

Second Annual Newsletter for Friends of the Department

2010-2011 FACULTY LECTURE SERIES: NEW WORK

First Mondays of each month (except for holidays),
5:10 p.m., 308J Doe Library

October:

Chris Hallett, "Spirantia Aera, Vivos Vultus, Breathing Bronze, Living Faces: The Making of Portraits at Aphrodisias and Rome."

November:

Marian Feldman, "Beyond Iconography: Meaning-Making and Cylinder Seals in the Late Bronze Age Aegean."

December:

Beate Fricke, "Bloodstained origins. Tracing rays between origins of natural and artificial life".

February:

Todd Olson, "Thundering Jupiter: Poussin's *Miracle of Saint Xavier*, Japan, and Antiquity."

April:

Lisa Pieraccini, "The Ever Elusive Etruscan Egg", April 4th.

Greg Levine, "Buddha Head in a Tree: Fragments, Devotion, and Tourism at Wat Mahathat, Ayutthaya", April 11th.

May:

Elizabeth Honig, "Idea, Intention, Individuality: Rethinking Art-Making Through Antwerp's Collaborative Practices."

ALUMNI LECTURE SERIES

October:

Julia Bryan-Wilson, "Practicing Trio A. "Tuesday, October 19th, 5:10 pm.

November:

Julian Myers, "Permanent Revolution" Tuesday November 9, 5:10 pm.

March:

Kate Lusheck, "The Getty 'Medea' and Rubens's Construction of a Modern, Senecan 'Grande Âme,'" Wednesday, February 2, 5:10 pm.



Detail, Poussin, *Miracle of Saint Xavier*, 1641-2. Paris, Louvre. [Photo: Todd Olson]

MORE UPCOMING EVENTS:

THE MATERIAL WORLD IN SOCIAL LIFE,

a workshop co-organized by Marian Feldman and Professor Chandra Mukerji (UCSD), October 15. Consisting of an open session of short presentations and discussion, the workshop asks how material objects construct and embody an order of things, shaping conditions of possibility for social life and forms of thought in both intended and unintended ways. Participants include a range of historians, art historians, archaeologists, and sociologists.

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MESSAGE FROM THE CHAIR



2009-2010 was a turbulent time on the Berkeley campus—a period of drastic cuts, staff layoffs, massive increases in student fees, and student demonstrations. The year turned out to be very eventful for the History of Art Department too. June 2010 saw three retirements from the faculty. Joanna Williams, Professor of South and South-East Asian Art, retired after serving on the faculty for more than forty years; and Tim Clark and Anne Wagner, our two distinguished modernists, who have taught in the department since 1988, left Berkeley for London—to begin a new chapter of their lives, with Anne taking up a curatorial position at the Tate Britain. This newsletter describes some of the special events that took place this year to mark their departure, and contains a series of tributes from some of their former (and current) students. This sequence of farewell events

inevitably meant that the mood this year was somewhat wistful. There was even a very successful fundraising evening organized in honor of our department's original founder, the medievalist Walter Horn (see article p. 4). But the year was not entirely spent in retrospection. 2009-2010 brought some impressive achievements within the department too—promising indications for the future.

Perhaps the most striking achievement came from our graduate students. This year the *American Council of Learned Societies* (the *ACLS*) announced a series of new post-doctoral fellowships in the humanities—"The New Faculty Fellows Program"—specifically intended for recent PhDs, and meant to offset the current dearth of university jobs that has resulted from the economic downturn. Fifty three New Faculty Fellowships were awarded nationwide, *four* of them in the field of Art History; and *three* out of those four went to recent Berkeley Art History graduates: Kimberly Cassibry (PhD 2009), Chris Lakey (PhD 2009), and Sarah Hamill (PhD 2008). Even though two of them (Cassibry and Hamill) subsequently declined these awards in favor of offers of tenure-track positions, nevertheless, this outcome represents an extraordinary *coup* for our department. Especially when one realizes that the Berkeley campus as a whole only won *six* *ACLS* new faculty fellowships in total—in *all* the humanities. Our department won fully *half* of them! Our current graduate students also had perhaps the best year on record in winning external fellowships; something which—given our present budget situation—could not have come at a better time. (The specifics of many those awards can be read in the "Notes" section of the newsletter.) The faculty too won their share of accolades, both within the university and outside, as may be read in their individual reports. Here I will single out just one: congratulations are owed to Greg Levine, our Japanese specialist, who has won a prestigious Guggenheim Fellowship to support his sabbatical next year. Perhaps the greatest vote of confidence for the department came, however, from the campus administration itself. In the midst of a hiring freeze (there were no new faculty searches on campus this year), Art History has just been authorized to conduct a search for a historian of modern art next year—at the Associate or Assistant Professor level. And we have also been guaranteed a second search in 2011-12, in whatever field the department deems most urgent. Needless to say, given the university's current budget crisis, this is more than we had dared hope for. And it means we can make an immediate start next year on building the faculty back to full strength.

You will note from the thickness of this newsletter that the plea we made in our last edition, for friends and alumni of the department to stay in touch, has not gone unheard. We have more news to pass on this time around than we did last year. In addition, many of you responded generously to our last newsletter's appeal for funds to support our graduate students, and we are all very grateful for that. This year we are working on a new design for our departmental website (thanks to the generosity of web-designer Cathy Mayer). So in this coming year it should be easier than ever to find out what is new and happening within the department, and to participate in our planned sequence of lectures and events.

With all good wishes for the coming year—
Chris Hallett
Chair, History of Art Department

NOTE FROM OUR FINE ARTS LIBRARIAN

Kathryn Wayne, Fine Arts Librarian, has been working on establishing endowments to support the fine arts collections located in the Art History/Classics Library and the Doe Main Stacks. The most recent is the Photography Endowed Fund established by donor Richard Sun. Other endowments include the Stuart and Gail Buchalter Fund for the Study

of Contemporary Art, and the Elizabeth Marsteller Gordon Endowment for Renaissance art. In addition to endowments, single contributions support the purchase of new books and exhibition catalogues. If you are interested in giving to the fine arts collections, you can do so by visiting this link: <http://www.lib.berkeley.edu/ARTH/givefinearts.html>



CONFERENCE



VISIBLE RACE

October 22, 2010

9 am to 5 pm

Reception to follow

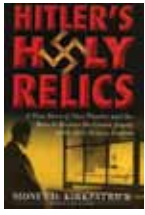
Banatao Auditorium, Sutardja Dai Hall, U.C. Berkeley

Following Arizona's recent anti-immigrant legislation which in practice legalizes what is called "racial profiling," this one-day conference draws together scholars who will present their current thinking on the ways 19th- through 21st-century representation has interrogated the visual markers of "race" and sometimes undermined certainty about its visibility. Organized by Darcy Grimaldo Grigsby, the conference will feature lectures and a roundtable discussion. Reception to follow. Participants include:

Elizabeth Abel, English Department, U.C. Berkeley
Natalia Brizuela, Spanish and Portuguese, U.C. Berkeley
Huey Copeland, Art History, Northwestern University
Darby English, Art History, University of Chicago
Jennifer Gonzalez, History of Art and Visual Culture U.C. Sant Cruz
Darcy Grimaldo Grigsby, History of Art, U.C. Berkeley
Fabiola Lopez-Duran, Mellon Post-Doctoral Fellow, Art History, U.C. Berkeley
Courtney Martin, Chancellor's Post-Doctoral Fellow, U.C. Berkeley
Barbaro Martinez-Ruiz, Art History, Stanford University
Leigh Raiford, African-American Studies, U.C. Berkeley

Sponsored by the History of Art Department and the Townsend Center for the Humanities

SOME EVENTS OF 2009-2010



OUR FIRST FUNDRAISER:

Walter Horn and Hitler's Holy Relics

A lecture and reception in honor of Walter Horn, founder of the UC Berkeley History of Art Department, celebrating his most famous exploit in the aftermath of World War II.

May 2010 saw the publication of a new book by best-selling writer, Sidney Kirkpatrick, author of *A Cast of Killers*, recounting the extraordinary story of Walter Horn's recovery of the crown jewels of the Holy Roman Empire, after they had been spirited away by the Nazis to a secret hiding place. As part of the author's west coast book tour, we invited him to give a presentation of his latest book on campus, and a large group of the department's friends and supporters gathered in the Morrison Library to hear a lively and entertaining account of Walter Horn's war-time adventures. The event was well attended and raised more than \$3000 for the Walter Horn fund for Graduate Studies in the History of Art. The article that follows gives some excerpts from Beate Fricke's brief introduction to the evening's program.

Beate Fricke on Walter Horn

Approaching a Famous Dark Horse

A Memorable Ascent

In 1934 Walter Horn, following the handrail, climbed up the tiny steps on to the hexagonal roof of the Baptistry in Florence. Then he ascended still further—and crept up to the lantern on top of the roof. He had taken the opportunity to join Walter Paatz, who was then in charge of the excavations at the Florentine baptistry. What was the purpose of this ascent? And what was its outcome? To place this event in its proper historical context we need a little background information.

Walter Horn was one of Erwin Panofsky's first doctoral students, and at that time he had only recently finished his PhD in Hamburg. Horn shared his mentor's interest in the reception of antiquity. But his interest applied exclusively to the history of medieval architecture, a field in which "the reception of



*Sidney Kirkpatrick, speaking in the Morrison Library, about researching and writing his recent book, *Hitler's Holy Relics*. The author also regaled the audience with a wide array of anecdotes drawn from Horn's remarkable life. [Photo: Erin Babnik]*

antiquity" could describe some very diverse phenomena. He had chosen the facade of St. Gilles du Gard in Southern France as his dissertation topic—a work that revealed there were many different ways for medieval architects to refer to the distant past.

In the 1920s for a German student to choose French Gothic Architecture as the topic of a doctoral dissertation was rather unusual. The political climate between France and Germany during these years was well described—and without exaggeration—as an "ice-age". Mutual malice and reciprocal disregard had characterized relations between the two neighbors ever since the end of the 19th century. Few scholars attempted to bridge this established culture of national animosities. The dissertation of Walter Horn, however, succeeded in achieving exactly this aim.

The circumstances for Horn's work on the facade of St. Gilles were particularly favorable for undertaking such a task. As a PhD-student, he was allowed to use the photographic material of Richard Hamann, who had previously organized huge photo campaigns to document French Gothic architecture. Furthermore, he was able to access the *Kulturwissenschaftliche Bibliothek* (Library of Cultural History) of Aby Warburg. It remains unknown, however, whether Horn was interested in participating in Warburg's intellectual circle in Hamburg. The close group of scholars around Aby Warburg, to which Panofsky belonged, had perceived the warning signs of the rising power of Hitler. And ever since the time of Warburg's death in 1929 they had tried to find a new home for the library. Finally the negotiations were successful. On December 12, 1933 two freighters left the port of Hamburg for London, full of boxes with books, catalogues, and bookshelves. This departure signaled an abrupt end to one of the most creative periods in art history, but saved Aby Warburg's library, delivering it to a country with as yet no department of Art History. It was only in 1955, twenty-two years later, that Edgar Wind, returning to Oxford from the United States, became the first appointed professor of Art History in Great Britain.



At the reception afterwards the author signed advance copies of his book and donated the proceeds to the Walter Horn Fund. In the photograph (left to right): local baker Steve Sullivan (see interview below p. 16), Professor Andrew Stewart, art dealer Bob Green, and artist Mark Erikson. [Photo: Erin Babnik]

Following Panofsky's prescient advice, Walter Horn also left Germany—but in the opposite direction. He became a research assistant at the Institute for Art History at Florence in Italy, today one of two Max-Planck-Institutes for Art History. The library of this institute in Florence hardly compared with the Warburg library; however it matched perfectly Horn's strong interest in the careful analysis of the structure, the context, and the historical layers of medieval architecture.

Now, what was the result of Walter Horn's foray on to the roof of the Florence baptistery in 1934? On the lantern he discovered an inscription that had been overlooked in all previous research on this building. Up until this time the absence of written documents had led to furious speculations about the Baptistery's date of origin – with estimates ranging from the 4th, to the 13th century. However, the inscription discovered by Horn was securely datable, paleographically, to the eleventh century. So Horn could provide a *terminus post quem* of 1096 and a *terminus ante quem* of 1207 for the baptistery. A long and contentious dispute about the extent of Florence's antique heritage came to an end.

A Mysterious Photograph



Walter Horn's publication on the Florence baptistery, and his book on St. Gille du Gard, are unquestionably his most significant publications. But even after having read both of these I still had very little idea of him as a person, nor did I have the slightest idea what he actually looked like. Jan Eklund, the manager of the department's Visual Resource Center, was so kind as to send me two pictures, which she had fished out of the drawers of our now almost abandoned slide collection. I was delighted and a little amused. They showed four men in dark suits, standing in front of a late medieval tapestry, protected by a white handrail. The visible parts of this tapestry did not reveal its subject. My art-historically schooled eyes were drawn immediately to the seemingly inconsequential details of the tapestry. What kind of topic would an art historian located in the Bay Area choose as the backdrop for this kind of a self- portrait? At a second glance the men in black seem to have stolen not only the empty chair

of a museum-guard, but also a sign: "Please do not touch". This explained Jan's title for the slide—"The Untouchables". So, I was wondering, where were these men when the picture was taken? And which of them was Walter Horn? Writing again to Jan, I inquired if she knew more about the location and persons displayed? Her answer arrived promptly: Walter is the guy with the big grin on his face, second from the left. Furthermore, she provided me with the information that Walter Horn had typed on the frame of the slide: "Four Horseman of the Apocalypse: Rogues Gallery, G.G.I.E., 1939." The two pictures were taken at the Golden Gate International Exposition on Treasure Island. The tapestry was given on loan by the Legion of Honor. The tapestry that Walter Horn and his three friends chose as background for their group portrait was part of a series of four panels that showed "The Redemption of Man", which came originally from the Cathedral at Toledo in Spain. This particular panel shows the climax of the sequence: a magnificent battle rages in front of a crucifixion and is surrounded by allegorical figures. As Adolph Cavallo describes it, "The Christian Knight, as an allegorical representation of the Savior, leads the Virtues forward to victory as Jesus expires on the cross."

But, more important for us, the tapestry shows the Four Horseman who are about to release a divine apocalypse upon the world, as it is told by John the Evangelist in the Book of Revelation (6, 1-8). The other information given by Walter Horn on the label—Four Horseman of the Apocalypse—clearly indicates a certain ironical self-identification with these galloping Warriors, who announce the end of time. Furthermore, it is a reference to one of the most important and successful silent movies: *The Four Horsemen of the Apocalypse*, an early anti-war-film by Rex Ingram, made in 1921, which recounts the complicated fate of a French-German family. The second part of the inscription on the slide's frame, "Rogues' Gallery", strengthens the theme of self-identification further. A "Rogues' Gallery" describes a police line-up of pictures or photographs of criminals and suspects kept for identification purposes. Though of course it may also be used figuratively by extension for any group of shady characters. These ironic titles that Walter Horn selected for the photograph may thus also give us a taste of his uneasiness in these years, gazing out over the futuristic temporary architecture of the exhibition buildings, lit up at night by dazzling searchlights, in a dramatic display of technological might. For Horn had arrived only a few years earlier as a political refugee from Nazi Germany.

Ironies and Forebodings

These titles, typed on the frame of the slide by Walter Horn, may also help us to understand the strong opposition of German refugees at Berkeley towards the loyalty oath, instituted ten years later by the Regents on April 12th, 1950. The wording of the oath was as follows:

"Having taken the constitutional oath of the office required by the State of California, I hereby formally acknowledge my acceptance of the position and salary named, and also state that I am not a member of the Communist Party or any other organization which advocates the overthrow of the Government by force or violence, and that I have no commitments in conflict with my responsibilities with respect to impartial scholarship and free pursuit of truth. I understand that the foregoing statement is a condition of my employment and a consideration of payment of my salary."

Walter Horn signed it under protest. As Ernst Kantorowicz, author of the famous study *The King's Two Bodies* and a non-signer of the loyalty oath, later put it, Walter Horn did so because "he shared the fate of hundreds of colleagues, highly respectable and upright men, who for the sake of their families and for lack of economic independence could not afford to hold out to the last." Ernst Kantorowicz, who had taught at Berkeley since 1939, was dismissed from the university—with 30 other colleagues—and moved to teach at Princeton. Kantorowicz published Walter Horn's letter of protest from August 23rd 1950 to illustrate the grave conflict of conscience and economic coercion to which, after fifteen months of pressure, Horn had finally to yield. I

conclude my account by quoting from the letter of protest written by Walter Horn:

"I have set forth as one of my essential reasons for opposing the oath and its contractual equivalent the fact that their imposition has coerced, under the threat of dismissal, hundreds of honorable men and women to lend their signatures to a form of employment which they consider detrimental to the welfare of the University and an insult to the academic profession at large. It was in avoidance of pressures of this type that I left Germany in 1938 and came to this country. And it was in the desire of contributing to the eradication of such methods that I volunteered during the last war to take up arms against the country of my birth."

THE GRADUATE STUDENT SYMPOSIUM

"The Many Lives of An Object: Art and its Social, Political, and Environmental Histories."

March 5 and 6, 2010.

Organized by the department's first and second year students

Featuring a much anticipated keynote address on Friday evening by Professor TJ Clark, the conference was so well attended that several rows of chairs had to be added to the Clark Kerr Garden Room to accommodate the crowd which included out-of-town visitors and prospective students. Clark's lecture, "What Bernini Saw," concerned Poussin's *Sacrament of Marriage* (1648) and addressed Bernini's special admiration for the woman at the far left of the painting. Clark discussed symmetry and asymmetry in the *Sacrament*, and the tension between the central (sacramental) action and the incomplete but transfixing figure at the picture edge. Professor Clark may have been right that this was likely the last slide lecture we would ever see, and some of the slides were stunning, but we were more disconcerted that his brilliant talk was his last public appearance in Berkeley before he relocates to England this summer.

A loyal audience filled the International House Home Room Saturday morning as the conference continued with three panels of speakers, most of whom flew in from the east coast (Princeton, Harvard, University of Delaware, CUNY) to participate in



[Photo: Erin Babnik]



[Photo: Erin Babnik]

scholarly dialogue. (One speaker was a student of one of our PhDs now at Princeton, Chris Heuer, and a reader for another, Bridget Alsdorf!). Centered on three main themes - Circulation, Display, Obsolescence and New Modes - the papers sparked animated Q&A sessions that continued informally, but excitedly, during the breaks between panels and at a post-symposium "grad social" at Manny's Tap Room. In his concluding remarks, symposium chair Matt Culler reminded the audience that the two-day event was the product of hard work on the part of administrators, faculty members and graduate students, but beyond being a group effort, this symposium was the product of a public institution, bringing attention to the political decisions affecting public education throughout California.

TRAVEL SEMINAR: LONDON SPRING 2010

This year's seminar—led by Prof. Whitney Davis—addressed the subject of “universal museums, globalization, and world art,” focusing on the case of the British Museum.

Topics ranged from the funding of the British Museum to its presentation of contested cultural materials; from the core of its earliest collections (e.g., the Greek and Roman collection, and its materials from British India) to its engagement with cultures outside Britain's colonial empire (e.g. Mexico). Several projects involved comparison with other collections in London and elsewhere in the UK, including the newly reorganized Ashmolean Museum at Oxford and the Sainsbury Centre of Visual Art at the University of East Anglia (UEA). Some students worked historically, documenting the history of the exhibition of particular collections. Others worked ethnographically, interviewing current audiences and observing present-day practices at the Museum. Still others worked as curators, imagining new and different installations.

The group's initial orientation was greatly enlivened by a tour conducted by Ian Jenkins, Senior Curator in the Department of Greek and Roman Antiquities. One of the organizers of the Museum's “Enlightenment Gallery”, Jenkins's book, *Archaeologists and Aesthetes: In the Sculpture Galleries of the British Museum 1800-1939* (1992), was one of the handbooks for the seminar. We could not have asked for a classier, pithier, and funnier host! Other group activities included a day-long trip to visit the World Art Studies Program at UEA, where we were guided through the collection—and given a frank account of its



Judith Stronach Memorial Travel Seminar in History of Art 2010, on the steps of the British Museum. From left to right (back row): Lizzy Ramhorst, Cristin McKnight Sethi, Bryan Cockrell (Anthropology), Will Coleman, Seth Estrin (Classics), Stephanie Pearson; (front row) Micki McCoy, Diana Greenwold, Professor Whitney Davis, Kailani Polzak, Antonia Young, Glory Liu (Political Economy/ Interdisciplinary Studies).



In the Pitt Rivers Museum, Oxford: Kailani Polzak studies a Hawaiian feather cloak.

relation to anthropology and ethnography, on the one side, and to modernism and formalism on the other—by Amanda Geitner, Head of Collections and Exhibitions. We also participated in a two-hour seminar with Dr David Hulks, Convener of the World Art Seminar at UEA, the first degree-granting program in “world art studies” in the English-speaking world.

In addition, most of the group was able to take part in a day-long trip to the Ashmolean and Pitt-Rivers Museums at Oxford, which also featured a personal tour of New College led by alumnus Will Coleman. Smaller groups worked in the Townley collection of Greco-Roman art at the British Museum, at the National Maritime Museum in Greenwich (which serves as a repository of art about British colonialism), and at the Petrie Museum of Egyptian Archaeology at University College London. Working independently, students were able to learn from individual scholars and curators in several British Museum departments and from other sources, including cultural attachés, funding experts, private supporters of the Museum, and ordinary museumgoers.

The Travel Seminar is made possible by a generous gift to the department from the Estate of Judith Lee Stronach. The department would like to express its warmest thanks to the donor and her family for making this remarkable opportunity available to our graduate students.

THE MARY C. STODDARD LECTURE



GÜLRU NECİPOĞLU,
delivering her lecture in
the Banatao Auditorium of
Sutardja Dai Hall.
[Photo: Erin Babnik]

The 2010 Stoddard lecture was delivered by Gülru Necipoğlu, the Aga Khan Professor of Islamic Art, History of Art and Architecture, at Harvard University. The lecture was entitled “**The Aesthetics of Ornament in the Sixteenth-Century Ottoman and Safavid Courts**”. She also gave a seminar to the History of Art faculty and graduate students on the subject of “Sinan & central-planned sanctuaries”.



A BIT OF THE LIFE OF THE WOMAN BEHIND THE MARY C. STODDARD LECTURES by her daughter Susanna Hopgood

Mary C. Stoddard pursued parallel careers, one as designer, builder and manager of residential properties and the other as art historian, specializing in the decorative arts and in textile conservation. In the realm of architecture, Mary restored and preserved landmark homes in Berkeley and Belvedere. She gave property developed in Tiburon to the University of California to establish the Mary C. Stoddard Lecture Fund for the History of Art Department. The purpose of the fund is to endow a distinguished visiting professor and public lecturer of Mary’s fields of interest, the Islamic Arts, the Decorative Arts, and the History of Textiles.

Mary’s undergraduate studies were conducted at Stanford University and U.C. Berkeley, where she received a B.A. in Art History. Over the years she made numerous study trips to pursue her various interests in art, architecture, and archaeology, including the study of Etruscan pottery in Europe, the Middle East, and North Africa; the study of fabrics in Mexico; the study of Inuit carving in Alaska; and the study of carpets and textiles in Russia, Korea, China, and Japan. She had a great interest in European and American printed textiles, quilts, Indian and European shawls and embroidery, and weaving.

In addition, Mary collected specimens and compiled information for a horticultural directory of California native plants during the ten years she volunteered at the Strybing Arboretum in Golden Gate Park. At Grace Cathedral in San Francisco she helped direct and mount two exhibits of modern and sacred art. At the Phoebe Hearst Museum of Anthropology she was co-curator of an exhibit of Kashmir shawls and also curated an exhibit, “I Came, I Saw, I Bought: Piranesi and the Tourist Art of Rome,” displaying a combination of items that travelers brought back from Rome in the 18th-20th centuries. Mary volunteered in the textile departments at the M.H. de Young Museum and the Phoebe Hearst Museum as well as in the library and photo/slide departments of the Asian Art Museum in San Francisco.



*The 2010 Commencement
Speaker for the Department,
Ken Lapatin, Associate Curator
of Antiquities at the Getty Villa
(and himself a Berkeley alumnus),
flanked by Whitney Davis and
Andrew Stewart, after the
ceremony. [May 2010]*

TRIBUTES

Tributes to Joanna Williams by her students



Joanna Williams retires this year after teaching Indian and South Asian art at Berkeley for some 43 years! Happily she will continue to teach for us occasionally. Not only is Williams conversant with the visual cultures of North and of South India (and even Sri Lanka), but she is one of the few Asian art historians who is comfortable discussing the two vast regions of South and Southeast Asia. The dissertations she has supervised range from Khmer temples to modernism in Indian art, and stone portrait sculpture of the Pallavas and the Cholas to Buddhist palm leaf manuscripts. Perhaps the best example of a project that brings together Williams's love of South and Southeast Asian art is one written by one of her undergraduate advisees, My Ket Chau, for her senior thesis—"The Power of Patterns: Double *Ikat* for Textile Exchange in India and Indonesia"—which won the 2008 Library Prize for Undergraduate Research sponsored by the University. Gaining entrance to the McNair Scholars program, which prepares undergraduates for doctoral work, My Ket, who is presently the Lifchez/Stronach Curatorial Intern at the Metropolitan Museum of Art, reminisces on how she was inspired by Professor Williams's commitment to seeing the actual object and the process of production. In her course on Southeast Asian art, Williams invited a Laotian weaver (along with her gigantic loom) to demonstrate to her students the intricate process of weaving textiles!

Joanna Williams's scholarship was most recently celebrated by her youngest crop of Ph.D. students in the form of the dual panels, "The Marga and Desi in the Art of South Asia: In Honor of Professor Joanna G. Williams" at the 38th Annual Conference on South Asia at the University of Wisconsin-Madison, which brought together such diverse topics as depictions of jataka stories at Amaravati in South India to the *Mohras*, or masks of gods, from the Kullu Valley in the lower Himalayas, and to the popular outdoor commercial site of Dilli Haat in Delhi. In celebration of Williams' retirement, a festschrift *To My Mind: Essays for Joanna Gottfried Williams*, edited by one of her former students, Padma Kaimal (Ph.D., 1988), will be published as a special *Artibus Asiae* volume.

Jinah Kim, Vanderbilt University

If I can count my blessings during my graduate years at Berkeley, having Joanna as my advisor will go on top of many others, probably the very top. It was in one of her undergraduate lecture classes that I found my doctoral research topic. I did not know at the time, but reflecting back on the day when I first learned about the Buddhist manuscripts I now work on, I suspect Joanna subtly planted it for me to discover. Given what I do with my students when it comes to picking a research topic, I cannot but admire Joanna's ability to guide her students to choose successful research material without imposing. Everyone knows she is a brilliant scholar, and I must add that she is also an amazing advisor and mentor. Without all the long conversations over

many cups of tea, my dissertation may have never been finished. How many times had Joanna had to listen to me rambling about nonsensical matters! Whenever my thoughts went off to lands afar, Joanna knew how to steer them back on track. Her extraordinary patience and insightful responses helped me through several difficult patches in my graduate career.

Joanna is in fact more than just an academic advisor. She is like a parent to me. I remember one day in my second year of graduate school when Joanna came to my apartment to inquire about my condition and to offer to take me to a doctor. She just heard that I was injured and was very concerned. I was not prepared to greet anyone, especially not my advisor, but her visit and kind support

made me realize that I was not alone despite the fact that I was in a foreign country with my family thousands miles away in Korea. Another moment that I remember fondly is when she brought out a little cupcake with a candle to celebrate my birthday as a surprise when I went to talk to her about the readings for my doctoral exam. It was such a special treat during a stressful time, something my own mother would do. Visiting one's advisor to discuss any academic, professional matter could be intimidating for a graduate student. Joanna always greets her students with a warm smile and makes them feel welcome. She shares genuine enthusiasm and interest in her students' intellectual inquiries. I cannot speak for others, but from my experience, Joanna's emotional and intellectual support throughout my graduate career and beyond has helped build my confidence in what I do.

Now that I am away from Berkeley, I miss being able to call her up and show up at her door to have a cup of tea with her. I should confess that it is not a free cup of tea that I am after. It is the wisdom that I would like to inherit from Joanna, whose compassion for her students I hope to emulate one day and will cherish forever.

Padma Kaimal, Colgate University

When the students I teach at Colgate University ask me about graduate school, I tell them that what matters most is finding the right advisor – someone whose work you admire, someone who supports their students through the process of grant and job applications, someone you can trust enough that you can listen with an open mind to their criticism, someone with whom you can really learn. Personal chemistry will be a huge part of the successful formula, I say and pause to make eye contact. I want them to remember that point. Learning pivots around social, subjective, and emotional grounding. Everything depends on the applicant finding that click with a brilliant and responsible scholar. Get that to click and you will have every chance for your graduate training to proceed smoothly with nothing more than simple, hard work.

Not that I knew any of this when I applied to graduate school myself. I just got lucky. I arrived innocent of all sorts of useful knowledge for an interview with Joanna Williams before Berkeley had accepted my application to work with her. The conversation seemed so easy at first as we found common ground in undergraduate study at Swarthmore and in cheerful anticipation about acquiring new languages. So when this busy, important scholar gave me a chance to ask more questions, I wasted her time with a question about the swimming pools at Cal. For some reason, she let me in anyway.

And once I got to Cal's History of Art department, Joanna made it easy for me to learn. She asked fascinating questions, she threw me dozens of chances to succeed, and she told me about it calmly when I failed. This way she taught me how to turn inside-out the literature on South Asian art. She taught me to venture into any other field that might feed that study including

epigraphy, text-based history, literary studies, Sanskrit, Tamil, Hindi, archeology, and geography. She got me to understand how the primacy of the visual is what distinguishes art history from those "cousin" fields, and that we could lay claim to the study of everything visual, from temples to movies to children's toys. She taught me that other people in the same field were allies, not rivals, and that the highest goal for scholarship was that it be useful to others. At least that is what I took from our conversations and those are the principles that have guided my research and my teaching for the last 25 years. The best I can hope for any graduate students is that they find someone who makes learning this rewarding.

Tryna Lyons, independent scholar

I first met Joanna in Delhi in 1984, when she was a Program Officer for the Ford Foundation. It was my initial visit to India and the unfamiliar monsoon weather had rusted my wristwatch, which meant that I was late for our appointment. The raised eyebrow at my belated appearance, along with the shrug that let it pass, introduced me to two qualities that distinguish her, both as a teacher and a scholar. They are a willingness to take risks (with an untried student or a thorny topic), and a natural generosity held in check by insistence on high standards.

The many admirers of Joanna's scholarship are astonished by its range (spanning regions and millennia) and its exceptional depth. While concerned with the distinctive artistic traits of peripheral groups (the Vakatakas versus the Guptas, the folk artist as against the luminary of a royal atelier), she retains an abiding interest in the cultural entirety that is South Asia. In her willingness to revisit topics of earlier consideration, I see a commitment to working out that delicate balance between identifying the essential and essentialising marginal identities.

The special art historical opportunities in South Asia, where important ancient finds are regularly made, include a number of lively traditional arts that mirror and incorporate contemporary ways of life. This continuity in cultural production, which is the precise opposite of the museum culture of salvage and preservation, is something Joanna stresses in her teaching—along with the necessary tools for dealing with it, which include linguistic skills and extended stays in the region. There are no shortcuts possible here, nor is there room for the lazy or weak-hearted.

Unlike many scholars who combine restricted research focus with a narrow-minded insistence that their own small area is best, Joanna delights in exploring new interests in India and beyond. I don't know of another scholar who roams so widely (and eruditely), or who encourages her students to do the same. Those students have pursued divergent paths, from Buddhist sculpture in Indonesia to ongoing painted-scroll traditions in South India. As products of Joanna's long and productive tenure at Berkeley, the best of them have inherited her legacy of generosity, tact and scholarly accomplishment.

Being There: Anne Wagner in the Berkeley Years

April 9th and 10th, 2010

This two-day event honored the work and mentorship of Anne Wagner, who has been a professor in the Department of History of Art at the University of California, Berkeley since 1988. In September 2010, she will take up the newly created position of Henry Moore Foundation Research Curator at Tate Britain. The event was comprised of two parts. On the evening of Friday, April 9th, at the Berkeley Art Museum theater, Anne presented the lecture “Women’s Time: Martin and Truitt in the Moment of Minimalism,” in which she proposed a feminist account of abstraction that wrestled with the profound nuances of time and experience in the work of these two artists. At a symposium at the Banatao Auditorium the following day, sixteen of Anne’s former students took the stage to speak to her impact on them and their work—as an advisor, scholar, writer, viewer of art, and person. A reunion of sorts, with speakers coming from Los Angeles, Chicago, New York, Maine, Berlin, and many other locales, the day’s talks vividly demonstrated the continuing resonance, far beyond the Berkeley campus, of these former students’ encounters with Anne. The speakers, all of whom are professors and curators actively contributing to the art historical field, included Elise Archias, Julia Bryan-Wilson, Huey Copeland, Sharon Corwin, Sarah Evans, Stacy Garfinkel, Robin Greeley, Sarah Hamill, Matthew Jesse Jackson, Linda Kim, Sabine Kriebel, Amy Lyford, Eve Meltzer, Richard Meyer, Julian Myers, and Bibi Obler. The event concluded with Anne, in conversation with Kaja Silverman, reflecting on her career-long engagement with feminism and sculpture and discussing her forthcoming book of collected essays, *A House Divided: On recent American Art*, which will be published by the University of California Press in 2011.



On recent American Art, which will be published by the University of California Press in 2011.

Tributes to Anne Wagner by her students

Robin Adèle Greeley, University of Connecticut

Many people outside the halls of UC Berkeley know and value Anne’s scholarship. Her innumerable books, essays, talks and countless interventions have radically changed the face of art history, of feminist scholarship, and of intellectual pursuits altogether. Yet I want to honor Anne here for another aspect of her work that a smaller number of us have been extraordinarily privileged to experience: her mentorship. Since she got to practice on me – her first graduate student — before she went on to anybody else, I feel I have certain unique insights into that mentorship process which I’d like to share here.

Anne has always been superbly attentive to guiding graduate students through the challenges of earning a Ph.D.. Many of her students no doubt suffered productively through experiences similar to mine: how she used to roll her eyes when I would try, unsuccessfully, to speak my way from one end of a sentence to the other. Or how I have ever since retained a Pavlovian flinch when I see split infinitives, because of how Anne used to harass me over them. But I never minded because I knew it was all part of her unceasing effort to teach me the rigorous practice of putting words to images and its intimate links to a lived ethics of social responsibility. It was part of her conviction that writing art history matters, that there are critical insights into the human endeavor that can only be reached through the study of aesthetics.

Working with Anne decisively honed my own research on the



[Photo: Erin Babnik]

fraught but productive entanglement of art and politics. She helped me sharpen my ability to ask the right questions: how do we understand the art-politics dynamic? How do we historicize it? How might artworks open space for political debate in the public sphere? How might aesthetics function as an allegory for the political? Through Anne, I grasped the idea that politics

resides not solely in what is represented but also in the praxis of representation itself. Any aesthetic address to the political, she taught me, must mediate between the private, individual aesthetic experience and the public, collective political sphere. These lessons were central to my dissertation, particularly the chapter on Picasso's *Guernica*, and to my current work on Latin American art and politics. In all cases, the artworks reach the political through the aesthetic, both as a point of resistance to the relentless onslaught of modernity, and as a productive mediation between aesthetic autonomy and collective action in the political sphere.

Dialectically related to this, Anne insisted, was the need to conceptualize my own writing as itself enacting that art-politics relationship. Social art history, she taught me, must be based in looking. It must always traverse the aesthetic object, and it must always happen through a dialectical approach to putting words to images. In this way, analyzing the procedures of visual representation can, if done right, provide the critical knowledge necessary to interrogate human experience.

All of this and more, I learned from Anne, and have been ever grateful for it.

Richard Meyer, University of Southern California

Anne Wagner and T.J. Clark arrived at UC Berkeley in the fall of 1988, as did I. I took the seminar they co-taught that semester ("The Body in Art circa 1900") and was struck by their intellectual fearlessness, their refusal to agree for the sake of happy interpretive resolution, and the high standards to which they held art history, each other, and us.

Shortly after that first semester, Anne published an essay in *Representations*, then in its glory years as Berkeley's house organ of new historicism. "Lee Krasner as L.K." was unlike anything I had read before. Neither feminist reclamation nor apologia, it focused on the ways in which Krasner's professional identity and self-naming were shaped by the social fact of femaleness.

Although I have several favorite moments in the essay, there is one to which I have returned repeatedly over the years. Unfolding in two parts (both excerpted here), it consists of a quote from an article in the August 1950 *New Yorker* followed by Anne's gloss on it.

'We improved on a shining weekend on Eastern Long Island by paying a call on Jackson Pollock... Pollock, a bald, rugged, somewhat puzzled-looking man of thirty-eight, received us in the kitchen, where he was breakfasting on a cigarette and cup of coffee and drowsily watching his wife, the former Lee Krasner, a slim, auburn-haired young woman who is also an artist as she bent over a hot stove, making currant jelly.'

Enter Mrs. Jackson Pollock, as Lee Krasner was legally known from 1945, obligingly bent over the stove, modernist anxieties very much on the back burner, for the time it takes currant to jell. The wifely role was one Krasner became familiar with during the eleven years of her marriage though, despite the *New Yorker*, her version of it was not all canning pots and apron springs. After all, her particular corner of artistic bohemia was well-enough versed in psychoanalytic discourse at least to pretend a

certain irony and scorn where matrimony was concerned, if not actually to avoid it completely. . . The problem, of course, is that knowing that marriage is a shady business does not stifle the old, possessive urge to have a beautiful wife. And ironizing about your wifely role when journalists come to call (after all, why choose that Saturday morning to make jelly instead of a picture) does not stop the media from turning you into the little missus." Anne's response to the *New Yorker* is pretty much pitch perfect—the parenthetical aside about making "jelly instead of a picture," that last, devastating turn of phrase about the media and "the little missus." The author of "Lee Krasner as L.K." attends to the artist's world as well as to her work, to the possibilities afforded and limits imposed by the categories of artist, woman, and wife at mid-century. Guided by this example, I could see that accounts of an individual artist (whether in words or pictures, in her own voice or that of the *New Yorker*) were neither bedrock truth nor dismissible fiction. They were motivated representations with which the scholar had to reckon. I could see that art history might be no less a matter of kitchen stoves and currant jellies than of studio easels and abstract paintings.

In January 2007, Anne delivered a keynote address at "The Feminist Future," the first major conference on feminist theory and practice organized by the Museum of Modern Art. At the reception following the conference, I took a photograph of Anne caressing one of the Guerrilla Girls with Tim, beaming in the middle distance, nicely triangulated between them. How does Anne touch the Guerrilla Girl? What does her touch convey? Affection, respect, comradeship, inspiration. I love this photograph because it reminds me of how Anne Middleton Wagner has embodied these same qualities in her practice as a teacher, scholar, and mentor. And how she will continue to do so long into the feminist future.



(The Guerrilla Girls are, famously, the conscience of the art world insofar as they work anonymously (beneath those gorilla masks) to reveal sexism, racism, and other forms of inequity within the sphere of contemporary art and museum exhibition.)

At some point in my graduate career, I gave a presentation for a seminar taught by Anne Wagner that included a slide that I identified as Carl Andre's *Equivalent VIII* (originally made in 1966). This work, a low stack of industrially fabricated bricks placed directly on the floor, was a small part of my larger argument about artistic labor within minimalism. The slide was on the screen for perhaps ten seconds, maybe even less, and buried under an avalanche of other images in the middle of the presentation. Nonetheless, it was this image that Anne returned to in her very first words to me when the talk was over: "For one thing," she said with a smile, "as you very well know, that was NOT *Equivalent VIII*." And of course, as with all matters minimalist, she was right.

What I had on the screen was a different iteration of Andre's *Equivalent* series. And though the two sculptures are made of an equivalent number of bricks, the version I had on the screen was arranged with a row of five bricks along its width, rather than six (as is the case with *Equivalent VIII*), thus shortening the overall form in what is a subtle but crucially distinct configuration. I was, yes, a little embarrassed, but also in complete awe of the precision of Anne's art historical lens — as she has consistently showed in her scholarship and teaching, her vision is preternaturally keen. I was in awe, to be more specific, of Anne's marvelous ability to see so closely and so accurately. In retrospect, it was among the most significant pedagogical moments of my graduate career, for in that moment I grasped that the material distinctions between five versus six bricks *matter*. Such details are significant—they are momentous—and this precision regarding objects is one of the most important lessons she imparts.

It is not an exaggeration to say that I learned everything I know about minimalism from Anne—I had never seen Robert Morris's *L-beams* before I met her—which is no small thing given that minimalism has come to be vital to my research, and, perhaps somewhat more surprisingly, vital to my affective life. Her convictions about the politics of bodily effects and sculptural procedures have marked my research indelibly. As she demonstrates in all her work, her own encounters with objects are importantly corporeal — her deeply nuanced understandings of artists as diverse as Louise Bourgeois, Agnes Martin, and Charles Ray are an extension of her circling around works, getting as close as security will let her to the canvas, or, in one anecdote that is forever imprinted in my mind, crawling under a table made by Katharina Fritsch to examine exactly how it was put together. (Hearing about Anne doing this has become a mythic moment in my mind, as it is the very embodiment of commitment and creative art historical exploration.)

In her writing, as well as her teaching, she grasps the ethical dimension of minimalist viewing, one that, until her interventions in the field, had not been fully illuminated. For Anne, to be in the presence of a thing is to *not* know it, but to be uncertain, to want to pursue fresh angles of sight, to question, to restlessly speculate. She models the act of open, fully aware looking, and in her thick descriptions, you can see her taking in the work in all its dimensions and complexities. This type of gazing has other ramifications—what would it mean to stand in front of something, or someone, and be interested in every part of them, including their hidden undersides, their multiplicities, their

irregular surfaces? It would look, I think, something like love. When I arrived at Berkeley in 1997, it would have seemed preposterous and even a bit offensive to suggest that I would eventually love a work like Carl Andre's *Equivalent VIII*. Not only because I had no real tools yet to visually apprehend it, but also because in those years, I had a fairly unrefined feminist outrage with regards to Andre, given the fact that he may or may not have been responsible for the death of his wife, the Cuban-born artist Ana Mendieta. In my youthful version of moral justice, I believed that the only way to properly pay homage to Mendieta was to participate in a complete discursive blackout and boycott Andre's work—in my reckoning, his work should not be taught, spoken about, or written of. My feminism at that time was not exactly well-developed, looking something like that of a 22 year old riot grrrl who had just been making her own rageful zines in Portland, Oregon, which is exactly what I was in 1997.

So when, in Loren Partridge's proseminar, we read Anne's *Three Artists (Three Women)*, it was a revelation. Here was an account of the reception of women's lives and women's art that deftly considered the suppleness and strangeness of gendered biographical circumstance. It was a book I very much needed at that time, for it exemplified how a feminist scholar could theorize the complex weaving together of personal and political. Anne's book radically changed my views — for it showed me how to think through contradictions and ambivalences within and among artistic practices, to take them in and absorb them without revulsion. In her chapter on Eva Hesse, she also provided a map for how to approach subjects like mortality, suicide, and illness, not by refusing to look or by turning one's head away, but, just the opposite, by pushing up closer to see their surfaces. Now, when faced with Andre's work, I see much more than the swirling rumors that had previously clouded my look—I am curious about its physical properties, and profoundly moved by its lowness. The charged forms of minimalism continue to shape my own emotional landscape, in no small measure because of Anne's vibrantly alive approach to the study of sculpture.

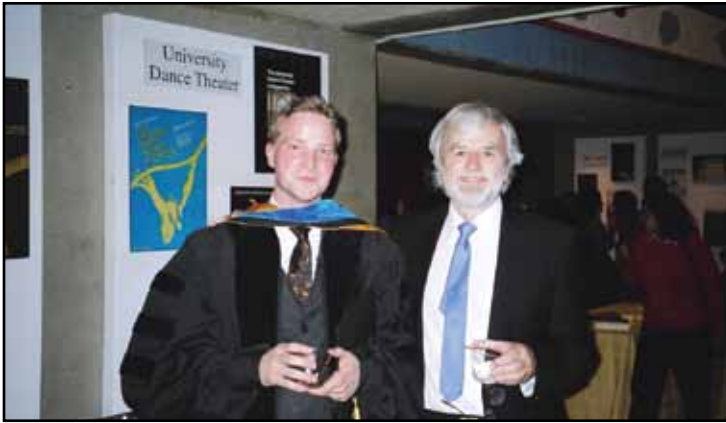
I focus this short tribute on Anne as a teacher, a mentor, an art historian, and a feminist, but of course she has also been a tremendous influence on me as person. I will not go into detail about my genuine and lasting gratitude for how she convinced me to stop smoking, or how she once paid for my parking at SFMoMA when I was flat broke. (When I tried to pay her back, she replied, with typical humor, "Consider it a grant. And don't forget to put it on your C.V.") But I owe my greatest debt to Anne for the fact that I can now glimpse a slide of an Andre piece and know that it is or is not *Equivalent VIII*. She departs from Berkeley to take a new post as a research curator at the Tate, which, in a nicely poetic turn, happens to own *Equivalent VIII*. What a fantastic and fitting public stage for her astonishing intellect, her impressive acumen, and her generous gaze. We will miss her in California, but I have no doubt that she will continue, as she did for me, to open people's eyes.



Tributes to Tim Clark by his students

This year T.J. Clark retires after a stellar career of teaching and writing. He came to U.C. Berkeley from Harvard in 1988, already famous for his field-changing, intense, and vivid scholarship. But over his long career he has also been a remarkable mentor of graduate students, having trained many of art history's modernists. He also continually challenged undergraduates, sometimes regarding the art of Mondrian and Malevich, most recently on approaches to Cezanne's painting. For some of us, it is difficult to imagine the teaching of art history without him. Few have cared so deeply about what painting is like. This fall our community enjoyed hearing a reprisal of three of Tim's Mellon Lectures delivered in Washington, D.C. the previous spring. Thanks to Kaja Silverman, Tim gave the lectures three nights in a row and ended with an intense reading of Picasso's *Guernica*. Nothing less than stunning.

André Dombrowski, University of Pennsylvania



A few weeks ago, I went to a talk here on the U Penn campus. Early on in the lecture (on contemporary photography), the speaker mentioned that she had recently reread most of Tim Clark's work and was still coming to terms with its implications for her current project. My hand went up afterwards: could she please specify? About half way through my question, some in the audience started laughing. I have never considered myself (nor, truth be told, been considered by others) terribly funny, neither in my first nor second language, so I was taken aback. The laughter erupted, it later dawned on me, because I had asked—probably down to the word—the question everyone thought I *would* ask. Tim can expect a royalty check (I hope) from the students in my Impressionism lecture course last fall who used *The Painting of Modern Life* as their (sole) textbook. The book is 25 years old. Yet I cannot conceive a course on 19th-century French painting without assigning it. Some of my students that term reread the *Olympia*-chapter in my seminar on Haussmannization (which some read yet again in my department's UG methods seminar). You get it. Enough already. But it's hard for me to mask the fact that I had the good fortune to study with the mind I most admire in art history and beyond, who was, moreover, one of the kindest, caring and most giving advisers I could have hoped for. This has made stepping out of his shadow, as a scholar and a mentor, not always easy. There are the small things through which I mark my difference: I could never write an email with dashes: "Dear XXX – [...] Much love – André"—that is *his* trademark mode of address. I try not to erupt at my teaching assistants when the projectors or computers fail and the like. Yes, Tim has a quick temper, perhaps the most overt sign of the deep care for knowledge that animates him. Plus, I am obviously holding on to a phase in Tim's career he has left behind—he recently wrote that he worried (i.e. hoped) he would get "his fingers rapped by some of the social history of art types" for now denouncing Manet. Ouch. I do not feel quite so done with Manet, and especially that Manet, yet.



In every other way, I try to teach and mentor like him, which is of course to say in every way. I struggle to meet with my TAs as often as he did and engage them in as deep an intellectual discussion, not stick to grades and missed deadlines. I don't seem to manage that—now looking back—with nearly the ease he did. I try to write the most insightful and helpful hand-written comments on a paper or dissertation chapter I can, but how are 2 or 3 pages humanly possible? I try to develop the same profound insights he had about his students and their strengths. He was the one who steered me towards my dissertation topic, and away from another, with a simple, enthusiastic "Now, there's a dissertation!"; he saw it sooner than I did. I try to have as much curiosity about the world in general as he does, and a modicum of the same strong ethical commitments. Of course he's read everything, but I also remember him staring with glee at some animals for hours out there in Arizona (during Anne's marvelous earthwork seminar trip). I try to instill in my students the same sense of the value of knowledge and close looking, and will never forget a day at LACMA—we went as a group to look at their Cézannes—and Tim asking who could identify Émile Bernard's *Three Races*. I couldn't at the time, and Sarah Evans carried away the price: lunch with Tim. This kept us always on our toes.

But, above all, I try to emulate two things in particular: the ways in which he encouraged us all to be (and speak for and as) ourselves. In a field that he knew had deep-seated class biases and heterosexist presumptions, he never suggested that I tone it down, to not wear that orange belt, even though he must have recognized the anxieties my surfaces masked. Secondly, I try to achieve his ways of mixing criticism with praise and encouragement, of turning failure into small gain (what an honor to be runner-up given the competition!). As I am rereading some old emails, the following sentence strikes me as typical: "And persist, in your inimitable way." To hear that after being turned down for one or the other thing—priceless. There is Tim, the mind, and Tim, the mentor, who never seemed to stop believing in you, who, just at the right moment, knew when it was time not to blame oneself but outside forces beyond one's control. The other day a student in the final stages of her dissertation broke down in my office, and I think I said what he would have said to me: now is not the time to throw in the towel, but to realize that your sense of failure stems from the process, not yourself. What would I have said if I didn't have Tim to ventriloquize in situations like these?

Christina Kiaer, Northwestern University

It makes me sad to think of an art history world without Tim Clark as a teacher in it. He has been a rock star in our celebrity-obsessed academic culture for a long time, but at Berkeley he was also the most generous of teachers and advisors. In the many years that have passed since he was my teacher – years

that have taken me far away from Berkeley — it has always made me happy to think of him out there on the west coast, training art historians who will always be just a bit different from those emerging from similarly blue chip programs to the east.

I think I can speak for all of us who started studying with Tim and Anne during their first year at Berkeley when I say that it felt like we were part of a special moment. Berkeley seemed like the center of the intellectual universe, and Tim and Anne were determined to establish a community for their modernist flock. That first semester, they co-taught their — for us, legendary — seminar on the body in French visual culture around 1900, creating an atmosphere of intensity and esprit-de-corps. We were invited up to their house for a party after that seminar, of course, and over the years there would be frequent trips up to the house on the hill, for evenings of the French Visual Culture Group, for seminar parties, for end-of-semester evenings for teaching assistants, for all kinds of events. Their home was a place we knew well, and where we felt welcome.

A particularly warm memory is working as Tim's teaching assistant, along with Jennifer Shaw, for his course on Art in France, 1890-1914: every week after class, he invited us to lunch at Panini for our TA meetings. It was such a gracious gesture, and such a generous gift of his time, turning this part of our job into something we looked forward to — sitting at umbrella tables in the sunny courtyard, close by the flowering foliage, eating lovely California-Italian food, talking intensely about our discussion sections and teaching strategies, but also enjoying conversations that extended well beyond the class.

What I want most to say about Tim as an advisor is this: no matter his stature in the field, and in spite of all the ill-informed people out there who used to call him a dogmatic Marxist, he was the most responsible and fair minded of readers. He did not impose his views, even when my interests in a topic diverged pretty seriously from his; he was simply a deeply critical reader who engaged with whatever I was trying to argue. Nor did his stature get in the way of his commitment to students: he returned all written work promptly and cheerfully, covered with incisive comments scrawled in red ink, never complaining about tight turn-around times, never harried. He was fairly hands-off in terms of formulating topics, and he was not about professionalization at all — conference papers, publications, CVs, application letters and career strategies were not things we discussed much. But he was an interlocutor and a reader. Having unstinting access to one of the most compelling writers and brilliant minds on the planet — if you can't pull out all the stops in a retirement tribute, then when? — was a privilege and a gift for me as a student at Berkeley.

I opened by calling Tim an academic rock star who is also a great teacher, and I want to close by calling on the figure of an actual rock star to help me describe Tim as I see him now, exiting Berkeley at the height of his powers. I recently saw the documentary "It Might Get Loud," about legendary electric guitarists. Jimmy Page was the elder statesman of the group, and the more I watched him, the more I had the sensation that I was watching the T.J. Clark of rock music. Page is so supremely confident in his skills and his achievements that he is completely relaxed, curious, and generous with his younger costars, listening with interest to their stories and their music, then picking up the guitar and blowing everyone away with an expert riff or song. Seeing the resemblance was helped along for me, no doubt, by the fact that they are both handsome sixty-something Brits with long white hair. I'm aware that the music is probably all wrong for Tim — I have my doubts that Led Zeppelin was ever his rock

music — but I offer him this tribute as I wish him, and Anne, all the very best in the next chapter of their lives in London.

Brigid Doherty, Princeton University

Hearing of the chance to write something in tribute to Tim brought an image to mind. Not of an artwork projected on the screen in the seminar room in Doe. Not of a scene of teaching and learning around the table in front of the windows in that room facing the Bay. Not even of Tim, lecturing in a basement room in Moffitt, at once more intense and seemingly more at ease in his own words (and in their intensity) than anyone else I'd ever seen (or have since met). And not, finally, an image of the rest of us in that lecture hall, electrified, a couple of us doing our weekly wondering about how it would be possible to teach a section that might seem anything other than banal, or lifeless, in the wake of this particular account of, say, Malevich's *Black Square*.

Instead what came to mind was an image of a photocopy of a page of handwriting: notes prepared by Tim and distributed to a seminar in advance of its first meeting, or maybe on its first day. (I think the lines on the page in my mental image treat Blake's illuminated books.) Presented as an attempt at coming to grips with the subject of a course about to begin, those notes materialized ways of thinking about looking and seeing and reading and teaching and talking and writing that were as Tim delivered them both singular and shareable. Ways of thinking, and of writing about thinking, that were and remain for me *moving* in so many senses.

Tim was not setting out in those pages to give his students anything like a "model" for how we might all think and eventually write about the subject of the seminar. He was offering us (or anyway this is how I guess it worked for me) a kind of demonstration piece for the kinds of brooding and enthusiasm and mediation that taking up the problems raised by the works we'd be studying in seminar was bound to involve.

The idea of those notes has stayed with me for a long time, and Tim's handwritten pages continue to figure some kind of an ideal for me. It's an ideal of balancing, and bringing together, thinking and writing and teaching with an ethically and subjectively full refusal to impinge or intrude on another person and her or his thinking, a kind of balancing and bringing together I saw Tim do in every aspect of his work as a teacher and advisor at Berkeley. Something he did as if effortlessly, as if that was just what teaching and advising were, in his hands. I know I have plenty of company in feeling that my debt to Tim's teaching and advising is colossal, and in feeling that far from being burdened by that debt, I'm lucky to have incurred it, and content to know I can't repay it.

If the subtlety of Tim's pedagogy and the happy debt it was saddling his students with were ipso facto invisible to me while I was at Berkeley, the immensity of his intellectual achievement was everywhere to be seen.

Here I can offer a memory-image in which Tim does visibly take the stage. It's the CIHA conference in Berlin in July 1992, and Tim has just delivered the talk that would be published in *October* as "In Defense of Abstract Expressionism," and then, revised, as the final chapter of *Farewell to an Idea*. The text's thetic form seemed somehow even more pronounced in that context than it does in the published versions. This may have been an effect of hearing it spoken, in a big hall at the sprawling late-1970s ICC congress center in the shadow of the mid-1920s Funkturm, a place that usually plays host to

trade fairs, and where the atmosphere in its rooms full of art historians wearing headsets for simultaneous translation was weird — interesting-weird, not appalling CAA-weird.

I remember Tim in Berkeley in the months before the conference, energized by the writing of that paper, and I remember the charge his presentation carried in Berlin. Above all, I remember, or can still feel, the impact of the paper's final thesis. "So now I think I understand what I have been defending all along," it begins in the published versions. "It seems I cannot quite abandon the equation of Art with lyric. Or rather — to shift from an expression of personal preference to a proposal about history — I do not believe that modernism can ever quite escape from such an equation." The closing section proceeds in terms many readers of this tribute will be able to call to mind. It strikes its most powerful note, for me, with this:

Lyric cannot be expunged by modernism, only repressed.

Which is not to say that I have no sympathy with the wish to do the expunging. For lyric in our time is deeply ludicrous. The deep ludicrousness of lyric is Abstract Expressionism's subject, to which it returns like a tongue to a loosening tooth.

I mentioned to Tim after his talk how stunning the final thesis was. And without a trace of offhandedness or arrogance he said he'd written that part the night before. Only Tim, I think, could have offered up the perfection of the (modernist) irony of the relation of the claims and the voice of those lines to the scene of their composition (in a Berlin hotel room as part of a script to be spoken the very next day at the CIHA in the ICC) with such cunning yet sheepish glee.

When I was at Berkeley, the way Tim did art history seemed both impossible to imagine as an enterprise for anyone but him and necessary as a means to imagine a way into the profession at all. It still seems that way to me today.

MEET THE FRIENDS OF THE DEPARTMENT: STEVE SULLIVAN

The celebrated Berkeley baker shows his art-historical colors

by Stephanie Pearson

A strong interest in art history is among the less recognized of Steve Sullivan's qualities. Gastronomes across the country — especially proud Berkeleyans — know him better as the founder and owner of the Acme Bread Company, whose crusty loaves and flaky pastries inspire swoons in both the flagship bakery (on San Pablo Ave. in Berkeley) and local restaurants. Yet Mr. Sullivan's longtime relationship with bread and Berkeley can be seen as perfectly conjoined with his passion for art history: all stem from Mr. Sullivan's intellectual voracity and its (partial) satisfaction in worldly travels. In the 1970s, while pursuing a BA in Rhetoric at UC Berkeley, Mr. Sullivan took a summer trip through Europe that prompted both his breadbaking career and a lifetime of traveling and learning. Back in Berkeley, after having established Acme Bread and grown it into the famed fixture it is now, Mr. Sullivan returned to UC Berkeley for a BA in History. Today he continues his energetic leadership of Acme as well as his education, devotedly auditing courses in History of Art, Classics, and History. In History of Art alone, he has audited courses on Byzantine Art, Etruscan Art, Renaissance Florence, Renaissance Rome and the Southern Baroque. A recent interview over coffee illuminates some of the art-historical interests of this local pioneer and valued Friend of the History of Art Department.



You once mentioned that you had an interest in Byzantine art history; was that a focus of yours when you were an undergraduate at Berkeley?

My whole "coming back to school" thing was motivated by traveling as an adult, and realizing how much more fruitful it would be to know about the places I was going and the things I was seeing. If you go to Ravenna, you can't help but wonder what the heck is going on with this Byzantine stuff! It really came out of the traveling, seeing incredible things... It was an interest in the material world that fed backwards into an interest in the history and culture.

What did you focus on for your Bachelor's in history?

I avoided an emphasis. Now you have to have an emphasis, but when I was in school I had a choice to not have one; so actually in History, I was as broad as possible: I did a fair amount of US history, and European history, ancient and into the Renaissance, and did my undergraduate thesis in American history, using daily newspapers. The other thing I did when I came back to school [to finish the BA] was seek out professors who would really be great to listen to, study for — thinking of each class as an apprenticeship, where you have the opportunity to work your butt off and learn as much as you can from somebody who has spent a lifetime studying something that is interesting. Almost anything is interesting when you start to learn about it. In fact, I remember when I took my first art history class, from Andy Stewart, Art History 10 (the survey in Ancient Art), he was teaching his upper-division lecture course on Archaic Greek Art the next semester. I asked him what he would mostly focus on [in that class], since I might not be interested if it would mostly be a lot of pots. He just said "It's gonna be great," and so I took it — and it was a lot of pots, and of course it was incredibly fascinating! Things you might not know in advance are going to turn out to be fascinating if you're working with someone who is a master of that area.

What classes did you take in art history as an undergraduate?

Two or three of Stewart's ancient series; two of Partridge's city classes, and his Renaissance survey; and the first time Tim Clark did his course on Cezanne and art history.

Keeping to your deliberate avoidance of specialization!

Yes, just finding people who were really great to listen to and write for.

What sort of art do you have in your house?

[Laughs] Inexpensive art! Generally it's representational as opposed to abstract. The way our house is made involved the wall spaces being very small, so it's mostly tiny paintings. ... it's accessible, usable in the house, and mostly paintings. We have a bronze sculpture that our insurance agent gave us, actually! — he's Greek. It's a flat-cast bronze, an Artemis shooting an arrow, in the forms you'd see on an Archaic pot, but in bronze. It's funny, because I had just taken Archaic Greek Art when he brought this back for us.

You do some handiwork yourself, including orchestrating some stunning monuments at the Slow Food Nation event in San Francisco in 2008 — could you say a word about that?

These people who do big bread sculptures who teach at the San Francisco Baking Institute came, and they had this proposal to make a huge Slow Food snail out of bread. They made this iron armature with diverse beautiful loaves, and they impaled them on these spikes that stuck out from the armature; that was the centerpiece for this museum that we set up of American bread baking. The idea was to have bread from bakeries all over the country now, kind of modeled on a 19th-century natural history museum — where you've got all these specimens, like at Paris in the old natural history museum, with specimens just on big tables. It didn't turn out that way; it turned out to be a little bit more lively! So we were calling it the Great Hall of Bread. We solicited bread and photograph submissions from bakeries all over the country to make a snapshot of the success story that the reinvigoration of artisanal bread-baking in American has been over the past 20-25 years. We had big photomontages and bread displays from about 50 bakeries all over the country. That was in the center of this museum. It was set up — well, not exactly like a Greek temple, but sort of! — it had the inner room with a peripteral promenade and walls around the exterior hung with reproductions of certain historical breadbaking traditions in photomontages and cultural variants. There was a set of photographs from the Lubavitch Matzah Bakery in Brooklyn, with step-by-step photography of what they do in 18 minutes to create this matzah by hand. There were photographs of Sardinian peasant ladies making tradition Sardinian bread in a big wood-burning oven. There were old archival photographs of American bakeries from the 1870s to the 1930s. We had two great reproductions, one of a Chardin and one of a Cezanne, that had bread displayed in them, and we had local bakers make bread in the form of the bread in the photographs to be displayed in these baskets on pedestals down below. The whole [museum] was ringed with planters we made out of pallettes we used to grow wheat grass, so the whole this was surrounded by this four-foot-tall wheat grass.

Amazing — what a production!

[Laughs] It was the biggest mistake of my life! No, it was so much work — growing all this wheat in boxes on the roof. It was monumental.

I love Chardin too, so I have to ask this hokey question relating to the painting you mentioned: do you find yourself, as a breadmaker, looking at bread in paintings?

Yes, although bread in general is not all that photogenic in some ways. But there is that early Cezanne that has a long slender split loaf of bread in it, and the Chardin's got these brioches — it's not really *bread* bread, but it's these toppling brioches that grew unevenly in the oven.

You give the technical eye to it, then!

Well, you know in a wood-burning oven the fire's on one side, so you get an idea that that's part of the reason for that [in the Chardin].

Do you think that there is substance to the expression “the art of baking”?

I used to say no. I used to say that really, it's a craft. But anything can be an art, I guess. The way I define art is, when anything in front of you is intended to stand for something else or represent something that can't be represented. Anything can be an art if you go about it with that intention. I don't profess to be an artist — in fact, I profess *not* to be an artist! But I think it [breadmaking] *can* be.

What was your favorite decorative loaf you ever made?

When Alice's [Waters, of Chez Panisse] father died ... he had been around a fair amount ... he lived to be very old, very active, and had always been interested in the restaurant, and peripherally in our bakery. He always wore a cardigan sweater. He died in the holiday season about three years ago. I had gotten in the habit of making these decorative breads that I brought to Chez Panisse for New Year's Eve holiday. I wanted to do something that commemorated Pat Waters' life, that wasn't too abstract. So I got this notion to try to represent a cardigan sweater, as if someone were wearing it but without a person. I figured out a way to do it so it actually looked pretty good. I almost gave up, thinking “how am I gonna fold that?,” but I realized that I could make it in layers. It was in what you'd call “low relief” [chuckles]. That was the one that I liked most.

FACULTY NOTES

Diliana Angelova Professor of Medieval Art



Diliana with her husband Brian DeLay, and their children Noah (7) and Alethea (4) at Legoland in San Diego.

Diliana Angelova very much enjoyed her first year in the department. She had the pleasure of teaching a class on Byzantine art to a group of highly intelligent, friendly, and motivated students. Together with Maria Mavroudi from the department of History, she co-organized the visit of Professor Christine Angelidi, a lecturer sponsored by the Onassis Foundation. She presented a paper on Eusebius of Caesarea's *Life of Constantine* at the Byzantine Studies Conference, another on a portico she attributed to the empress Theodora at the Medieval Association of the Pacific, and a third on early Christian empresses as bath-builders at the International Medieval Congress at Kalamazoo. In the meantime she made revisions to her book on gendered *imperium* in Rome and early Byzantium, and to an article on the legend of Helena's discovery of the True Cross.

Patricia Berger Professor of Asian Art

After a three-and-a-half-year term as department chair, Associate Professor Patricia Berger spent 2009 on sabbatical funded by a Humanities Research Fellowship. She returned to a longstanding book project, *Supreme Artifice: Technology and the Arts in Late Imperial China*, on the competing aesthetics of artificiality and naturalness in late imperial China, and quickly became embroiled in untangling a tale of mapmaking, astronomy, metallurgy, and alchemical transformation at the 18th-century Qing court at Beijing. In October 2009, she went to Beijing to witness the opening of the Palace Museum's new Center for the Study of Tibetan Heritage, held on the grounds of the Qianlong emperor's private Buddhist meditation chapel. Berkeley's Center for Buddhist Studies, along with many other universities and museums in Europe and Asia, has agreed to participate in scholarly exchanges with the Center's research staff. Whether this international event signals a turning point in Chinese policies toward Tibet remains to be seen but the opening of the Center with its long list of international participants promises easier access for Berkeley History of Art faculty and graduate students to places and collections that have long been closed to foreign scholars.

In December, Uranchimeg (Orna) Tsultem and Sung Lim Kim, two of Berger's senior graduate students, both filed their doctoral dissertations, Orna's on the architecture, city planning, and art production of Uрга, Mongolia's fabled nomadic monastic capital; and Sung Lim's on late 19th-early 20th-century Korean painting, calligraphy, and poetry among the "middle men" who acted as translators and go-betweens in the Korean royal court's dealings with China and Japan. Both taught in the department in spring semester 2010, substantially expanding our repertoire of course offerings in Asian art. In spring semester Berger was back in the classroom, continuing to work with undergraduates and graduate students from History of Art, East Asian Languages and Cultures, History, and Buddhist Studies. She has also been serving in these tumultuous financial times on the Department's Fellowship Committee and she urges all alumni to rally to the cause with contributions—large and small—to any of our endowments for student support.



18th-century Qing court copy of the Sandalwood Buddha. The original Sandalwood Buddha, believed to be an actual portrait of the historical Buddha Shakyamuni, is probably long lost, if it ever existed in material form. The image was an object of desire for kings and emperors all across East Asia and it (or its description in Buddhist literature) spawned countless offspring. This one was commissioned by the Qianlong emperor and was put on limited display for the inauguration of the Center for the Study of Tibetan Heritage at the Palace Museum, Beijing, in October 2009. [Photo: P. Berger].

Timothy Clark Professor of Modern Art

2009-2010 was the last year of Tim's Mellon Award, and in summer 2010 he retired. During the previous year he had given the Mellon Lectures in Washington DC. So—at the instigation of the indomitable Kaja Silverman—he gave three of those lectures three nights running in Berkeley, with beautiful introductions by Kaja, Judith Butler, and Tony Cascardi. Of course he regarded it as a tremendous farewell to the side of Berkeley that has been so rewarding over the past two decades.

The main campus event of the year under Mellon auspices was the international symposium on Roman sarcophagi, "Flesh Eaters," co-organized with Chris Hallett, which took place September 18-19, 2009. It was a great success. A formidable cast of scholars attracted a big audience from start to finish, gave excellent papers, and produced real argument and new interpretation in the long and intense discussion sessions. The two days were everything he had hoped for. Chris Hallett's role in assembling the speakers and shaping debate was peerless. Mont Allen and Stephanie Pearson were tireless in helping with every aspect of the occasion. Tim and Chris took part two weeks later in a conference at the Institute for the Study of the Ancient World, NYU, entitled "The Sarcophagus East and West." Tim wrote an essay based on his reactions to the two conferences, published as "Among the Sarcophagi" in the *London Review of Books* in January 2010.

Two research trips taken during the year stand out. In August 2009 Tim spent ten days in Istanbul, paying particular attention to its classical collections in preparation for the sarcophagi symposium; and in December he spent time in London and Paris, taking part in an international conference on "The Social History of Art" held at the Institut National de l'Histoire de l'Art. In addition he gave one of a series of public lectures celebrating the opening of the new wing of the Chicago Art Institute, talking on Pissarro and Cézanne, and held a public conversation with the Belgian painter Luc Tuymans at the Wexner Center for the Arts at Ohio State University. In late April 2010 he spoke at the University of Washington in Seattle as Katz Lecturer.

Tim's final classes at Berkeley — an undergraduate lecture course entitled "Cezanne and Art History," and a graduate seminar on Walter Benjamin's Arcades Project — leave him with vivid memories of the talent, dedication, and (yes) "diversity" of our student body.

Whitney Davis Professor of Ancient and Modern Art



Students look on in awe as Professor Whitney Davis and Dr Amanda Geitner debate formalism at the Sainsbury Centre for Visual Art, Norwich, during this year's Judith Stronach Travel Seminar.

In 2009-10, Whitney completed two books, to be published in summer and fall. *Queer Beauty: Sexuality and Aesthetics from Winckelmann to Freud and Beyond* (Columbia University Press) and *A General Theory of Visual Culture* (Princeton University



In the Duveen Gallery of the British Museum, discussing the Parthenon East Pediment: Micki McCoy and Antonia Young.

Press). In his upcoming leave year, when he will be Visiting Research Professor at the Ludwig-Maximilian University in Munich, Whitney hopes to complete companion volumes for each of the two forthcoming books: *The Transcendence of Imitation: Homoeroticism and the Fine Arts from 1750 to 1920* (in contract with Oxford University Press), and *Visuality and Virtuality: The Imaging of Pictures from Ancient Egypt to New Media*.

Other writing projects in the past year included: "Vitali's Mammals", an essay in a retrospective publication of the work of the Italian photographer Massimo Vitali; an essay on Sir Joshua Reynolds's practice of "serial portraiture", in an anthology addressing "new approaches to British art"; and a review essay on recent publications in "world art studies," the topic of Whitney's graduate seminar in spring 2009 and of the Travel Seminar he led in spring 2010. It will appear in the fall issue of the journal *Art History*.

During the year Whitney gave three related talks on "neuroaesthetics" at Berkeley, the American Philosophical Association Pacific Division meetings, and the Annual Meeting of the CAA. At CAA he also served as commentator on a special session on the impact of the scholarship of the late Michael Camille, a medievalist at the University of Chicago, and a friend and colleague Whitney knew well when he taught at Northwestern in Chicago. He gave lectures on "Depiction and Computation" at the University of Georgia, the University of Wisconsin-Milwaukee, the School of the Art Institute of Chicago, and UC Davis. At a conference at the Clark Art Institute, he presented a talk on "The Four Futures of Art History". At LMU Munich and Bristol University Whitney presented versions of a new project on "the very idea of conceptual images." He also delivered a lecture on "Visual Culture and Queer Family Romance" at Berkeley and at museums and universities in the Czech Republic; it will appear in a special issue of *Gay and Lesbian Quarterly* devoted to the topic of "Queer Bonds." Finally, Whitney was involved in speaking at several events organized around the Darwin celebrations of 2009; this included presenting a paper dealing with the aesthetics of sexual selection at the major "Art of Evolution" conference at the Courtauld, and teaching an undergraduate seminar on Darwin and visual culture in the fall semester.

Marian Feldman
Professor of Ancient Art



Marian with her dog Shiraz.

Returning from a sabbatical year away, during 2009-10, Marian Feldman has begun to settle in to her new home in History of Art. She ended her sabbatical with two research trips last summer to improve her acquaintance with the Etruscans and the central Mediterranean – one to Italy for a 5-day marathon to Etruscan sites and collections, and one in conjunction with her husband (along with her 2.5 year old twin daughters and the grandparents) to Corsica. She is still wondering how she ended up specializing in desert cultures located in countries without great wine! In fall, her article, “Hoarded Treasures: The Megiddo Ivories and the End of the Bronze Age,” appeared in the journal *Levant* 41/2. Also in fall, she participated in a conference on “Qatna and the Networks of Bronze Age Globalism” held in Stuttgart, Germany, to celebrate the opening of an exhibit of the recent finds from a 2nd millennium BCE royal tomb at the site of Qatna, held at the Landesmuseum Württemberg. Her short essay on Qatna’s Aegean connections was translated into German and appears in the exhibition catalogue, *Schätze des Alten Syrien: Die Entdeckung des Königreichs Qatna* (2009). Over spring break, she returned to Germany to present a paper in a conference on “Materiality and Practice: Transformative Capacities of Intercultural Encounters,” held at the University of Heidelberg. She is looking forward to another two weeks there in June, when she has been invited to spend a short research break at the university as a visiting professor.

Beate Fricke
Professor of Medieval Art



Together with Alexei Yurchak (Anthropology) Beate Fricke is going to lead a Strategic Working Group “Inflections: Critical Inquiry of Moments of Radical Change” at the Townsend Center during the fall semester. In the context of this group she will be able to pursue her current research on the emergence of life following bloody traces in paintings as well as in scientific debates since 1300. Her current attentions are split between working on the second book (*The Essence of Life. Blood and its Contribution to Animation and Evidence in Late Medieval Art*) and the preparation of the translation of her first book on the revival of monumental sculpture in the West and its relations to the debates about the legitimacy of images and the differences of their use in religious cult practice between East and West. She has recently joined the editorial board of *Representations*.

Darcy Grimaldo Grigsby
Professor of Modern Art



What a year of continual assault on education, woe and disappointment. Thankfully, Darcy’s daily pleasures of teaching wonderful undergraduate and graduate students offset the ongoing institutional challenges. Elsewhere in this newsletter she expresses her deep sense of indebtedness to the energetic graduate students who have risen to the challenges with so much goodwill. She and Todd threw three department potluck parties this year, partly as a thank you to them, and partly because she wanted to dance and Kailani Polzak, Jadine Collingwood, Camille Mathieu and others (including their Pierre) can always be relied on to find some good funk on someone’s iPod.

Darcy’s *Colossal. Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal* has finally become a lavishly illustrated book, thanks to Periscope Publishing. Her essay on Sojourner Truth appears in *Representations* this winter. In the spring she taught the introductory survey as well as an upper-division class on French Art and Revolution (amazingly some students took both so they saw each other all day Tuesdays and Thursdays). The majority of the Art and Revolution students participated in the March 4 march on behalf of public education, along with GSIs Camille Mathieu and Jordan Rose; the students

wrote papers analyzing collective action after having read Mona Ozouf on the French Revolutionary Festivals (many of which were choreographed by the painter David). Camille also organized a film series for the course, often featuring Gerard Depardieu (in every epoch—as Danton, as Colonel Chabert...) All in all, the class was one of her best teaching experiences; as she told the students, they had become a community.

This fall she presented “Manet’s Race,” at a Colloquium on Modern Life Painting, at the Clark Institute, co-organized by Hollis Clayson and Andre Dombrowski, one of our PhDs. Many of our alumni were there, either as speakers or members of the audience, among them Bridget Alsdorf, Marnin Young, Todd Cronan, Kevin Chua, and Katherine Kuenzli. This work on the French in Mexico is part of a book-in-progress called *Creole Looking*. In May she gave a lecture on 19th-century photographs and stereoviews of Egypt’s pyramids at a conference on Orientalist photography organized by Ali Behdad at the Getty Research Institute. As Senior Fellow at the Terra Foundation for American Art in Giverny this summer, she gave the Keynote Lecture at the “Geographies of Art: Sur le Terrain” symposium organized by the Terra Foundation for American Art, the Musée des Impressionismes, Giverny; and the Institut national d’histoire de l’art (INHA), Paris. She and her family explored Normandy for the first time.

Chris Hallett **Professor of Ancient Art**



This was Chris’s first challenging year as Chair of the Department. But some aspects of his professional life went on as before. He gave a number of public lectures. He delivered the Robert and Avis Burke Lecture at Indiana University, Bloomington, and was invited to Stanford to talk about his recent work on Roman portraiture. He attended the Annual Meetings of the *Archaeological Institute of America* 2009-2010, in Anaheim, California, where he was one of the speakers at the colloquium: “The State and Future of Roman Art, Archaeology, and History”. On that occasion he gave a paper entitled “The Study of Roman Art: Current Developments and Future Prospects”.

The conference on Roman sarcophagi that Chris organized with T.J. Clark, entitled *Flesh-Eaters*, held at Berkeley in September 2009, was one of the highlights of his year. A series of very impressive individual papers provoked some genuinely electrifying responses and exchanges among the participants. It is intended that all the papers will be published as a book. In early October, Chris and Tim Clark both traveled to New York

to serve as a General Respondents at “The Sarcophagus East and West”, a conference organized by Wu Hung and Jas Elsner, held at the *Institute for the Study of the Ancient World* (ISAW), New York University. Here a series of scholars of Roman and of Chinese art gathered to present parallel papers on various aspects of sarcophagus-monuments in each culture. This wide-ranging comparative approach to the subject provided a fascinating contrast to the more focused Berkeley discussion.

During the year Chris found time to publish a long review, “The Great Ones of this World”, *Journal of Roman Archaeology* 20 (2009) 569-77, addressing a recent study on Roman colossal portraits. He also completed an essay for a *Festschrift* in honor of one of his former teachers: “The Archaic Style in the Eyes of Ancient and Modern Viewers”, in Vicky Colman (ed.), *Art & Artefact: Essays for John H. Betts* (University of Exeter Press, Forthcoming). It is anticipated that this book will appear sometime in 2010.

Elizabeth Honig **Professor of Early Modern Art**



The Greeks and Persians do battle in Jan Brueghel’s 1602 Battle of Issus, which Elizabeth Honig studied at the Louvre. Each figure is about an inch and a half high.

Elizabeth Honig traveled to Leuven, Belgium, in the fall to give a paper on “Being Jan Brueghel.” In 2010 she is on leave, writing *Jan Brueghel*. To inspire herself she wrote an article on the concept of “diligence” in the 17th century. One chapter of her book will examine Brueghel’s narrative battle scenes; this is why, together with Suzanne Walker (Berkeley PhD; Tulane University) she co-chaired a CAA session in Chicago entitled “War Stories.” The speakers examined violence and narrative in early modern Europe. One of them was Vanessa Lyon (PhD candidate) who talked about Velazquez’ *Surrender at Breda*—by far the least violent image seen in that session.

Greg Levine **Professor of Asian Art**

During the 2009-2010 academic year, Gregory Levine took a first stab at “Surface Tensions,” a new lecture course on Japanese painting. He gave public lectures at Heidelberg University, University of Zurich, UC Santa Barbara, Scripps College, Columbia University, Hanazono University, Kyoto, and elsewhere. In the fall, he found himself in a mediation role



Todd P. Olson Professor of Early Modern Art

As Graduate Student Advisor for his third consecutive year, Todd Olson has had the pleasure of working with another incoming class of graduate students who have been exceptionally upbeat and resilient under the pall of the budget crisis. When abroad, he has compared notes with colleagues from France, Germany and the U.K. and was dismayed to realize that the threat to public education is felt as keenly in Europe as here in California.

between a guerrilla art collective and the Asian Art Museum, SF. Outside the department, he served as Co-Chair of the independent faculty organization SAVE, formed last July to advocate for public higher education and shared governance at UC Berkeley. Some of SAVE's engagements with campus policy and protest events are described in a "Point of View" essay he co-authored (with Professor Peter Glazer), titled "Common Ground," for the Feb./Mar. issue of the Townsend Center for the Humanities newsletter. In April 2010, he was named a Guggenheim Foundation Fellow and will be on sabbatical in 2010-2011 to work on his book project, *Buddha Heads: Sculptural Fragments in Devotional and Modern-Contemporary Imaginations*. He congratulates his graduate student, Namiko Kunimoto, who filed her dissertation in May, 2010, and in the fall will join the art history department of American University, Washington, D.C.

Margaretta Lovell Professor of Modern Art



During 2009-10, Margaretta Lovell has been at the Huntington Library in San Marino, California as the Dana and David Dornsife Long-Term Fellow working on her current book project, *Painting The Inhabited Landscape: Fitz H. Lane and Antebellum America*. There she has enjoyed the unparalleled resources and collegiality of that institution. She has also given papers at the Bard Graduate Center in New York, at the University of Southern California, and at the College Art Association meeting in Chicago in the Distinguished Scholar Session honoring Jules D. Prown. She has organized a conference for the International American Studies Research Group, a consortium of 6 institutions, for June in Giverny, France, and looks forward to a summer prepping three new courses for 2010-11.

Requests for Poussin lectures led Olson to explore new problems. In a colloquium at the Académie de France in Rome (November 2009), he gave a lecture on the persistence of antiquity in the representation of French ambitions in India and Japan. In February 2010, Jacob Rodriguez, one of our former students, invited him to Edmonton (University of Alberta) to watch Olympic curling and to give the keynote lecture on Poussin's repression of martyrdom in a graduate student conference on martyrdom and early modern religious communities.

During his sabbatical leave this coming year, he will make the very last revisions to his book on Caravaggio (*Pitiful Relics*) (coinciding appropriately with the quatercentenary of the painter's death!). Thereafter he will continue to research and write essays for a new book addressing the expanded field of early modern studies. Funded by a Mellon Project Grant, this third book has developed directly out of undergraduate and graduate teaching on Italian, French, Spanish and Latin American art and trans-Atlantic visual economies. At a May 2010 conference on Early Modern Horror at the University College London, he gave a paper on the peregrinations of a sixteenth-century Mexican codex. His contribution to a forthcoming collection of essays (*Seeing Across Cultures in the Early Modern Period*, edited by Dana Leibsohn and Jeanette F. Peterson, Ashgate) takes up the themes of graphic translation and the projection of old world confessional controversies onto the visual practices of the new world.



Andrew Stewart
Professor of Ancient Art



[Photo: Erin Babnik]

Visiting Athens for his usual sojourn in June and July 2009, Andrew Stewart continued work on the Hellenistic sculpture of the Athenian Agora and on the finds at the sanctuary of Hera at Samos. Some months later, he completed a massive article on Aphrodite in Hellenistic Athens, including the publication of two dozen statues and statuettes of her from the Agora, which is now under consideration for *Hesperia*, the journal of the American School of Classical Studies at Athens. In addition to being a Senior Fellow of the Townsend Center for the Humanities for the year, in October 2009 he was Lansdowne Lecturer for an idyllic week at the University of Victoria, Victoria, B.C., and Classics Department Annual Visiting Lecturer at Wabash College, Crawfordsville, Indiana, and in March 2010 was Brittingham Foundation Visiting Lecturer at the University of Wisconsin, Madison. His lectures, given as a complete series only in Victoria, included:

1. Individuality and Innovation in Greek Sculpture from Daidalos to Paionios;
2. The Acumen of Praxiteles;
3. Praxiteles, Phryne, and the Knidia; and
4. A Tale of Seven Nudes: The Capitoline Aphrodite (and Others) Revisited

The last of these was published this March as “A Tale of Seven Nudes: The Capitoline and Medici Aphrodites, Four Nymphs at Elean Herakleia, and an Aphrodite at Megalopolis” in *Antichthon* 44 (2010) 12-33.

In summer 2010, braving both Icelandic volcanoes and Greek strikers, he hopes to continue work on the Hellenistic sculpture of the Agora and will be moderator and session chair at an international conference on the subject of his 1972 dissertation (!), the sculptor-architect Skopas, to be held in June at Paroikia on Skopas’s home island of Paros.

To end on a personal note, he married son Colin to his longtime girlfriend Olivia in September, and himself married his longtime companion Darlis Wood in November. He spends what little spare time he has sailing his sloop “Obsession” on the Bay

and playing with his twin grand-daughters Giselle and Sophia whenever possible.

Anne Wagner
Professor of Modern Art

In retrospect, the past year seems bracketed by two related events, one in early fall, the other in late spring. In October, she accepted a newly created position as Henry Moore Foundation Research Curator at Tate Britain, and then in April, as her last semester at Berkeley began to rush towards its conclusion, her time here was honored in an amazing symposium of students whose work she had supervised over the years. The brainchild of Kaja Silverman, along with Richard Meyer and Tara McDowell, it assembled speakers from near and far: San Francisco, Los Angeles, Irvine, Chico, and Occidental; Illinois, New York, Connecticut, Michigan, Maine, Massachusetts, Cork, and Washington D.C. Their talks concerned “the Berkeley years,” and their individuality, intelligence, and commitment to many of the same values in teaching and writing that she holds dear reminded her vividly of what in leaving the university, she is giving up. On September 1, she will begin the Tate job, and start to discover what the new life holds. Through all of this, her Berkeley email address will stay unchanged.

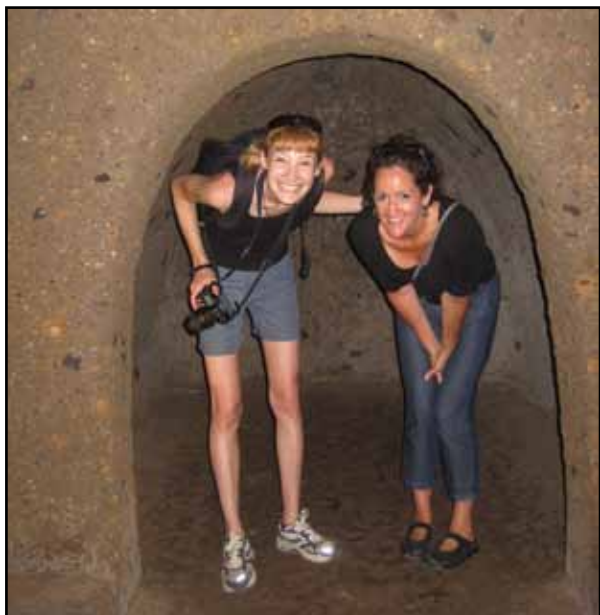


Joanna Williams
Professor of Asian Art

Joanna Williams writes as she marks a set of wonderful papers from a seminar on the ways in which textiles can be understood from their depiction in the sculpture and painting of South and Southeast Asia. An interesting mix of Asian art students, a Classicist, and an Indian historian taught each other a lot about the place of textiles in commerce, ritual, and the establishment of identity. Williams is reassured by this seminar that the next generation of scholars will be open-minded, sensitive, and smart analysts of the visual culture of a distant part of the world. She can now retire from a field that has great promise. If only she could be assured that both South and Southeast Asian Art will continue to be taught at Berkeley.

VISITING FACULTY

Lisa Pieraccini



Lisa Pieraccini (right) giving Stephanie Pearson a tour of a 7th Century BC tomb ("La Tomba della Capanna") at Cerveteri in Etruria.

Lecturer in Ancient Art

Lisa Pieraccini recently finished preparing for publication the late Francesca R. Serra Ridgway's lifetime's work, *Pithoi Stampigliati Ceretani: Una classe originale di ceramica etrusca*, L'Erma di Breitschneider 2010. In addition to being editor of this manuscript, Lisa has a chapter in the book which is an Addendum to her own 2003 book, *Around the Hearth: Caeretan Cylinder-Stamped Braziers*. She has also been invited to speak at the international conference dedicated to Francesca R. Serra Ridgway in Tarquinia, Italy in the fall 2010. Her recent study of wine and ritual in Etruria can be found in the forthcoming 2010 *Journal of Roman Archaeology* supplement, *The Archaeology of Sanctuaries and Ritual in Etruria*, eds. N. T. de Grummond and I. Edlund-Berry. This year Lisa was also requested to assess Fordham University's collection of Villanovan and Etruscan pottery which culminated in the publication "Italic Impasto Ware" and "Etruscan Bucchero," in *The Catalogue of Greek, Etruscan and Roman Art at Fordham University*, edited by J. Udell and B. Cavaliere (forthcoming 2010). Lisa spends her summers in Italy and juggles her research at the Etruscan site of Cerveteri with family outings in and around Cerveteri and Rome.

Ellen Huang Chancellor's Postdoc in Asian Art

This academic year was a busy and intellectually stimulating one for Ellen Huang. While continuing her teaching and research within the History of Art department, she presented papers on material culture, materiality, and Jingdezhen porcelain at various venues, including the annual meeting of the Association

for Asian Studies in Philadelphia. She also travelled to Warwick University in the United Kingdom to attend an international conference on ceramics in global history. On that same trip, she finally had time to visit Sèvres, just outside of Paris, for a short research trip, where—to her delight—two 10-foot high blue-and-white vases from Jingdezhen stand in front of the museum. Currently, she is in Shanghai teaching two art history courses on technology, art and ceramics. Next year, she is excited to continue teaching for the Berkeley History of Art department; she will teach a class on Chinese ceramics, for which she hopes her time in Shanghai will provide much new material and questions to explore.



Courtney J. Martin Chancellor's Postdoc in Modern Art

Courtney spent a productive year at Berkeley. During the fall, she completed a few articles, two on Rasheed Araeen: "The Studio and the City: S.P.A.C.E. Ltd. and Rasheed Araeen's Chakras," which appeared in *The Studio Reader* (eds. Michelle Grabner and Mary Jane Jacob, 2010), and "Rasheed Araeen, Live Art and Radical Politics in Britain," which was published in *Getty Research Institute Journal* (no. 2, 2010). The Townsend Working Group on Contemporary Art kindly invited her to talk about some of this research in November.

The remainder of the fall was spent working on an essay for the Tate Liverpool exhibition, *Afro-Modern: Journeys through the Black Atlantic* (Jan 29 -April, 2010). Entitled "They've All Got Painting: Frank Bowling's Modernity and the Post-1960



Atlantic,” this article explores Frank Bowling’s painting practice as a result of his travels between London and New York during the 1960s and 1970s. In June, she presented a portion of her work on Bowling and the critic Lawrence Alloway at the conference, *New Approaches to British Art*, which was held at the Courtauld Institute in London. She was also invited to contribute an essay to the exhibition catalogue, *Wangechi Mutu: My Dirty Little Heaven*, published on the occasion of her Deutsche Guggenheim exhibition.

In the spring, she had a great time teaching a new course in the History of Art department: *20th Century British Art: Turmoil and Triumph*. True to form, the Berkeley students were engaged, interesting, and very cool. Many of them uncovered British primary source gems from the various collections on campus.

EMERITI

James Cahill Professor Emeritus of Asian Art

James Cahill is in the process of moving back to Berkeley from Vancouver, where he has spent the past eight years with his wife Hsingyuan, from whom he is now separated, and their twin boys Julian and Benedict. He is about to publish a long-delayed book, through U.C. Press, on what he calls “vernacular” Chinese painting. He is also engaged in a large-scale project of making a series of video-recorded lectures on early Chinese painting—for which there is no such history available—to make up for the book he should have written and didn’t—under the title *A Pure and Remote View: Visualizing Early Chinese Landscape Painting*. The first six lectures will soon be made available on the web; if you want to be notified, send him a message at jamescahill3@aol.com, or through his website: jamescahill.info

Jacques de Caso Professor Emeritus of Modern Art

Since his retirement in 1994 Jacques de Caso has been dividing his time between San Francisco and Paris, where he resides part of the year. After launching sculptor Théophile Bra’s drawings and

writings into scholarly and mediatic orbit, Jacques has returned to sculptor David d’Angers. He is completing an edition of David’s numerous unpublished articles on art and politics. He is also editing a volume of the newly discovered, long correspondence between poet Victor Pavie and David. Jacques is also curating the first exhibition of the works by Romantic sculptor Félicie de Fauveau to open in 2012 at the Musée d’Orsay and other venues outside France. He has recently stewarded and presented the first exhibition of the newly found wax sculptures by Gustave Moreau (Musée national Gustave Moreau, Paris).

Peter Selz Professor Emeritus of Modern Art

Peter Selz has been rather busy writing and curating since his retirement in 1988. He has published several scholarly monographs: *Barbara Chase-Ribout* (with Anthony Janson, New York Abrams, 1999), *Max Beckmann, The Self Portraits* (New York Rizzoli, 1992) and *Nathan Oliveira* (Berkeley, UC Press, 2001). Cambridge University Press published an anthology of some of his essays, *Beyond the Mainstream in 1997*. His book, *Art of Engagement. Visual Politics in California and Beyond* (Berkeley, UC Press 2006) was awarded the Charles Rufus Morey Award by the College Art Association. Among the exhibitions he curated were, “Sam Francis, Blue Balls, for the Gagosian Gallery, NY 1991”, “Twelve Artists from the German Democratic Republic” (with Dore Ashton) for the Busch-Reisinger Museum in 1989, and “The Visionary Art of Morris Graves, (San Francisco, Meridian Gallery, 2010.) In 1994 he was awarded a residency at the Bellagio Study Center to work on the catalogue for the Richard Lindner retrospective at the Hirshhorn Museum and Sculpture Center. A biography on Selz, written by Paul Karlstrom, is in the works at UC Press. [peterselz@sbcglobal.net]



Peter Selz speaking at the Fundraiser in memory of Walter Horn.
[Photo: Erin Babnik]

IN APPRECIATION

Much of this year was devoted to political activism on behalf of public education in California, once the top-ranking state school system in the country, now near the bottom in terms of funding per student. (Greg Levine was the hardest worker of all.) As a product of this state's public schools, I am exasperated to witness the undermining of a system which once worked so very well. The only good to come of our crisis has been to witness the remarkable energy of our graduate students in support of our beleaguered University and History of Art department. They have been amazing, coming together as a community at precisely the moment they could have withdrawn into isolation and resentment. Instead, besides joining marches and meetings, they have volunteered to organize fund-raising events, redesign our website, contribute to the newsletter, and initiate the use of facebook and twitter on our behalf.

Here I wish to convey how much I admire them and how very impressive they have been. When we were forced to give them less, they gave us more.

On behalf of the entire faculty, let me thank our graduate students for their work, including their selfless service organizing our special events. Many graduate students have helped at each, handing out programs, pouring wine etc., but special thanks go to: Mont Allen for organizing receptions; Erin Babnik for taking gorgeous photographs; Yasmine Van Pee, Diana Greenwold, and Alexandra Courtois for so successfully organizing our first fundraiser, the Walter Horn event; Elaine Yau and Cristin McKnight Sethi for assisting at the event itself; Matthew Culler, Alexandra Courtois, Kailani Polzak, Micki McCoy, Samantha Henneberry, Lizzy Ramhorst, Diana Greenwold, Cristin McKnight Sethi, William Ma, Laura Richard Janku and Camille Mathieu (as former organizer and adviser) for making the Graduate Symposium such a success; Stephanie Pearson for interviewing Friend of the Department, Steve Sullivan, and taking charge of the redesigning of our webpage; Vanessa Lyon for sharing her fundraising experience; Will Coleman for initiating fundraising, including our Object talks at the Berkeley Art Museum; Jessica Stewart for spearheading the Development Committee program of museum outreach; Micki McCoy for serving as graduate student delegate to the Graduate Assembly; Micki McCoy and Lizzy Ramhorst for giving our first Object talks at BAM; and Sarah Dennis, my Research Assistant, for helping me in numerous ways, including contacting graduate students and alumni.

Darcy Grimaldo Grigsby, Editor, Annual Newsletter.



Graduate students Camille Mathieu, Elaine Yau, Will Coleman, Kailani Polzak, and Sarah Dennis at the Sacramento Capitol on March 4, 2010. Some of us were seen in the New York Times carrying banners made by Darcy. [Photo: Alexandra Courtois].

CURRENT GRADUATE STUDENTS

Mont Allen (2003) helped organize a conference on Roman Sarcophagi in Berkeley, delivered a paper at the CAA in Chicago, gave the annual Grose Memorial Lecture in Classical Studies at Concordia College, and continued work on his dissertation—all during 2009-2010! 2010-2011 will see him a Fellow at the Townsend Center.

Erin Babnik (2002) recently had four articles on Greek sculptors published in the *Oxford Encyclopedia of Ancient Greece and Rome* (Oxford University Press, 2009). She is currently researching a dissertation entitled "Eye on the Prize: Athletic Commemoration in Hellenistic Art." Erin is a photography enthusiast and has been amassing a personal photo archive for teaching and publication, a project that marries well with her penchant for traveling to countries with very bad roads and large quantities of under-published antiquities.

Letha Chien (2005) currently lives in the middle of the lagoon called Venice where she is conducting dissertation research on Tintoretto's San Marco painting cycle. Funded by a Fulbright grant for the 2009-2010 academic year, she will continue research in Venice during 2010-2011 courtesy of a full Gladys Kriebel Delmas grant.

Will Coleman (2009) is feeling pretty happy that he chose to join this wonderfully supportive and collegial department. He will be giving a paper on "Rubens's Houses and the Construction of Neostoic Leisure" at the European Architectural History Network conference in Portugal in June 2010 with support from a Mellon Discovery Fellowship.

Alexandra Courtois (2009) is thrilled to have completed her first year as a graduate student with the support of the 2009-2010 UNA fellowship. She participated in the organization of the graduate symposium as well as the first History of Art fundraiser, which focused on the amazing feats of Walter Horn.

In May, she will be presenting a paper on Cézanne's unfinished paintings at the symposium "Against the Grain: California Scholars look at Impressionism" at the de Young Museum, offered in conjunction with the exhibition of artworks from the Musée d'Orsay. This summer, she looks forward to visiting her family in southern France and doing some reading at the Bibliothèque nationale.

Jessica Dandona (1999), Visiting Instructor at Wake Forest University, will file her dissertation, "*La Lorraine Artiste: Nature, Industry, and the Nation in the Work of Émile Gallé*," this May. She and her husband are expecting their first baby in July. In the fall, she will take up a position as Director of the Dishman Art Museum and Assistant Professor of Art at Lamar University.

Sarah K. Dennis (2003) has taken on numerous projects for the department—including this newsletter—since her recent return to Berkeley. She spent the previous year and a half in New York installed in the home studio of Louise Lawler, whose work is the subject of her dissertation. Sarah did her best to maintain a critical distance, while Lawler did her best to make sure that Sarah ate as many cookies as possible. She may or may not have been deeply involved in the production of Ann Lee's *Appropriation: A Very Short Introduction*, which may or may not have been published by Oxford UP.

Elizabeth Ferrell (2004) spent the year conducting research and writing her dissertation, "Collaborated Lives: Individualism and Collectivity in the San Francisco Avant-Garde, 1950-1965," with the support of a Henry Luce Foundation/ACLS Fellowship in American Art.

Elizabeth Gand (2001) had her essay, "Helen Levitt and the Camera," published in the Fall 2009 issue of *American Art*. A second essay on Levitt's work, "The Right Material and A Proper Shot: Helen Levitt's Point of View," will appear in an exhibition catalogue forthcoming from Stanford University's Cantor Arts Center in 2011.

Diana Greenwold (2008) has been invited to participate this summer in the SIMA program, a month-long museum anthropology seminar at the Smithsonian National Museum of Natural History. She was awarded a summer study award from the Bancroft Library to pursue work on her qualifying paper.

Edwin Harvey (2005) has finished a research-intensive 2009-2010, which included field-work in Pennsylvania and coastal Maine for his dissertation, "Place, Tradition, and Modernity in the Art of Andrew Wyeth." He is looking forward to a writing-intensive 2010-2011, which will be supported by a Luce/ACLS Dissertation Fellowship in American Art.

Elizabeth Bennett Hupp (2004) continues work on her dissertation, "On China Cabinets in a Mennonite Living Room," which considers New Deal photographer Irving Rusinow's photographs of the Old Order Amish in Pennsylvania. She is thrilled to be a visiting instructor at Denison University for 2010-11 and looks forward to hosting any Berkeley folk who find themselves in need of both sleep and good food in the middle of the country.

Namiko Kunimoto (2003) completed her degree in May 2010 and will begin work as Assistant Professor at American University in Washington, DC in the fall.

Vanessa Lyon (2004) spent a year in Madrid as a Fulbright scholar and is currently completing her dissertation, "Staging Catholic Triumph: Titian, Rubens, Velázquez and the Spanish Taste for Allegory." Her first publication, "The Wheel within the Wheel: Reading Margaret of York's Burgundian Miniatures According to the Fourfold Exegesis of Scripture," appeared in *Word & Image* (May 2008).

Camille Mathieu (2007) is heading to Europe this fall, where she will be pursuing archival research relating to her dissertation, "Roman Bodies and Pompeian Traces: French Artists in Rome in the Early Nineteenth Century." Her work there will be supported by the Metropolitan Museum of Art, as she has been named a 2010 Théodore Rousseau Fellow. She urges all those visiting Paris or Rome next year to drop her a line—she would be delighted to see you.

Jessica May (2000) is organizing an exhibition with Sharon Corwin (Ph.D. 2001), titled "American Modern: Abbott, Evans, Bourke-White," which will open at the Amon Carter Museum in October 2010 before touring the country. This past year, she and her partner welcomed their first baby, Noah Josef Bala-May. She plans to file her dissertation this summer.

Micki McCoy (2009), a first-year student studying Chinese art history, attended an archival documents workshop in January at Academia Sinica, Taiwan, which was co-sponsored by the Institute for East Asian studies (IEAS), UC Berkeley. She received a summer Foreign Language Area Studies fellowship and an IEAS fellowship to conduct research in China. Micki's review of the exhibition at the Asian Art Museum, "Shanghai: Art of the City," is forthcoming in the June issue of *Yishu: Journal of Contemporary Chinese Art*.

Tara McDowell (2006) is continuing to research and write her dissertation, which will be assisted by a Bancroft Library Study Award during the upcoming academic year. An essay on Tacita Dean's Berlin films, which was first developed in seminar with Anne Wagner, will be published this year by Palgrave Macmillan

in the volume *The City and the Moving Image: Urban Projections*. She continues as senior editor of *The Exhibitionist*, a new journal on curatorial practice and exhibition history.

Jeremy Melius (2003) spoke along with Professor Whitney Davis in London over the summer of 2009 at "The Art of Evolution," a conference celebrating the Darwin bicentenary. In November, he spoke at the Courtauld Institute of Art on "Ruskin's Copies." He begins a postdoctoral fellowship at Princeton University in August 2010.

Emily Moore (2005) continues to work in snowy Anchorage on her dissertation on the New Deal totem parks of Southeast Alaska. Next year her work will be supported by a fellowship from the P.E.O. Sisterhood and a three-month residency at the Smithsonian American Art Museum. Her essay on four Tlingit totem poles commissioned by U.S. museums to replace totem poles repatriated under the Native American Graves Protection and Repatriation Act is forthcoming; this summer, she will present a version of this essay at the University of Manchester's international conference on restitution. Most exciting, she and her husband, Joey, are expecting a baby in September.

Stephanie Pearson (2008) has enjoyed sharing her work in public venues this spring, having delivered several invited talks: at the Annual Meeting of the Archaeological Institute of America, she treated sculptural technique; at the Annual Conference of the College Art Association, Roman painting; and at Concordia College, her field work at Pompeii.

Jordan Rose (2004) is writing a dissertation titled "Politics is in the streets': Picturing the Barricade in Revolutionary Paris, 1830-1851." In June 2009, he delivered a paper, "Picturing Rebellion in June 1848," at the conference "1789, 1989, 2009: Changing Perspectives on Post-Revolutionary Art," held at the Courtauld. Thanks to a grant from Graduate Division, he will spend this coming summer in Paris, where he will finish up his research on the French revolution of 1830.

Jenny Sakai (2005) is finishing up her first year in Amsterdam working on her dissertation, "Amsterdam in Ruins: Counternarrative and the Representation of Urban Space, 1648-1700." She will be back in Amsterdam in the fall for her second year on the Kress Institutional Fellowship.

Sandra Sardjono (2009) is going to Indonesia in the summer to study Javanese, funded by the Foreign Language and Area Studies Fellowship. The language program takes place in Yogyakarta, the center of classical Javanese fine art and culture. In addition to learning Javanese, she is looking forward to visiting many ancient sites in Java and coming back to Berkeley with lots of cool pictures!

Cristin McKnight Sethi (2008) presented research on contemporary Indian craft exhibitions at a panel in honor of Professor Joanna Williams at the Madison South Asia conference in October 2009. Prospectus completed, this summer she will take Persian and read for her upcoming qualifying exams!

Marcelo Sousa (2007) is currently working on his prospectus, which addresses how Western homoerotic iconography was mediated by the pictorial practices of



Professor Chris Hallett (back towards us), with Mont Allen to his right, at the roundtable discussion in the East Asian Library on the last afternoon of the *Flesh Eaters* Symposium in September 2009. At the head of the table, roundtable respondent Mary Beard (Cambridge University). [Photo Erin Babnik]

indigenous and African slave cultures in Brazil during the eighteenth and nineteenth centuries. This summer, he will apply for a Mellon Mays pre-doctoral research grant and will be joining the new GLBT Castro Museum curatorial staff.

Jessica Stewart (2006) proudly received a 2009-2010 Outstanding GSI Award. She was also granted a BAEF fellowship (declined) and a Fulbright (accepted) to conduct dissertation research in Belgium next year. This summer, she will participate in a colloquium at the University of Basel for students writing dissertations about early modern cultural exchange.

Caty Telfair (2006) will remain in Paris through December, where she will continue to conduct research for her dissertation on symbolist portraiture. In May, she presented a paper on the portraits of the Baroness de Domecy by Odilon Redon at the symposium "Against the Grain: California Scholars Look at Impressionism," at the de Young Museum. Her article on the same topic will appear this fall in the journal *Taidehistoriallisia Tutkimuksia/ Studies in Art History*, published by the University of Helsinki.

Karl Whittington (2004) filed his dissertation, "The Body-Worlds of Opicinus de Canistris, Artist and Visionary," in May 2010. He is excited to be starting as Assistant Professor in the History of Art Department at the Ohio State University this fall.

ALUMNI

Roger Aikin (Ph.D. 1977) recently retired from Creighton University in Omaha, where he taught art history and served as chair of the Department of Fine and Performing Arts. He is currently writing a 17-volume series of books, "The Portfolios of Brett Weston" (Lodima Press), which continues his research interests in American art and photography. Roger and his wife Judith (Ph.D. in German Literature, Berkeley, 1975) live in Bend, Oregon. Their son Tom is a lawyer in Los Angeles. [raikin@creighton.edu]

Bridget Alsdorf (Ph.D. 2008) has just finished her second year of teaching at Princeton University, and is looking forward to a year of leave, which she'll spend as a Chester Dale Fellow at the Metropolitan Museum of Art. She and Todd Cronan (Ph.D. 2005) will split their time between New York and Atlanta (Emory) next year, expanding their close relationship with our nation's airports. But no complaints! [balsdorf@princeton.edu]

Linda Graham Angel (Ph.D. 1996) is presently Professor of Art History at the College of Southern Nevada, where she has learned a little about a lot of things and discovered there is actually a course entitled "Art Appreciation." Her husband, Dennis Angel, a painter, teaches studio foundation courses at CSN, and her nine-year-old daughter, Claire Zhao Hui Angel, is a mean chess player. [linda.angel@csn.edu]

Elise Archias (Ph.D. 2008) is Assistant Professor of Modern and Contemporary Art History at Cal State University, Chico. She has published catalog essays on the Maine installation artist Amy Stacey Curtis and the northern California painter Lynn Criswell. An article on Yvonne Rainer and Steve Paxton is forthcoming in the online journal *WRECK*. She is a 2010 Getty Library Research Grant recipient for a project on L.A. artist Nancy Buchanan, and in the spring and summer of 2011, she will be in residence on a fellowship at the Georgia O'Keeffe Museum Research Center in Santa Fe. [sarchias@csuchico.edu]

Cristelle Baskins (Ph.D. 1988) spent the year on sabbatical as an Aga Khan Post-doctoral Fellow at Harvard working on a new project, "Picturing North Africa and the Levant in Early Modern Italy." She also made two trips to the Middle East, visiting Israel (October 2009) and Egypt (March 2010). She was an invited speaker at the University of Illinois, Urbana-Champaign, Carleton College and Cornell University. She will be teaching summer school at Tufts Talloires, France campus. In early July she will be doing research in Genoa and Livorno. [cristelle.baskins@tufts.edu]

M. Elizabeth (Betsy) Boone (M.A. U.C.B. 1985; Ph.D. Cuny 1987), Professor of the History of Art, Design and Visual Culture at the University of Alberta, has received a three-year Social Sciences and Humanities Research Council (SSHRC) Standard Research Grant for her project "Spain at the American World's Fairs and Centennial Exhibitions, 1876-1915." Betsy loves living in Canada and welcomes hearing from other Berkeley History of Art grads. [betsy.boone@ualberta.ca]

Patricia Fortini Brown (Ph.D. 1983), Professor of Art & Archaeology at Princeton University, is retiring on July 1 after 27 years of teaching. She was thrilled to be honored with seven sessions entitled "Celebrating Venezianità," featuring 26 speakers, at the Renaissance Society of America's annual meeting in Venice in April 2010. She is working on two book projects: *The Venetian Bride*, a microhistory of the marriage of a Friulian nobleman and the daughter of a Venetian patrician, and *Venice Outside Venice*, a book on the artistic and cultural geography of the Venetian empire. [pbrown@princeton.edu]

Julia Bryan-Wilson (Ph.D. 2004), Associate Professor at UC Irvine, will be on leave in 2010-2011, first as a visiting scholar at the California College of the Arts, then as Senior Fellow at the Henry Moore Institute, and, in spring, as a fellow at the Clark Art Institute. She is working on her new book, *Crafting Dissent*, which is under contract with the University of Chicago Press and has been funded by a grant from the Center for Craft, Creativity, and Design. Her first book, *Art Workers*, was named a "best book of 2009" by *Artforum* magazine.

Jessica Buskirk (Ph.D. 2008) is starting the second year of a post-doc in an interdisciplinary research project (called the Collaborative Research Centre 804) at the Technical University Dresden, where she is researching the origins of genre painting. This spring and last spring, she was lucky enough to spend a couple months in Brussels at the Flemish Academic Centre for Science and the Arts. And since April of last year, she has been happily married to Bertram Kaschek. [jessicabuskirk@googlemail.com]

Kimberly Cassibry (Ph.D. 2009) will be moving to the Boston area this fall to join the faculty of Wellesley College as Assistant Professor of Ancient Art. In the past year at UC Irvine, she has had the chance to teach two of her dream courses: Celtic Art, and Ancient Palaces. She is patiently awaiting the publication of her article, "Provincial Patrons and Commemorative Rivalries: Rethinking the Roman Arch Monument," in *Museion* and is looking forward to future research trips to the Mediterranean to complete her book on Roman public monuments.

Kevin Chua (Ph.D. 2005) has been Assistant Professor of Art History at Texas Tech University in Lubbock, Texas since 2006. In 2005-2006, he was a post-doctoral fellow at the Center for 17th- and 18th-century Studies at UCLA (the essay from that conference, "Girodet and the Eternal Sleep," will appear in an anthology edited by Helen Deutch and Mary Terrall, *Vital Matters*, in 2010). Other essays include: "The Tiger and the Theodolite: George Coleman's Dream of Extinction," in *FOCAS: Forum on Contemporary Art and Society*, and a recently-submitted essay, "In the Shadow of David's Brutus." He is currently working on a book-length project on Greuze and Eastern France and will teach contemporary Southeast Asian art this summer at the Sotheby's Institute in Singapore. Living in Texas, he is weary of large pick-up trucks, but thankful for gun laws. [kevin.chua@ttu.edu]

Rebekah Compton (Ph.D. 2009) specializes in Italian Renaissance Art, 1400-1600. Her dissertation examined the prevalence and exposure of Venus within the visual cultures surrounding love, sexuality, marriage, and politics in sixteenth-century Florence. Her article, entitled "*Omnia Vincit Amor: The Sovereignty of Love in Michelangelo's Venus and Cupid*," will be published in *Mediævalia* this coming fall. During the 2009-2010 academic year, Rebekah held the position of lecturer in Italian Renaissance Art at Berkeley. [rebekahcompton@gmail.com]

Huey Copeland (Ph.D. 2006) is Assistant Professor of Art History at Northwestern University, where his writing, teaching, and curatorial projects focus on modern and contemporary art with an emphasis on articulations of blackness in the visual field. Huey's first book project, *Bound to Appear: Art, Slavery, and the Radical Imagination*, was recently awarded a 2009 Creative Capital/ Warhol Foundation Arts Writers Grant and is now under advanced contract with the University of Chicago Press. [h-copeland@northwestern.edu]

Sharon Corwin (Ph.D. 2001), Carolyn Muzzy Director and Chief Curator Colby College Museum of Art, is organizing an exhibition with Jessica May (Ph.D. 2010) titled "American Modern: Abbott, Evans, Bourke-White." The exhibition will open at the Amon Carter Museum in October 2010 and will travel to the Art Institute of Chicago in February 2011, before closing at the Colby College Museum of Art in October 2011. UC Press is publishing the exhibition catalogue with essays by Jessica and herself. [scorwin@colby.edu]

Todd Cronan (Ph.D. 2005) will be Assistant Professor of European Art, 1880-1950 at Emory University in the fall. He has two book publications coming out soon—*Matisse* (Phaidon 2011) and *Matisse, Bergson and the Philosophical Temper of Modernism* (University of Minnesota Press 2011)—and two articles in the *British Journal for the History of Philosophy and Design and Culture*. Recent essays appeared in *New German Critique* and the *Zeitschrift für Kunstgeschichte*. He has lectured at the Courtauld, the University of Geneva, the Virginia Museum of Fine Arts, and the Art Institute of Chicago, and chaired panels on "Intention and Interpretation" at the 2010 CAA in Chicago and on "Neuroaesthetics: For and Against" at the American Society for Aesthetics. [todd.s.cronan@emory.edu]

André Dombrowski (Ph.D. 2006) finds that Philadelphia is becoming more and more home. The one thing he is dreading is Jonathan's move to Buffalo this summer—they have had their fill of long-distance intimacy. It's been an exciting year otherwise. He can, finally, see the end of the tunnel for his early Cézanne book: the manuscript is due to California Press this summer. He has started new work on Manet and Second Empire social policy, presented at Harvard and The Clark. The most exciting part of his year was a 6-day trip in March to St. Petersburg for a Cézanne-conference. [adam@sas.upenn.edu]

Nina Dubin (Ph.D. 2006) is author of *Futures & Ruins: Eighteenth-Century Paris*



Professors Chris Hallett and Tim Clark (bottom right), with Mont Allen slightly further in the background, listening to Dr. Barbara Borg (Exeter University) speaking at the *Flesh Eaters Symposium* in the Berkeley Art Museum. [Photo: Erin Babnik]

and the Art of Hubert Robert, to be published later this year by the Getty Research Institute, Los Angeles.

Sarah Evans (Ph.D. 2004) is turning her dissertation on Cindy Sherman into a book about appropriation arts and the social. "There's No Place Like Hallwalls: Alternative-Space Installations in an Artists' Community" appeared in the *Oxford Art Journal* in 2009. Sarah teaches modern and contemporary art history at Northern Illinois University in DeKalb, where she had to take up drinking coffee because there is nothing else to do. [speqcc@gmail.com]

Charlotte Eyerman (Ph.D. 1997) joined the faculty at Union College in 1994 and was appointed the John T. and Catherine T. MacArthur Assistant Professor, 1996-1997. In 1999, she took a leave to launch ElucidArt, Inc. in Los Angeles, CA. In 2002, she was appointed Assistant Curator of Paintings at the J. Paul Getty Museum, where she curated "Courbet and the Modern Landscape" (2006), among other exhibitions. In 2006, she became Curator of Modern and Contemporary Art at the Saint Louis Art Museum and curated "Action / Abstraction: Pollock, de Kooning, and American Art, 1940-1976." In November 2009, she joined Gagolian Gallery, Beverly Hills, as a Director. [charlotte@gagolian.com]

Jean Givens—formerly, Jean Givens Wright (Ph.D. 1985) was the 2009 winner of the Medieval Academy of America's John Nicholas Brown Prize for *Observation and Image-Making in Gothic Art* (Cambridge University Press, 2005). She is Professor of Art History at the University of Connecticut. [Jean.Givens@uconn.edu]

Carma Gorman (Ph.D. 1998) is an associate professor in the School of Art and Design at Southern Illinois University, Carbondale, where she has taught art history and design history for the last twelve years. She is associate editor and lead reviews editor of the journal *Design and Culture*. Her most recent article is on "faith-based design"—electronic products of the last five years that facilitate traditional religious practices. She and her husband, Eric Peterson, have a four-year-old daughter, Marit. [cgorman@siu.edu]

Robin Greeley (Ph.D. 1996) has had the pleasure of teaching again at MIT: a seminar on empire and a seminar on post-WWII Latin American art from the Cold War to Neo-liberalism. The course on empire was part of a larger edited project, *Empire in the Middle East: From Antiquity to the British & French Mandates*, to be published by Cambridge University Press. Her co-organized workshop, "Art & Politics in Contemporary Latin America," is in its second year at Harvard University.

Stratton D. Green (Ph.D. 1992) is married to Susan Ballestero and has two children, Griffin (5) and Sophie (8). He is living in Prairie Village, KS, a wooded suburb of Kansas City, KS, and works as an Indexer for the Veterans of Foreign Wars. At present, he is writing a short study of the history of public sculpture in Mission Hills, KS by J.C. Nichols, a prominent Kansas City developer.

Anthony E. Grudin (Ph.D. 2008) is Assistant Professor of Modern Art History at the University of Vermont. He's working on *Television Dreams: Andy Warhol and Brand Image Advertising* and is under contract for a book on Claes Oldenburg. His article on Warhol will appear in the *Oxford Art Journal* this June; an essay on

games and play in Kant is forthcoming in *Game (Life): Video Games in Contemporary Art*. In November, he will host Anne Wagner during her visit to UVM for a President's Lecture. He and Binta Ayofemi will co-chair a panel on Pop at the CAA conference. [Anthony.Grudin@gmail.com]

Sarah Hamill (Ph.D. 2008) is currently in residence at the Getty Research Institute as a postdoctoral fellow, where she is working on her book manuscript David Smith in *Two Dimensions: Sculpture, Photography, and Space* (under contract with the University of California Press). She is also co-organizing a symposium (stay tuned) on the photographic representation of sculpture and its impact on art historical discourse. This summer, she will begin an appointment as Assistant Professor of Modern & Contemporary Art at Oberlin College. She was thrilled to participate in "Being There: Anne Wagner in the Berkeley Years." [shamill@oberlin.edu]

Joan Hart (Ph.D. 1981) will be publishing her book on Heinrich Wölfflin (*Antinomies of Experience in Art*) with Glasgow University Press—at long last—after a mutual parting of the ways with Cambridge. She is publishing an essay on Wölfflin and Max Weber, entitled "Heuristic Constructs and Ideal Types: The Wölfflin/Weber Connection," in the edited volume *Beyond Formalism*. She is at work on a book on art and perception, which is based on the course she teaches at Indiana University on perceptual psychological effects in art. Joan gave a talk at CAA in 2007 on "Threshold Effects in Modern Art," which will be part of this volume. [joanhart12@aol.com]

Christopher Heuer (Ph.D. 2003) is Assistant Professor in the Department of Art & Archaeology at Princeton, where he holds the Class of 1931 Bicentennial Preceptorship. He spent fall of 2009 as a Gerda Henkel Stiftung fellow at the Humboldt Universität Berlin working on a book about German art history and performance.

Laura Hollengreen (Ph.D. 1998) recently moved from the University of Arizona, where she was Associate Professor in the School of Architecture, to a position as Associate Professor in the School of Architecture at the Georgia Institute of Technology. After a brief administrative stint at the UA, where she also headed the Association for Women Faculty and an interdisciplinary Medieval, Renaissance, and Reformation Group, she is pleased to be back in the role of full-time faculty member. [Laura.Hollengreen@gatech.edu]

Brian Horrigan (Ph.D. 1975) began his 20th year as curator of exhibits at the Minnesota Historical Society in St. Paul in 2010. He is currently working on a major traveling exhibition on the year 1968, supported by the National Endowment for the Humanities and the Institute for Museum and Library Services. In 2011, he will begin a one-year leave of absence—supported by an NEH Fellowship—to complete his book on Charles Lindbergh and American culture. Quite the distance from the Sala del Cinquecento study he did for Loren Partridge, or the St.-Denis column-statues MA thesis he did for Jean Bony in 1975. Things change. [Brian.Horrigan@mnhs.org]

Eleanor Hughes (Ph.D. 2001) came to the Yale Center for British Art in 2005 as a Postdoctoral Research Associate after a period of adjunct teaching and postdoctoral fellowships, during which she got married and had a baby. She is now Asso-

ciate Curator and Head of Exhibitions and Publications and lives in Hamden, CT with Rodger, Rufus (7), Edith (3), and Puzzle the cat. [leanor.hughes@yale.edu]

Matthew Jesse Jackson (Ph.D. 2003) has just had his book, *The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes*, published by University of Chicago Press. [mjackson@uchicago.edu]

Padma Kaimal (Ph.D. 1988) and Andy (both in their 22nd year at Colgate University) are about to head out of town for a year, while their younger daughter, Phoebe, is about to begin her undergraduate career at Kenyon College, and their older daughter, Sophie, is about to graduate from Skidmore College. The Institute for Advanced Study at Princeton has offered Padma a year of residency to work on a project she is calling "Gender and other metaphors at the Kailasanatha temple in Kanchi." This 8th-century temple is quite famous among South Asian art history nerds; she is offering a new reading of its forms. She also edited "To my mind: Studies in South Asian art history in honor of Joanna Gottfried Williams," out this summer as volumes 69.2 and 70.1 of *Artibus Asiae*. Her previous book, *Scattered Goddesses: Travels with the Yoginis*, has been accepted by the Association for Asian Studies for their series "Asia Past and Present," and should be out in 2011. [pkaimal@colgate.edu]

Sarah Kennel (Ph.D. 2003) co-curated an exhibition on photographic processes at the National Gallery in 2009. It was accompanied by a book she recommends only if you always wanted to know exactly what a gum dichromate print is, or suffer from insomnia. She is currently preparing an exhibition of the photographs of Charles Marville, which is an excellent excuse to travel to Paris this summer with her husband, John, and son, Ariel, who arrived in the world (and rocked hers) on December 29, 2009. [s-kennel@nga.gov]

Sonal Khullar (Ph.D. 2004) began an appointment as Assistant Professor of South Asian Art at the University of Washington, Seattle in September 2009. She is settling in nicely to life in the Pacific Northwest. She and Catherine Becker (Ph.D. 2006) organized a pair of sessions on "The Marga and the Desi in the Art of South Asia" to honor the career of Professor Joanna Williams at the Annual South Asia conference of the University of Wisconsin, Madison in October 2009. [skhullar@u.washington.edu]

Christina Kiaer (Ph.D. 1995) lives in Chicago with her long-time partner George Kresak and their six-year-old daughter Zora, in a Victorian painted lady near the lake. She is an associate professor in the art history department at Northwestern University. Her book based on her dissertation, *Imagine No Possessions: The Socialist Objects of Russian Constructivism*, was published in 2005 by MIT Press, and she is currently writing a book on Soviet Socialist Realism. She still rides a Suzuki Intruder. [c-kiaer@northwestern.edu]

Jinah Kim (Ph.D. 2006) is a member at the Institute for Advanced Study in Princeton where she is finishing her book, *Receptacle of the Sacred: Illustrated Manuscripts and the Buddhist Book-Cult in South Asia*. She just finished giving a round of talks and papers, including "Animating the Dharma: 3-D World of Medieval Buddhist books in South Asia," at Penn, and "Sādhus, acā ryaas and their sons: Lay Buddhist practitioners and the production of Medieval Indian Buddhist books" at IAS. At the end of summer 2010, she will go back to Vanderbilt, where she is assistant professor of South Asian art history. In June 2008, she and her husband welcomed the arrival of their son, Aroon. She is happy to report that Aroon will make a willful yet adorable two-year old. [jinah.kim@vanderbilt.edu]

Sung Lim Kim (Ph.D. 2009) completed her dissertation, "From Middlemen to Center Stage: The Chungin Contribution to 19th-century Korean Painting," in 2009. That year, she began teaching the first Korean art history classes at UC Berkeley and presented a paper on the material culture of the Choson dynasty at the AAS Annual Meeting and a paper on colonial photographs of Korea at the Korean Studies Conference in Seoul. This summer, she will present papers at the AAS Western Regional Conference and at the Kyujanggak International Symposium in Seoul. Sung Lim will continue to teach Korean art at UC Berkeley in 2010-2011. [sunglim@berkeley.edu]

Sabine Kriebel (Ph.D. 2003) is still trying to account for the 40 shades of green in Ireland while working feverishly to finish her book on John Heartfield. With any luck, she will see the way through her final chapter on Heartfield's grotesque by the end of the summer. When not thinking about left-wing humor and student essays, she has been tango dancing and travelling, the highlight being the all too short but fabulous visit to Berkeley for the Anne farewell symposium. [s.kriebel@ucc.ie]

Chris Lakey (Ph.D. 2009) recently accepted a two-year appointment as an ACLS Postdoctoral Fellow at Johns Hopkins University, where he will complete his book manuscript titled *Relief in Perspective: Italian Medieval Sculpture and the Rise of Optical Aesthetics*. Last year, Chris presented research at the Medieval Academy of America, The International Congress on Medieval Studies (Kalamazoo), and the Annual Meeting of the College Art Association. He spent the 2009-

2010 academic year at Reed College where he taught courses in Art History and the Humanities. [clakey@berkeley.edu]

Evelyn Lincoln (Ph.D. 1994) is happy to see this newsletter and thinks it provides a lovely model for similar ones that are being undertaken for the first time in the two departments she is a member of at Brown University: History of Art & Architecture and Italian Studies. She looks forward to being able to write again next year with news of the publication of her second book, on sixteenth-century Roman book illustration, but she can't quite do that yet. In the meantime, she recommends any interested Renaissance print folk out there to take a look at the stunningly designed catalogue for "The Brilliant Line," an exhibition of early engravings at the RISD Museum in fall 2009. [evelyn_lincoln@brown.edu]

Felicity Lufkin (Ph.D. 2001) is a Lecturer in the Folklore and Mythology concentration at Harvard University. She is working on a book about the position of folk art in intellectual discourse and practice in China in the 1930s and 1940s. She lives in Cambridge, MA, with her husband Iain Johnston and their 6-year-old daughter, Kaliher. During the 2010-2011 academic year, she will be in Beijing with her family. [lufkin@fas.harvard.edu]

Eve Meltzer (Ph.D. Rhetoric 2003) is Assistant Professor of Visual Studies and Visual Culture at the Gallatin School, NYU, and an affiliate member of the Department of Art History faculty. In July 2010, she will serve as faculty at The Stone Summer Theory Institute, *Beyond The Aesthetic and The Anti-Aesthetic*. She is currently completing her first book (based on her 2003 dissertation) for The University of Chicago Press, and is in the beginning stages of work on *Group Photo: The Psycho-Photographic Process and the Making of Group Identity*, a book that will propose that group identity is formed through libidinal investments that make themselves apparent in images that are, at once, psychic and photographic. She is also expecting her second child in September. [emeltzer@nyu.edu]

Ara H. Merjian (Ph.D. 2006) is Assistant Professor of Italian Studies and Art History at New York University. He has recently published articles on Ricciotto Canudo and early film theory, Gabriel Alomar and Catalan Futurism, and Jean Cocteau's *poésie critique*. Ara is finishing his book manuscript on de Chirico's early Metaphysical cityscapes, and in the meantime is co-curator of the forthcoming "De Chirico in Ferrara" (Jewish Museum, New York, 2012). He writes criticism for *Modern Painters*, *Art in America*, and *Frieze*. He misses the Bay Area sun. [merjian@nyu.edu]

Richard Meyer (Ph.D. 1996) is Associate Professor of Art History and Fine Arts at the University of Southern California, where he also directs the Visual Studies Graduate Certificate Program and The Contemporary Project. With Catherine Lord, he recently completed the survey text *Art and Queer Culture, 1885 to the present* (Phaidon, forthcoming). Meyer is currently writing a short history of 20th-century art in the United States titled *What Was Contemporary Art?*

Julian Myers (Ph.D. 2006) lives in San Francisco and is an assistant professor at California College of the Arts. He recently published "Form and Protopolitics," on the 1969 sculpture exhibition "Other Ideas," in *The Exhibitionist*. Forthcoming in *Fillip 12* is "Riot Show," on his archive of recordings of crowds attacking bands at rock concerts. He has also edited two collections out this summer: a catalogue for the Wattis Institute, and a book of essays on the curator Harold Szeemann. [JMyers@cca.edu]

Sarah Newman (Ph.D. 2005) is Curator of Contemporary Art at the Corcoran Gallery. She is currently organizing exhibitions of new work by Spencer Finch and Chris Martin, as well as a major reinstallation of the permanent collection. She and her husband live in Washington, D.C. and are expecting a baby in June. [snewman2@gmail.com]

Jeanne Nuechterlein (Ph.D. 2000) has been teaching art history at York (UK) for ten years now, and she finds that it's a great city and department. After all this time, the book from her Ph.D. dissertation is finally about to be published. Next year she will be saying hello rather than goodbye to Tim and Anne, who will be visiting York regularly, although she will be on funded research leave working on a semi-weird project: re-imagining early Netherlandish artworks in their original contexts. Fun! [jen3@york.ac.uk]

Todd Presner (Ph.D. 2003) was promoted to Professor of Germanic Languages, Comparative Literature, and Jewish Studies at the University of California, Los Angeles in 2010. HyperCities (<http://www.hypercities.com>), a digital cultural mapping site that he founded and directs, was the recipient of a recent MacArthur Digital Media and Learning Award. He and his partner adopted their son, Mateo, in July 2008 and can't believe he is going to be two years old soon.

Jeannene Przyblyski (Ph.D. 1995) accepted an appointment as Dean of Academic Affairs at the San Francisco Art Institute in September 2009, where she has been tenured faculty since 2001. Her essay on the work of the San Francisco Bureau of Urban Secrets will appear in Jeffrey Hou's *Insurgent Public Space*:

Guerilla Urbanism and the Remaking of Contemporary Cities (Routledge, 2010). The Bureau's most recent project will appear in *Now & When* at the San Francisco Arts Commission Gallery in June 2010. [jprzyblyski@sfa.edu]

Mark Rosen (Ph.D. 2004) is finishing his second year as Assistant Professor in Aesthetic Studies (don't blame him for the name) at the University of Texas at Dallas. He is finishing his book manuscript this summer and hoping to get rolling on a new project concerning the historiography of mannerism. He and his family are happy to be surrounded by a great cohort from the department: Amy Freund, Heather MacDonald, Jessica May, and (not too far away) Kevin Chua. [mxr088000@utdallas.edu]

Alexa Sand (Ph.D. 1999) has been at Utah State since 2004. She never thought to stay this long, but feels it's a good place to raise her kids (ages 4 and 8). She and her family spent last year in France and Italy on an ACLS Charles Ryskamp Fellowship. Her most recent publication, "Vindictive Virgins: Animate Images in Some Thirteenth-Century Miracle Stories," appeared in *Word and Image* (March 2010). [alexa.sand@usu.edu]

Kirk Savage (Ph.D. 1990) has been settled in Pittsburgh for nearly two decades and has four daughters who are all in double digits now. Two of them will be applying to college next year. On the professional side, his *Monument Wars: Washington D.C., the National Mall, and the Transformation of the Memorial Landscape* (UC Press, 2009) just won the 2010 Charles Eldredge Prize in American art from the Smithsonian American Art Museum. He continues to chair his department (History of Art and Architecture at the University of Pittsburgh) seemingly in perpetuity; his goal is to outlive his tenure in the post! [ksa@pitt.edu]

Michael Schreyach (Ph.D. 2005) is Assistant Professor at Trinity University in San Antonio, where he is a Berger Junior Faculty Fellow. He recently completed a monograph on the painter Cy Twombly for Phaidon Press.

Joshua Shannon (Ph.D. 2003) spent 2009-2010 in Berlin, which is "just fantastic." He published short pieces on the state of contemporary art in the fall of 2009 in *American Art* and *October*. His new book project is called *The Recording Machine: Photography and Truth since the 1960s*. [shannon1@umd.edu]

Jennifer L. Shaw (Ph.D. 1994) was Mellon Postdoctoral Fellow in the Human-

ities, Stanford, 1995-1997, and since 2000, she has been Professor of Art History, Sonoma State University. In 2000, she published *Dream States: Puvvis de Chavannes, Modernism and the Fantasy of France*. She has recently published on Impressionism, Symbolism and photography. Her current project is *Claude Cahun's Disavows: Writing Sexuality and Representation*, forthcoming 2012 (Ashgate). She feels lucky to live in Berkeley with her husband John and our two wonderful kids, Emily (13) and William (11). [jennifer.shaw@sonoma.edu]

Regina Stefaniak (Ph.D. 1989) is an independent scholar in Berkeley, California. She has published extensively on fifteenth- and sixteenth-century Italian art in its cultural context, including essays on such artists as Donatello, Leonardo, Michelangelo, Raphael, Giorgione, Correggio, Rosso Fiorentino and Parmigianino.

Melissa Trafton (Ph.D. 2003) and her family continue to live in eastern Idaho. She spends most of her time at home with her three girls, Mary (9), Frances (6), and Elizabeth (4), enjoying their rural life – she has learned to bake bread and is learning to quilt! - but she has also recently completed an article about the drawings that John Frederick Kensett made in 1852 to illustrate an American travel book. [trafton@fretel.com]

Orna Tsultem (2009) completed and filed her dissertation, "Ikh Khüree: a Nomadic Monastery and the Later Buddhist Art of Mongolia," in December 2009. Her main advisor is Pat Berger. Greg Levine was her second reader, and two professors in Buddhist Studies (Alex von Rospatt and Jake Dalton) were other readers. [orna.ts@berkeley.edu]

Marnin Young (Ph.D. 2005) teaches the history of modern art at Stern College for Women of Yeshiva University. He lives in Manhattan with his wife, Gabrielle, and their son, Ensor.

John Zarobell (Ph.D. 2000) was relieved to see his book, *Empire of Landscape: Space and Ideology in French Colonial Algeria*, come out in time for the CAA conference this year. He presented a paper there on Kerry James Marshall's SF-MOMA murals, and he also traveled to Paris to speak at the Musée Rodin, where he talked about Rodin's reputation in New York in the 1950s. His wife, Keally McBride, was granted tenure by the University of San Francisco! [jzarobell@sfmoma.org]

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