* (Los Angeles: Getty Research Institute) and *The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes* (Chicago: University of Chicago Press)—are forthcoming in 2010. They will be spending this summer at the Clark, where Matthew has been granted a fellowship to complete work on his current project, *Our Literal Speed* (www.ourliteralspeed.com).
Email contacts: ndubin@gmail.com
mjjacksn@uchicago.edu

Amy Freund (Ph.D. 2005) was awarded an Andrew W. Mellon Postdoctoral Fellowship at CASVA (2006-2008); thereafter she enjoyed a semester in residence at the National Sporting Library in Middleburg VA in fall 2008, researching eighteenth-century representations of hunting (!). She was appointed Assistant Professor of

Eighteenth/Nineteenth-Century European Art at Texas Christian University in 2008. She published an article last spring in *Eighteenth-Century Studies*, and she has a chapter forthcoming in a collection on portraiture, masculinity, and the interior in the nineteenth century. In June she delivered a paper entitled "Citizenship, Consumer Culture, and the Portrait Market in Revolutionary France" at a Conference at the Courtauld Institute.
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Sarah Hamill (Ph.D. 2007) will be a postdoctoral fellow at the Getty Research Institute next year, preparing her book manuscript for publication, titled *David Smith in Two Dimensions: Sculpture, Photography, and Space*. In addition to presenting her work at the Getty Museum and the Association of Art Historians Conference at the Tate Gallery last year, she has published an essay on photography by contemporary sculptors in *SF Camerawork*. An article on David Smith's color photographs is forthcoming from Getty Publications.
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Christopher Heuer (Ph.D. 2003) is "for some reason" Assistant Professor at Princeton. He spent 2005-7 as a Mellon fellow at Columbia University and in 2009-2010 will be on leave for part of the year at the Clark Art Institute and the Humboldt Universität, Berlin. His first book, *The City Rehearsed*, based upon a dissertation written with Elizabeth Honig and Loren Partridge, was published by Routledge in January and received an award from the Graham Foundation for Advanced Studies in the Fine Arts. Christopher is at work on a translation of a Riegl essay ("Jakob van Ruysdael," 1902), a study of how art moved in early modern Europe, and a second book about print and failure. He bet heavily on Cal in the 2009 NCAA tournament last spring and regrets nothing.
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Christopher Heuer's new book, The City Rehearsed.

Eleanor Hughes (Ph.D. 2001) is associate curator at the British Art Center, Yale University.

Linda Kim (Ph.D. 2006) is visiting Assistant professor at Smith College for another year. Her recent publications include "Sculpture in Context: Margaret Kane in the 1930s," an essay in the exhibition catalogue, *Carved with Rasps and Chisels: The Sculpture of Margaret Brassler Kane, 1909-2006*, Greenwich Historical

Society 2008; and "Distant Relations: Identity and Estrangement in Whitfield Lovell's Kin Series", in the exhibition catalogue produced by the Art Gallery of Ramapo College of New Jersey (2008).
Email contact: linderkim@hotmail.com

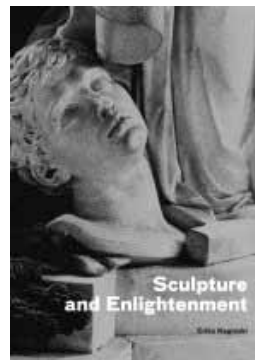
Sabine Kriebel (Ph.D. 2003) is a Lecturer at University College Cork, Ireland. Her forthcoming publications include "Manufacturing Discontent: John Heartfield's Mass Medium," *New German Critique* 107 (summer 2009); "Angelika Hoerle Drawing," Angelika Hoerle, exhibition catalog, Art Gallery of Ontario, Toronto/Museum Ludwig Cologne, (Walter König Verlag, 2009); and "John Heartfields 1929 Selbstporträt," John Heartfield, exhibition catalog, Berlinische Galerie, Berlin (DuMont Verlag, 2009). She gave the following talks in 2009: "The Revolutionary Future Anterior: John Heartfield's 1930s Photomontages" at the 2009 CAA, Los Angeles; "John Heartfields Fotografische Waffe" at the Berlinische Galerie, Berlin in May 2009; and "Revolutionary Embodiment and Photographic Illusions" at the Modernist Magazines Project, University of Sussex, England in July 2009.
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Katherine M. Kuenzli (Ph.D. 2002) is Assistant Professor at Wesleyan College where she teaches courses in Modern European Art from the French Revolution through World War II. Kuenzli's research focuses on European art at the end of the nineteenth century, and more specifically on questions of modernism studied from a broad cultural and political perspective. Her topics of research include art and politics, the practice and theory of the decorative, modernism and the private sphere, and constructions of the Gesamtkunstwerk. In 2008 she co-organized with Andre Dombrowski a symposium co-sponsored by Wesleyan University and Smith College entitled "Towards a Synaesthetic Modernity." She also guest curated an exhibition at Wesleyan's Davison Art Center entitled "Music and Modernism in the Graphic Arts, 1860-1910." Her publications include a review article on Vuillard published in *Nineteenth-Century Art Worldwide* (2004); an article "Aesthetics and Cultural Politics in the Age of Dreyfus: Maurice Denis's Homage to Cézanne" that appeared in *Art History* (2007); an essay "Wagner as Intimist: The Nabis and the Gesamtkunstwerk" in an edited volume, *Art, History and the Senses* (Ashgate, forthcoming); and a book, *The Nabis and Intimate Modernism: Painting and the Decorative at the Fin-de-Siecle* (Ashgate, forthcoming). She is currently at work on a monograph devoted to Henry van de Velde, a portion of which was presented at the 2009 CAA conference. Kuenzli lives in Middletown, CT with her husband, Michael Printy, and their two children, Oliver and Nora. They will spend the summer in Germany, Switzerland, and Belgium. Mike has a research fellowship at the August-Herzog Bibliothek in Wolfenbuettel (his book *The Enlightenment and the Creation of German Catholicism* just came out with

Cambridge this February), and she will squeeze in some work in Weimar and Brussels. It will be their first trip abroad as a foursome.
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Heather Mac Donald (Ph.D. 2004) is Associate Curator of European Art at the Dallas Museum of Art. She is working on four exhibitions for 2010, everything from late medieval Burgundian sculpture to George Grosz, so life is a bit of a blur at the moment, but a fun blur for the most part. She is also co-teaching a graduate seminar at University of Texas Dallas this semester. She regularly sees the other UCB alumni in the area, Amy Freund, Jessica May and Mark Rosen.
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Erika Naginski (Ph.D. 1997) has recently moved from the Department of Architecture at MIT to the Graduate School of Design at Harvard University, where she has been appointed Associate Professor of Architectural History. Her book, *Sculpture and Enlightenment*, will be released in June by the Getty Research Institute. Her current book project, for which she received a John Simon Guggenheim Memorial Foundation Fellowship (2007-2008), considers the various intersections of antiquarianism, Enlightenment philosophies of history, and the architectural image from Piranesi to Lequeu. Recent articles and essays include "Preliminary Thoughts on Piranesi and Vico," *RES* 53/54 (2008), and "Un carnet de jeunesse de David d'Angers," in Guilhem Scherf, ed., *Dessin de Sculpteurs* (Paris, 2008). She is preparing a contribution to a special issue of *Perspecta* on the theme of architecture and taboo. Her son Sebastien is now five years old.
Email contact: naginski@gsd.harvard.edu



Erika Naginski's Sculpture and Enlightenment, just out this month.

Sarah Newman (Ph.D. 2005) is Curator of Contemporary Art at the Corcoran Gallery in Washington, D.C.

Mark Rosen (Ph.D. 2004) is Assistant Professor of Aesthetic Studies at the University of Texas at Dallas. He began the job in Fall 2008 after two years as a National Endowment for the Humanities Fellow at the Medici Archive Project in Florence. His recent publications include "The Republic at Work: S. Marco's Reliefs of the Venetian Trades," *Art Bulletin* 90, no. 1 (March 2008); "The Medici Grand Duchy and Rubens's

First Trip to Spain: A New Document," *Oud Holland* 121, no. 2 (2008); and a review of *I grandi bronzi del Battistero: L'arte di Vincenzo Danti, discepolo di Michelangelo* (exhibition at Bargello Museum, Florence, 2008), CAA Reviews online (August 2008). His most recent talks include an invited lecture at Southern Methodist University ("Views and Viewership in Early Modern Europe," February 2009) and a paper on Ottoman-Tuscan relations ("Son of the Sultan? Jachiaben Mehmet and the Medici Court") delivered at the Renaissance Society of America conference in Los Angeles (March 2009).

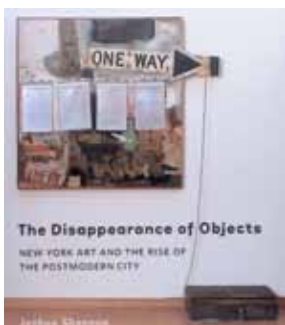
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Bibi Obler (Ph.D. 2006) is Assistant Professor at George Washington University after having taught at The Johns Hopkins University.

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Joshua Shannon (Ph.D. 2003) is living happily with his wife, Rona Marech, in Washington, DC; their son, Jasper Marech Shannon, was born in December 2008. He is Assistant Professor of Contemporary Art History and Theory at the University of Maryland. His book, *The Disappearance of Objects: New York Art and the Rise of the Postmodern City*, based on his dissertation, was published in spring 2009 by Yale University Press. Recently, in collaboration with a couple of local colleagues, he has founded Contemporary Art Think Tank and the Society for Contemporary Art Historians. In 2009-10, he will be Terra Visiting Professor at the Freie Universität Berlin; in Berlin with family, he will conduct research on his new book on realism in representations of landscape since 1960.

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Joshua Shannon's *The Disappearance of Objects*, out this spring.

Kathryn A. Tuma (Ph.D. 2000) is Assistant Professor of Modern Art and the Second Decade Society Chair in the Department of History of Art at The Johns Hopkins University. Tuma has previously been the recipient of multiple fellowships, including the Mary Davis Predoctoral Curatorial Fellowship and the Samuel H. Kress Postdoctoral Curatorial Fellowship, both at the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C.; and the Janice H. Levin Fellowship in the Department of Painting and Sculpture at the Museum of Modern Art, New York. Prior to her appointment at Hopkins, Tuma was Associate Curator of Historical Drawings at the Drawing Center in New York, where she collaborated

on exhibitions of the work of Agnes Martin, Eva Hesse, Nasreen Mohamedi, Giuseppe Penone, Richard Tuttle, and Zoe Keramea. Tuma's interests include both nineteenth- and twentieth-century art. She has lectured and published on numerous artists, including Paul Cézanne, Pablo Picasso, Barnett Newman, Agnes Martin, Isamu Noguchi, Jasper Johns, Cy Twombly, Eva Hesse, Giuseppe Penone, as well as Victorian nature photography. Tuma has also published on a wide range of contemporary art, most recently the work of Terry Winters. She is currently completing a book on the late work of Cézanne: *Metaphor and the Shape of Space: Cézanne, Lucretius and the "Atomic Hypothesis."* Future book projects include *The Gravity of Art*, a study on the representation of weight in nineteenth and twentieth-century art, and *Ryman's Realism*, a study on the work of Robert Ryman.

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Suzanne (Jablonski) Walker (Ph.D. 2004) was hired at Tulane University in 2004, but didn't start the job until January 2005 because of Hurricane Katrina. Her dissertation was entitled "Acts of Violence: Rubens and the Hunt."

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Marnin Young (Ph.D. 2005) accepted a position as assistant professor of art history at Stern College for Women of Yeshiva University in New York City in 2008. More recently, his article, "Heroic Indolence: Realism and the Politics of Time in Raffaëlli's 'Absinthe Drinkers'" (*Art Bulletin*, June 2008) was awarded the Arthur Kingsley Porter Prize by the College Art Association and the Emerging Scholar Award by the Nineteenth Century Studies Association. Email contact: marnin.young@yu.edu

John Zarobell (Ph.D. 2000) is Assistant Curator of Painting and Sculpture at the San Francisco Museum of Modern Art. He acted as the coordinating curator of *Frida Kahlo* and also organized *Art in the Atrium: Kerry James Marshall and New Work: Ranjani Shettar*. He formerly served as Associate Curator of European Painting and Sculpture at the Philadelphia Museum of Art where he worked on several exhibitions, including *Renoir's Landscapes, Manet and the Sea*, and *African Art, African Voices*. He has contributed to numerous exhibition catalogues and has published in *Art History*, *Nineteenth-Century Art Worldwide*, and the *Berkeley Review of Latin-American Studies*. He has taught at Stanford and Tulane Universities and he currently teaches part-time at the University of San Francisco. His book, *Empire of Landscape*, is forthcoming (Cambridge University Press, 2009). He has two wonderful children, Celeste (11) and Theo (8), and he happily lives in Berkeley with his distinguished wife, Keally McBride.

Email contact: jzarobell@sfmoma.or

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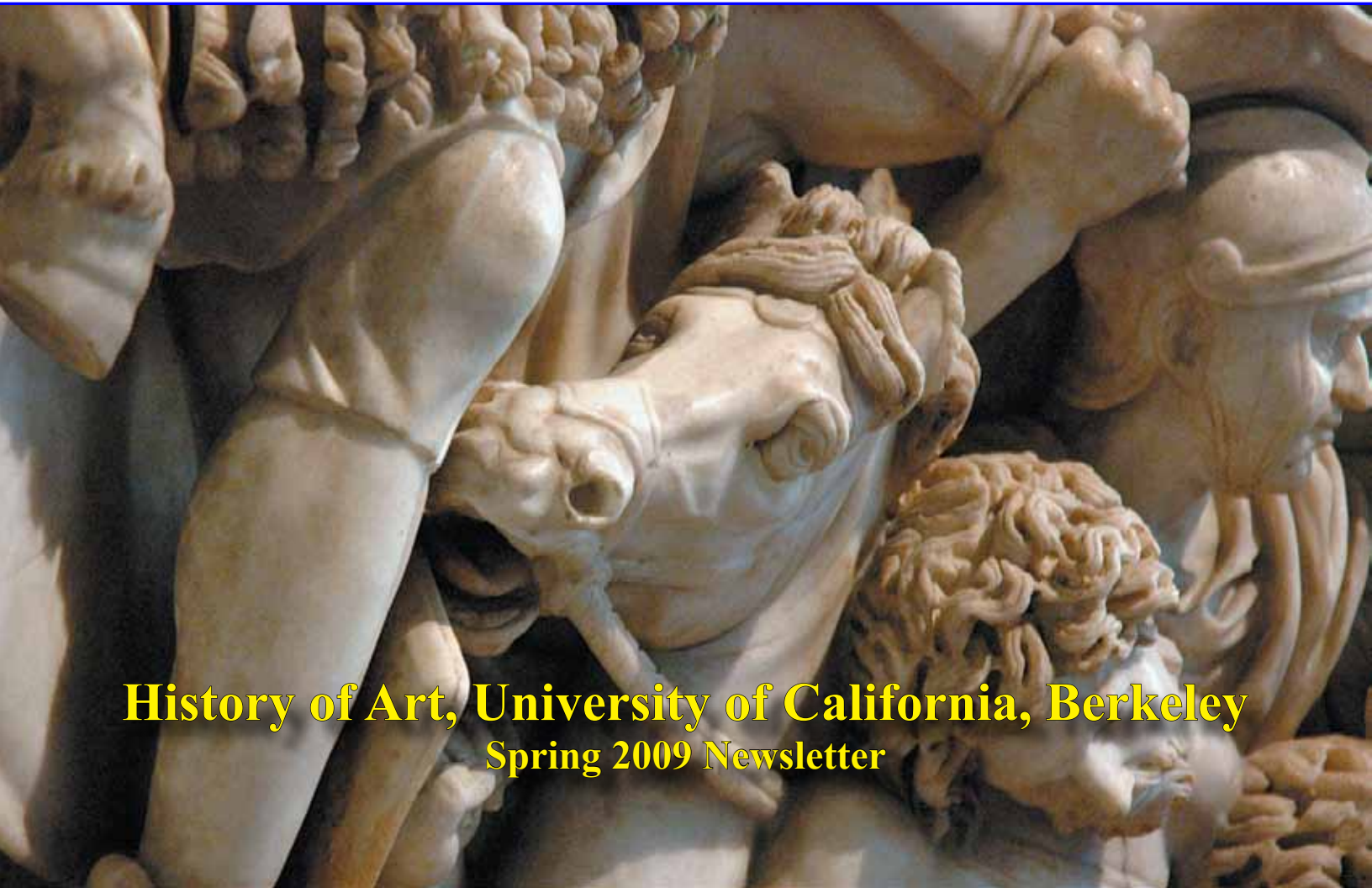
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