

## DEPARTMENT GIFTS

This year the department has received two important new gifts intended to support teaching and research in two specific areas of Art History.

*The Mario Del Chiaro Fund for the Study of Etruscan Art* has been established, by means of a gift of \$50,000 from the celebrated Etruscologist Mario A. Del Chiaro, Berkeley alumnus, and Professor emeritus of UC Santa Barbara. It is intended to support teaching and research on Etruscan art at Berkeley, with the long-term goal of having the subject become part of our regular curriculum.

*The Guity Azarpay Endowment in the History of the Arts of Iran and Central Asia* has been received jointly by the History of Art and Near Eastern Studies Departments. It is an endowment of just over \$2 million, given in honor of eminent Berkeley Professor emerita, Guity Azarpay, the income from which will support a distinguished visitor each year, who will be part of both departments, and give lectures on the Art of Iran and Central Asia.

For more details on both gifts see the article inside on page 4.

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*Terracotta acroterial statue of Apla (Apollo) from the roof temple of Portonaccio, Veii, late 6th century BC.*

## UPCOMING FACULTY LECTURES, FALL 2011 (Thursdays, 5 pm, 308J Doe Library)

<b>Todd Olson, "The Mexican Codex and Bataille"</b>	<b>Sept. 22</b>
<b>Elizabeth Honig, "The Road to Hell"</b>	<b>Oct. 13</b>
<b>Greg Levine, "Captured Buddhas"</b>	<b>Oct. 27</b>
<b>Lisa Pieraccini, "The Ever Elusive Etruscan Egg"</b>	<b>Nov. 10</b>



## MESSAGE FROM THE CHAIR



During 2010-2011 a great deal was accomplished, and this year is one that the Department of History of Art can look back on with some satisfaction. First, in the summer of 2010 the National Research Council (NRC) rankings for American university departments were announced—for the period up to 2006; and History of Art at Berkeley was named as No. 1 in the United States, ranked more or less identically with Columbia. Given the review period, this is old news, of course; but—in the context of the current budget challenges at UC—it is a welcome vote of confidence none the less.

Next in December 2010, Linda Fitzgerald, a familiar and beloved figure in the department, returned to take up the position of Office Manager. Just in time to raise our spirits with a festive Holiday Party in 416 Doe Library! In the following months the department ran an extremely successful search, chaired by Darcy Grimaldo Grigsby, for a new historian of 20th century art. The search resulted in an offer being made to Julia Bryan-Wilson, who—despite receiving other attractive offers and counter-offers—I am delighted to report, will be joining our faculty in time to begin teaching next Fall semester (see article p. 3).

All this is, of course, very good news. And more good news was forthcoming in the form of two gifts to the department, both outlined on the first page of the newsletter: the creation of The Mario Del Chiaro Fund for the Study of Etruscan Art, and The Guitty Azarpay Distinguished Visitor's Endowment in the History of the Arts of Iran and Central Asia. Both of these generous donations provide resources to enable us to broaden the range of art history that we can offer as part of our program. And it is our hope that these funds will grow, so that eventually they can support both these artistic traditions becoming part of our regular offerings.

I would also like—on behalf of all my colleagues—to express the department's gratitude to all those who have given gifts of money in the last two years, to help us put art history here at Berkeley on a more secure footing. Every little bit helps, and the gifts taken altogether have given a powerful boost to the department at a crucial moment in its history. Many thanks to all of you!

With all good wishes for the coming year—

Chris Hallett  
Chair, History of Art Department



Linda cooking up a storm; the office counters laden with holiday treats; the holiday party.  
Photos: Stephanie Pearson.



Newsletter  
Editor and Founder:  
Darcy Grimaldo Grigsby.  
Designer: Dan Chapman.

## INTRODUCING OUR NEW MODERNIST: JULIA BRYAN WILSON

We are happy to announce the appointment of Julia Bryan-Wilson to our faculty. Formerly Associate Professor of Art History at U.C. Irvine (2007-2011) and Assistant Professor of Art History and Visual Culture at the Rhode Island School of Design (2004-2007), Julia received her PhD from our department in 2004. Julia's many strengths include her range, her insatiable curiosity, her political commitment, her inordinate energy as a scholar, conference organizer and feminist, her prolific, lucid, and game-changing writing, and also her rare gifts as a teacher (she has won no fewer than three teaching awards, two at RISD and one at UC Irvine).

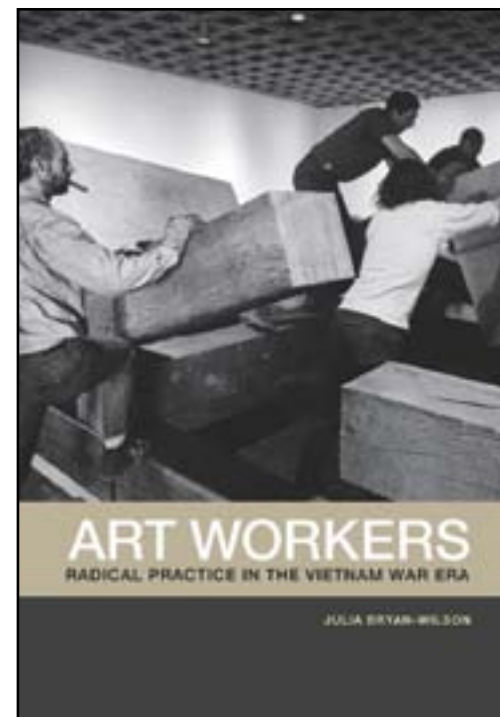
Many members of our community already know her work. Her book *Art Workers: Radical Practice in the Vietnam War Era*, based on her dissertation, was published by UC Press in 2009 and has already been reissued as a paperback due to popular demand. *Art Workers* was named a best book of the year by *Artforum* and the *New York Times*, and honored by the American Library Association on its annual list of outstanding academic titles. Since 2003 every graduate student who has taught Darcy Grimaldo Grigsby's introductory course knows that she begins by assigning Julia's excellent article, "Building a Marker of Nuclear Warning" which was published in 2003 in a volume called *Monuments and Memory, Made and Unmade* (co-edited by Margaret Olin and Robert Nelson). The essay importantly introduces HA 11 students to the impossibility of creating timeless universal symbols, even when they are meant to say something as simple as "Terrible Danger—Go Away." Julia's article teaches beginning students that visual images are inherently volatile and ambiguous and that any marking of space frames it, turning space into site and thereby making it compelling and attractive rather than repulsive. As Julia succinctly argues, the scientists devising nuclear markers refused to consult artists but nonetheless relied on the contemporaneous high art vocabulary of earthworks. Julia published this essay before she had completed her



dissertation, and she devised and wrote it autonomously: this was not a paper written under the direction of any of her advisers. In so many ways, Julia's scholarship has been self-made.

An important art critic, Julia writes frequently for *Artforum*, and her essays appear in exhibition catalogs on subjects such as painter Ida Applebroog, textile artist Anne Wilson, video collective EZTV, and many others. Her historiographic essay concerning photographer Francesca Woodman will be published in the catalog to accompany the major Woodman retrospective opening in the fall at SFMOMA. She has repeatedly been invited to give keynote lectures. She has served as the Peter Dormer Memorial Lecturer at the Royal College of Art in London, and delivered the keynote address at the Creative Time Summit at Cooper Union in New York City this past October. The recent talk she gave here in our Alumni Lectures called "Practicing Trio A," concerning her own clumsy efforts to learn the choreography of Yvonne Rainer's most famous work, will soon appear in the journal *October*.

Julia is also a community organizer. At the most recent Meetings of the College Art Association (2011) she co-organized, with Johanna Burton, *The Feminist Art Project*, an all-day conference at the Museum of Arts and Design, featuring dialogues between contemporary artists and art historians. With Darby English, she co-organized a colloquium on the challenges of teaching contemporary art at the Clark in June 2009 – an event that was intended to create productive dialogue among peers, not competition between them. Not only does Julia's scholarship concern collaboration, but her work and pedagogy exemplify this commitment. We are delighted to have her join our department and sustain the exemplary mission of Anne Wagner and T.J. Clark to teach and train new generations of art historians dedicated to close looking, theoretical sophistication, historical research, and politically informed analyses. - Darcy Grimaldo Grigsby





## TWO IMPORTANT GIFTS TO THE HISTORY OF ART DEPARTMENT



Bronze spoon from the Tomb of the Boncia, Chiusi, Italy, ca. 480 BC.

### The Mario Del Chiaro Fund for the Study of Etruscan Art



Mario del Chiaro, together with Chris Hallett and Lisa Pieraccini. Pieraccini was Del Chiaro's last PhD student and currently teaches Etruscan art at U.C. Berkeley.

With a generous gift of \$50,000, Professor Mario A. Del Chiaro, an alumnus of our department and Professor Emeritus of the History of Art Department at UC Santa Barbara, has set up a fund to support the study and teaching of Etruscan art and other ancient Italian art at Berkeley. Professor Del Chiaro graduated from UC Berkeley in the 1950s, earning his BA and MA, and finally his PhD in 1956—only the second PhD that the (then new) Berkeley department ever awarded. After leaving Berkeley, Mario was one of the founding members of the Art History Department at UC Santa Barbara, where he taught for nearly forty years, retiring in 1994. A specialist in Etruscan art, Professor Del Chiaro spent many years engaged in research at Cerveteri (ancient Caere) and a dozen excavations throughout the Mediterranean. As a result of his important contributions to the study of Etruscan art and archaeology, in 1992 professor Del Chiaro received the Order of Merit, Cavaliere Ufficiale, from the Republic of Italy. His publications include *Etruscan Red-Figure Vase-Painting* (1974) and more than 100 scholarly articles. The fund is intended to support the study of Etruscan art in various ways: lectures on Etruscan Art by distinguished visitors; support for courses in Etruscan art; and travel funds for students to visit archaeological sites or participate in archaeological excavations.

### The Guitty Azarpay Distinguished Visitor's Endowment in the History of the Arts of Iran and Central Asia

This year the History of Art department was the joint recipient, together with the department of Near Eastern Studies (NES), of a gift of just over \$2 million dollars. This endowment is named for the eminent scholar of Silk Road Art and Archaeology, Professor Guitty Azarpay, emerita member of the faculty of the NES department. It is intended to support a Visiting Professor to come and teach courses in the History of Art of Iran and Central Asia. We hope that the first visitor in this Program will be brought to the campus in 2012-2013. If, at some future date, the University is able to create a faculty position in the History of the Arts of Iran and Central Asia, the endowment will be redirected to create an Endowed Chair in support of that position.

Both these gifts have the potential to extend the current range of our departments' offerings, and to enrich our program. We extend our heartfelt gratitude to the donors for their generosity and forethought.



Guitty Azarpay



At the Villa Medici, from left to right: Darcy Grimaldo Grigsby, Laure Marest-Caffey, the French Academy's Director of Art History Annick Lemoine, Matt Culler, Andrew Griebeler, Kailani Polzak, James Smith, Seth Estrin, Samantha Henneberry, Antonia Young. Photos: Jessica Stair.

## "ROME IN RUINS" – OUR 2011 JUDITH STRONACH TRAVEL SEMINAR

After months of reading about eighteenth- and nineteenth-century visitors to Rome and seeing its monuments through the eyes of artists, theorists and collectors such as Sir Richard Hamilton, Piranesi, Winckelmann, and Hubert Robert, the ten graduate students participating in Darcy Grigsby's "Rome in Ruins" seminar took off for our own *Grand Tour* on March 18. For our first few days we stayed at a beautiful convent in Trastevere and visited (among other places) the Capitoline Museum, the Forum, the Palatine, the Pantheon, Santa Maria di Trastevere, and San Pietro in Montorio. For our last night in Trastevere we shared an all-evening Italian-style dinner at *Il Boom* before taking a group *passeggiata* and finishing the evening with a delicious *gelato*.

The next day we made our way to Santa Maria del Popolo where Professor Grigsby shared her method for teaching undergraduates about Caravaggio and the Cerasi Chapel. Afterwards we walked up to the Villa Medici for a behind-the-scenes look at the French Academy generously guided by the Director of Art History, Annick Lemoine. We saw Ingres' former studio, its plaster cast collection, and the stunning orientalist apartment decorated by Horace Vernet when he was Director. We also went to the Palazzo Sciarra to see a special exhibition about Rome and the Grand Tour.

We then made our way to Naples and Pompeii for two days. After exploring the stunning Archaeological Museum in Naples we split up into smaller groups to visit the Capodimonte Museum and the ruins of Pompeii.

Our last few days in Rome were spent in a similar manner; we often divided into small groups or went out on our own so that we could be sure to see any museums that were of particular interest to our seminar papers or studies in general. We all met

up, however, for an evening at the Galleria Borghese and a morning in the expansive Vatican Museums. In addition to seeing important sites and objects, we spent a lot of time wandering the cities and stopped at random points of interest; a rather long list could be compiled of the places we visited as individuals or in small groups. We also made the Porto Portese flea market our first extra-curricular group outing after hearing about Professor Grigsby's great finds. All in all, it was a truly unforgettable experience.

We wish to thank the Judith Stronach Endowment and also the graduate student who planned every detail of our itinerary, Camille Mathieu; sadly, an unexpected illness prevented Camille from joining us but each day we were grateful for all of the amazing work she put into this trip. Fortunately she was awarded a two-year fellowship at the American Academy in Rome so she will have plenty of time to explore that gorgeous city.

– Kailani Polzak







At the Forum, from left to right: Andrew Griebeler, Antonia Young, James Smith, Seth Estrin, Laure Marest-Caffey (back row), Kailani Polzak, Jessica Stair, Samantha Henneberry, Alexandra Courtois, Darcy Grimaldo Grigsby, Matt Culler.

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.



Laure Marest-Caffey and Alexandra Courtois at the Villa Medici wearing the Grand Tour monocles made by Kailani Polzak.

## VISIBLE RACE CONFERENCE, October 22, 2010

By all accounts a great success, the conference brought together speakers from U.C. Santa Cruz, Stanford, University of Chicago and Northwestern and also U.C. Berkeley faculty from the departments of History of Art, Spanish and Portuguese, African-American Studies, and English. Students in Grigsby's Race Workshop joined speakers for the day and also a festive dinner. We all wished we could meet annually to continue our conversation.



From left to right: Barbaro Martinez-Ruiz, Darby English, Jennifer Gonzalez, Leigh Raiford (front row), Natalia Brizuela, Darcy Grimaldo Grigsby, Fabiola López-Durán, Elizabeth Abel (front row), Courtney Martin, and Huey Copeland. Photo: Erin Babnik.



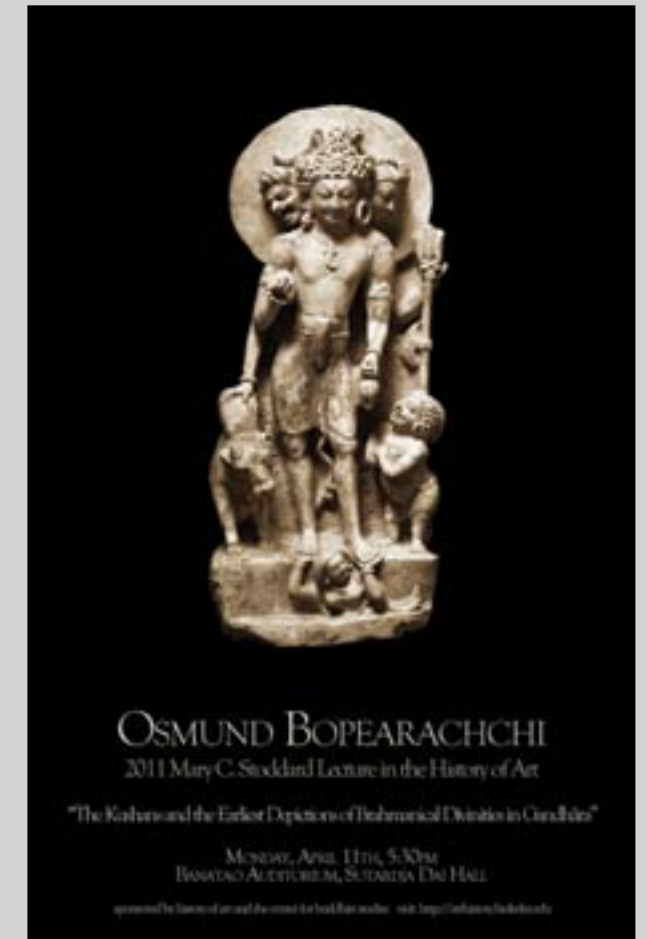
Dinner at T-Rex after Visible Race included speakers as well as invited guests, UCB English Prof. Stephen Best and British artist Faisal Abdu'Allah (foreground in pink shirt) and graduate students in the Race Workshop: Kailani Polzak, William Ma, Marcelo Sousa, Yasmine Van Pee, Elaine Yau, Fareed Ben, Alexandra Courtois, Jessica Stair, and Josie Lopez.



## THE 2011 MARY C. STODDARD LECTURER: OSMUND BOPEARACHCHI

The 2011 Stoddard Lecture, "The Kushans and the Earliest Depictions of Brahmanical Divinities in Gandhara," was given by Osmund Bopearachchi, Director of the Program in Hellenism and Oriental Civilizations at the CNRS in Paris, Professor at the Sorbonne, and currently the 'Trung Lam Visiting Scholar' in Central Asian Art and Archaeology here at Berkeley.

Professor Andrew Stewart introduced Professor Bopearachchi as follows: "I first became acquainted with Osmund's work in the early 1990s when researching my study of the portraits of Alexander the Great, and have followed his progress with enthusiasm and even awe ever since. He is a leading authority—perhaps THE leading authority—on the interactions of Greeks and native peoples across that vast area from Iran to India and from Afghanistan to Sri Lanka. A Sri Lankan native, Osmund obtained all but his first degree from the Sorbonne, and—lucky man—has made his home in Paris ever since. A familiar and welcome figure on the conference circuit, and no stranger to Berkeley, Osmund has authored or co-authored no fewer than 130 articles and nine books. These have ranged in subject matter from corpora of Bactrian, Indo-Greek, and Kushanic coins, through a study of the civilization of Ruhuna and ancient Sri Lankan trade, to the Pleasure Gardens of Sigiriya, the fabulous palace of King Kasyapa and world heritage site in his native Sri Lanka, at which Osmund excavated in the early part of this decade. An indefatigable researcher and traveller who leaves no stone unturned and no mountain unscaled, Osmund has criss-crossed Central Asia for a quarter century in pursuit of his investigations, including death-defying ventures into war-torn Afghanistan to track down the provenance of the unique and controversial gold Alexander medallion that he published with Philippe Flandrin in 2005. As one might expect, Osmund is the recipient of numerous awards for his numismatic and other researches, from the



academies of France, Britain, Greece, India, Sri Lanka, and even the New Byzantine Empire: *the Order of Saint Constantine the Great* was awarded him by the Union of Byzantine Aristocracy in Athens in 2006. And as I can personally attest, he's owed yet another one still: the Julia Child *palme d'or* for Sri Lankan cooking. For he's the best Sri Lankan cook in the world."

The Mary C. Stoddard Lecture Fund was established in 2002 with a bequest of Mary Stoddard to provide a visiting lectureship in the history of art, with a focus on decorative arts, Islamic arts, and the history of textiles. Mary C. Stoddard received her B.A. in the History of Art from the College of Letters and Science at the University of California, Berkeley, in 1947.

## Announcing our Stoddard Lecture Fall 2012: Harvard University Professor Laurel Thatcher Ulrich will speak on American historical textiles.



Laurel Thatcher Ulrich is the 300th Anniversary University Professor at Harvard University. She is the author of many articles and books on early American history and material culture. Her book, *A Midwife's Tale*, won the Pulitzer Prize for History in 1991. Her 2001 book, *The Age of Homespun*, is organized around fourteen domestic items, including a linen tablecloth, two Indian baskets, and an unfinished stocking. She has consulted for museums and historical societies nationwide. During her tenure as a MacArthur Fellow, she worked on the production of a PBS documentary based on *A Midwife's Tale*. Her work is also featured on an award-winning website called dohistory.org. Her more recent work includes *Well-behaved Women Seldom Make History* (Knopf 2007) and "Tangible Things," a 2011 exhibit of artworks and artifacts from Harvard's many collections that she co-curated with Ivan Gaskell. She is past President of the American Historical Association.





Koerner's chalk drawing as a graduate student still remains on the blackboard of Margareta Lovell's former office in Doe Library. Photo: Erin Babnik

## INTERVIEW WITH JOSEPH LEO KOERNER (ALUMNUS PhD 1988)

Victor S. Thomas Professor of History of Art and Architecture, and Senior Fellow of the Society of Fellows, Harvard University  
By Margareta Lovell

MML: *Your friends at Berkeley were delighted to learn that you were singled out for the 2010 Mellon Distinguished Achievement Award in recognition of your innovative scholarship and your many contributions to learning, thinking, and teaching in Art History and in the humanities. The size of this award—in the \$1.5 million range—suggests not only the singularity of your achievements but also the Mellon Foundation's trust that you will find imaginative ways to enrich both your own research—in German painting of the Renaissance, the Reformation, and the Romantic period within the wider frame of European cultural history—and the larger program of teaching the humanities at Harvard. As the Mellon Foundation puts it, the awards "are designed to recognize the interdependence of scholars and their institutions." What plans or projects have you been able to envision or initiate in the interlude since you received this good news? Even more ambitiously, Mellon foundation awards "are intended to underscore the decisive contributions the humanities make to the nation's intellectual life." In this larger sphere, what structures, or initiatives do you see as potentially useful in highlighting the role of the humanities?*

JLK: The award came as a complete surprise. I have decided to launch a project that would create some interesting collaborations, use different media, and break new ground for me. So I decided to focus on the culture of Vienna on the eve of World War One. The creative departures there were extraordinary, and they came from all fields: psychoanalysis, philosophy (Wittgenstein, Mach, Husserl, Carnap, Popper), art history (Riegl, Wickhoff, Schlosser), economics (Hayek), pure law (Kelsen), music (Mahler, Schoenberg, Weber, Berg), architecture and urbanism (Loos, Wagner, Sitte), literature (Hofmannsthal, Schnitzler, Musil, tangentially Kafka), art and design (Klimt, Schiele, Josef Hoffman). And politics: Herzl's Zionism, Victor Adler's Social Democracy, Hitler's Anti-Semitism. Stalin went to Vienna (under a fake name) to research the "ethnic" problem, which the Bolsheviks identified as the problem of the time. The list is dizzying, and tends even to put people off. As an undergraduate I worked as a research assistant for Peter Gay, who was at the time working on Freud's Vienna and was himself becoming a lay analyst. He often spoke of Viennese culture as "a party that never happened," that is: although the constellation sounds amazing, it's not coherent and can't be analyzed as a whole. I began to deal with this issue when I made a TV program for the BBC about Vienna called "City of Dreams." I don't think I got very far, but I did learn a lot about how the city, its geography, its buildings, its present culture, too, can be used like an archaeological site to explore—cinematically—why such an explosive culture happened there. I want to try to make the city give up some of its secrets. Freud's Vienna was all about secrets, censorship, etc. The last residence of the last Habsburg (the end of the Holy Roman Empire was announced from a balcony there in 1806), it was also the last outpost of imperial "arcana". The imperial relics were housed in Vienna, along with so many of the paintings I've studied, works by Bruegel, Bosch, Dürer, Baldung, Cranach. I also know the city well, since I've been going there nearly ever year since I was a child. At Harvard many people are working on Viennese figures without reflecting particularly about their being Viennese, that is, flourishing in this specific place. I want to draw on some

of this work, to focus on the city as context. I also want to explore different forms of presentation. I'd love to do an exhibition on Vienna focused on "design" in the broadest sense, with urban design as an obvious red thread, but with figures like Otto Neurath in mind. I'm also planning to use film to explore the problem—not necessarily to make a documentary film, but perhaps to create short films that could be differently combined into a longer one, or used for an exhibition. All this is still very much in the planning stage, since I postponed the award until this coming academic year, so that I could fulfill my pressing teaching obligations and finish up my work on Bosch and Bruegel.

MML: *It has been almost twenty-five years since you completed your PhD at Berkeley in record time in a discipline that had not been central to your undergraduate career. With excellent background in literature, history, music, art practice, and philosophy, you chose to pursue Art History. What prompted that choice? And, in retrospect, has that breadth of humanities preparation been useful to you in formulating scholarly questions and constructing persuasive arguments? Is there anything you would have done differently?*

JLK: I was hugely lucky to have come to art history when I did. I had this fabulous education in literary criticism at Yale, in the heyday of Deconstruction. I studied with Harold Bloom and Peter Demetz, sat in on classes given by De Man, Geoffrey Hartman and Derrida. And I had a unifying project: I worked on the myth of Daedalus and Icarus. Then I went to Cambridge and did an English degree. There was a big controversy over "theory" there and I had to defend my old teachers at Yale. Being on the defensive sharpened my understanding of what I had learned. I also learned from British critics on all sides of the debate, from Norman Bryson, who was just beginning his art historical work, and from Frank Kermode, Raymond Williams, Tony Tanner, and John Casey. I started working on art more seriously. Writing on Caspar David Friedrich was a huge pleasure for me. I found I could import many insights from literary theory—Lacanian theory, reception theory, and plain old "practical criticism—into art history and what came out was different from what other people were writing. And I had a father who was a painter, so I sort of knew art from the inside. Frank Kermode, who was supervising my work on Finnegans Wake agreed with me when I said that my Friedrich work was way more interesting than what I was doing with Joyce. He also said, wisely, that art history right then (1982) was a fantastic field, relatively open and with huge possibilities. So I applied to Berkeley, having heard a lot about Svetlana Alpers from a friend at Cambridge. And a conversation with you, Margareta, clinched things. When I got to Berkeley, I had planned to work on something "northern", probably Early Netherlandish Painting. Svetlana was adamant that I do something "old," i.e., pre-Romantic, as she wanted me to think more historically. And it's true: I had hardly scratched the surface of Friedrich's historical context when I worked on him. I didn't think much about persuasive arguments, either. I wanted things to be complex and subtle. I was especially interested in the act of writing. Anyway, in a seminar with Jim Marrow I saw a print by Baldung of Death overtaking a knight. It had never been studied. So I started work on it, and I was hooked on the German Renaissance. Speaking German helped. So did my formation in literary criticism and philosophy. I focused on how works of the German Renaissance structured their own reception by the viewer. This focus came from Bloom, and also from Gadamer, who I studied with at Heidelberg briefly. Again, I was lucky to have the tools, to find the topic where the tools worked, and to work in a relatively understudied field. German art wasn't much studied in the States. And Germans wouldn't touch the material, as it was tainted by Nazi scholarship. That last bit of luck is hard to come by, especially now. Art history has made huge advances since the 80s. There are so many approaches, and so much work has been done on the obvious and the eccentric field. If I had to do something different—and I guess this is also advice—I would have tried to read more widely in art history, and to look more widely. My non-art historical collaborators—I've done shows with Bruno Latour and I've co-taught a few courses with Stephen Greenblatt—all want to know about art history from me. It's obvious. Lay people also expect that of an art historian. You have dinner with a docent, a collector, talk to a person on a plane, and they ask you about something that puzzles





them in art history—why was Picasso so good? when did people start collecting drawings? and so forth—and you ought to have an answer. More seriously, to find a great topic, which is key, you need now not simply to have a toolbox full of methods. You need new and fresh material. And this comes from seeing lots of stuff, going to all the exhibitions you can where you are, skimming through the exhibition catalogues, haunting museums.

MML: *What advice would you give your successors, the current graduate students in History of Art at U.C.B.?*

JLK: Again, look widely. Become a professional art historian and a hobbyist, too. More practically, I would definitely recommend approaching the dissertation not as a great mountain to be climbed but as one step along the way. I think graduate students should think around and over the dissertation. That means making sure the topic is doable, not too large. The more specific the better. A dissertation that is one chapter of a first book is great. I'm not keen on dissertations that are compilations of case studies—mine was one of those and it suffered from that. Choose the one case, write it as the dissertation, and compile later. I taught for several years in the UK, and some of my best doctoral students, and the happiest, came from those programs where people were expected to finish in 3, at most 4 years. It's a mental thing, a mantra: finish! I really loved a story Miguel Tamen told me about his writing of *Friends of Interpretative Objects*. As I remember his story, it was a huge book originally, something like a thousand pages. One night disgusted by how hard it was to get such a thing published—and finished—he just took huge clumps of the text and tossed them out, until the manuscript was just over 100 pages. He sent it to Harvard University Press and now it's one of the best books in the field.

MML: *Son of a well-known and gifted artist, you displayed unusual impromptu drawing skills during your years at Berkeley; you were known among your graduate student colleagues for the exuberant and polished spoofs and caricatures of paintings that you drew on the blackboard during seminar breaks. Do you still draw?*

JLK: I doodle a lot, in meetings. Also, my daughter Sigi is a wonderful artist. Every summer we spend a week or two painting together in the attic. We approach the task analytically and practically. We go to the art museum and look at modern and contemporary art and try to see how certain paintings are made. Then we go our own way. It's fun for me to look at painting again in that way: as a set of trade secrets, like how did the artist actually begin the work. It's obvious to artists and art students. But that train of thinking often goes away when you are an art historian. You start to think of the work as having always been finished, and you settle into questions of context and meaning.

MML: *Having taught at this point in London and Germany as well as your home institution, Harvard, you have had good opportunities to learn and talk about the state of the field of Art History (and the humanities in general) in disparate institutions and cultures. What directions seem encouraging to you in terms of methods of investigation, subjects of attention, and the relation between Art History and other disciplines? Where would you like to see the field go?*

JLK: I learned a lot by teaching at several institutions in Europe. I enjoyed the streamlined process of the British Ph.D., which produced some of my best doctoral students. Teaching in Europe also made me aware of how dangerous over-bureaucratization can be. University teaching there is submitted to a huge amount of oversight first by the university administrations and then, more importantly, by the government, which funds the universities. And the government there means both the national government and the E.U. I've come to value Habermas's insight that the university classroom is one of the last bastions of somewhat free discussion there is. It's a "public assembly" which, with all its faults, needs to be passionately defended for its independence. This is of course a general consideration. For art history, I suppose my thought is that, although interdisciplinarity is great, and I'm a product of it, there are insights that need a certain focus to come about. The specificity of a history of art, even the specificity of debating what art is, has a huge value. It's a different value than when I started. In the digital age, the singular object, the physical thing that we as art historians habitually study, is of more pressing interest than before. So staying in touch with that is of special importance now. Art history has always moved ahead through borrowing—from archaeology, from 'universal history', from psychology, from literary criticism, from history of science, etc. Where the most productive borrowing will come from is anyone's guess. But the made thing, the object as the effect of a certain poesis, seems to me still to shimmer as central.

MML: *Thinking about your overall intellectual biography, your career arc, what would you say has been your trajectory? What remains to be done?*

JLK: Our departmental administrator, Deanna Dalrymple, said when she heard about my Vienna project that of course it made sense: she called it my bucket list. It made me laugh. I've been thinking about my personal motivations for a long time. In a way, my work on Friedrich and on the German Renaissance was as much about the "why" of art history as it was about that material. Meanwhile, though, one ends up doing things that one hadn't expected to do. I vowed never to work on Bosch's so-called *Garden of Delights* and that's all that has occupied my mind for the last three years. So I've always had this clear idea of trajectory, but I never actually end up getting there, because I try to stay open to accidental projects: an essay on Luc Tuymans, a dialogue on Adam Fuss, a study of Hans von Aachen's friendship portraits. In short, when I wake up nervous at 4 in the morning I think everything still needs to be done.

## FOUR OF OUR VERY RECENT PhDs SHARE THEIR THOUGHTS ABOUT THE PLEASURES AND CHALLENGES OF BECOMING ASSISTANT PROFESSORS

Questions by Jennifer Stager / Compiled by Stephanie Pearson

Namiko Kunimoto, specialist in Japanese art, received her Ph.D. in 2010 and began teaching at American University as an Assistant Professor in 2010.



Photo: Ariana Stone

**1. What course have you most enjoyed teaching this year? Please give a short description of the content and why you have enjoyed teaching it.**

I am currently teaching a course closely related to my own research called "Gender in Contemporary East Asian Art." This course grapples with issues such as globalization, postcolonialism, representations of the body, and the politics of "masculinity" and "femininity." Students seem to enjoy engaging with these difficult topics and often make connections between the class and their own everyday lives.

**2. Where has recent research taken you? Could you tell us a bit about that trip, both how it benefitted your work and also an interesting anecdote from the road?**

My research is based in Japan. I had the privilege of joining Professor Levine and several graduate students for the Stronach Travel seminar to Tokyo and Kyoto where we were able to see some famous screen paintings at Jukoin. We compared the originals that are now in storage with digital replicas that are housed inside the temple. This trip has informed several of my current lectures, addressing the context(s) of Buddhist art and issues of replication. This summer, I plan to visit Beijing, Tokyo, and Kyoto to prepare some fall classes on East-West photography and further my research on Nakamura Hiroshi and the Gutai Art Association.

**3. What has surprised you most in your first year(s) as a professor?**

I must admit I have developed a new respect for all the work that professors are asked to do. In addition to developing new courses, lecturing, and attending to my own research, I am amazed at how much time is spent writing letters of reference, doing committee work, answering emails, and other busy work. Organization, time-management, and email "triage" skills are more a part of job than I expected! That said, I find my job to be extremely rewarding and enriching. It seems to be the job I was meant to do!

**4. In what town or city are you now living and what do you like about it? How does it differ from the Bay Area?**

Washington DC, in short, is a complete foil to Berkeley. I've gone from the land of Birkenstocks and flip-flops to the land of suits and ties. But like Berkeley, the city is alive with people who are bright and energetic and are very politically active in their own ways.

Karl Whittington, medievalist, completed his Ph.D. in 2010 and began teaching at Ohio State University as an Assistant Professor in 2010.



**1. What course have you most enjoyed teaching this year? Please give a short description of the content and why you have enjoyed teaching it.**

My favorite course this year has been an upper-level undergraduate course that I developed on medieval manuscript illumination. We have been looking thematically at issues such as production and authorship, patronage, devotion and visionary imagery, the concept of "illustration," art and exegesis, naturalism, and marginalia. We've been able to work directly with manuscripts in the rare books collection at Ohio State; it is always fun to watch students realize that they are actually allowed to touch and hold the manuscripts.



**2. Where has recent research taken you? Could you tell us a bit about that trip, both how it benefitted your work and also an interesting anecdote from the road?**

Over the holidays I was able to go on a research trip to southern France. It was a chance to do a couple of things. There are materials that I will be teaching every year in the art history survey class that I had never had the chance to see, such as the sculptures at the Romanesque pilgrimage churches in Moissac, Souillac, and Toulouse, and the prehistoric cave paintings in the Dordogne. I also got to see one of my favorite works to teach – the reliquary statue of St. Foy at Conques. For my own research, I was able to begin looking at a series of nude figures on church façades all over the area, as part of a project that I am in the initial stages of exploring.

**3. What has surprised you most in your first year(s) as a professor?**

I have actually been surprised by how seamless the transition from graduate school to full-time teaching has felt. Many things have changed, but the activities that actually fill my days are largely similar; both as a graduate student and now as an assistant professor, I have primarily been occupied with preparing for classes and working on my own research. Certainly my role has changed, and it has been a real joy to take on more responsibility as an advisor of students' work, but I have been most surprised by the continuity. This is, of course, a double-edged sword; I have learned that things like procrastination do not cease at graduation!

**4. In what town or city are you now living and what do you like about it? How does it differ from the Bay Area?**

Columbus, Ohio is a really interesting city. In some ways it reminds me of Oakland; it is undertaking a similar project of urban renewal, with artists and young people moving back to the downtown. The main practical draw of Columbus, and Ohio in general, is the incredibly low cost of living, especially housing. It opens up a whole new lifestyle to the recent graduate.

Kimberly Cassibry, specialist in Roman art, completed her Ph.D. in 2009 and began teaching as Assistant Professor of Ancient Art at Wellesley College in 2010.



**1. What course have you most enjoyed teaching this year? Please give a short description of the content and why you have enjoyed teaching it.**

In the Spring of 2011, I taught a seminar on the monuments of ancient Rome. In each session, we analyzed a single monument and traced its preservation over time. We concluded the semester by taking a field trip to Harvard's Houghton Library to look at Piranesi's 18th century etchings of Rome. There I had the pleasure of seeing my students' jaws drop as I unfolded a 9-foot-long illustration of Trajan's Column. This magnificent print remains one of the most detailed renderings of the ancient monument and one of the best ways to study it in its entirety. I discovered this etching's existence many years ago in Berkeley's Bancroft Library, when I was researching a paper for Darcy Grigsby's 'Monuments and Ruins' seminar.

**2. Where has recent research taken you? Could you tell us a bit about that trip, both how it benefitted your work and also an interesting anecdote from the road?**

My new research focuses on commemoration by Celtic patrons in Roman France and Britain. This topic has led me into new areas of my favorite collections, such as the Celtic metalwork galleries in the British Museum. It has also drawn me to new sites, such as Amiens, France, the final resting spot of an ancient souvenir bowl which somehow migrated there from Hadrian's Wall in England, likely in the bags of a retiring Roman soldier. In March, I flew to Edinburgh for the first time to study Celtic and Roman antiquities in the National Museum of Scotland. A label for a recently excavated funerary sculpture stated that the monument had been found near the Roman fort at Cramond, just on the outskirts of town. One cheap bus token later and I was trekking through the muddy remains of an expansive Roman fort, complete with a heated bath complex. Unexpected discoveries are the best part of research travel, and this one significantly changed my understanding of Rome's presence in the British Isles.

**3. What has surprised you most in your first year(s) as a professor?**

At first, the near total lack of sleep astounded me. As a Graduate Student Instructor at Berkeley, I thought that managing discussion sections had to be more work than lecturing. I was wrong. I have never worked harder in my life than during my first year of full-time lecturing at UC Irvine. Last year was my second year of full-time teaching, but my first year as a tenure-track professor at Wellesley College. I found more time for research and was able to resume traveling. Being abroad again helped me realize that my research no longer had to be constrained by dissertation protocols. Having the freedom to define my own research and teaching program has been the best reward of the PhD.

**4. In what town or city are you now living and what do you like about it? How does it differ from the Bay Area?**

After a decade of living in California, I experienced one of worst winters on record in the charming little town of Wellesley, MA. I had to learn how to walk on ice, and I never cancelled class, even

when four feet of snow stood on the ground. On the plus side, Wellesley has a great independent bookstore and a cheese shop that comes close to rivaling Berkeley's *Cheeseboard*. When I'm feeling particularly nostalgic, I head to the "People's Republic of Cambridge," which lies just down the road and does a pretty good imitation of Berkeley's zaniness.

Sonal Khullar, specialist in Indian art, completed her Ph.D. with a Designated Emphasis in Women, Gender and Sexuality in 2009 and began teaching at the University of Washington as Assistant Professor in September 2009.



**1. What course have you most enjoyed teaching this year? Please give a short description of the content and why you have enjoyed teaching it.**

This year I taught a graduate seminar on "Fragments, Ruins, and Traces in the Art of South Asia." It engaged two influential lines of inquiry into the history of images in South Asia, that is, the critical historiography of art represented by Tapati Guha-Thakurta's *Monuments, Objects, Histories* (2004), and the cultural biography of art represented by Richard Davis's *Lives of Indian Images* (1997). My students and I examined long-standing topics of art historical debate such as spolia, colossi, iconoclasm, iconophilia, and monumentality, from a range of contexts and disciplines. It was exciting to teach a course that directly related to my research at the time on a journal article titled, "The Cult of the Classical, The Promise of the Primitive: Ajanta and Modern Art," which traces a shift from an archeological discovery of the ancient Buddhist cave site in the nineteenth century to its artistic rediscovery in the twentieth century.

**2. Where has recent research taken you? Could you tell us a bit about that trip, both how it benefitted your work and also an interesting anecdote from the road?**

I spent three months on research leave in India last autumn (October-December 2010) working on my book manuscript, *Worldly Affiliations: Artistic Labor, National Identity, and Modernism in India, 1930-1990*, and beginning research on a new book project, *The Art of Dislocation*, on conflict and collaboration in contemporary art produced in South Asia since 1990. While I was based in Delhi, I took a memorable trip to Orissa, a state in the eastern part of India, to visit various monastic and temple sites I teach in the survey of Indian art at the University of Washington. I felt like I was walking in the footsteps of the giants of our field and associated fields—the archeologist John Marshall (surveying ruins and antiquities at Ratnagiri or new excavations at Udayagiri), the art critic Charles Fabri (standing atop the colonial viewing platform to the Lingaraj temple in Bhubaneswar), the artist Meera Mukherjee (watching bell-metal casters at work), the crafts revivalist Kamaladevi Chattopadhyay (purchasing textiles and toys in various bazaars), the historian Romila Thapar (studying Asokan inscriptions at Dhauli), and of course, my Berkeley mentor and dissertation director Joanna Williams. I stopped by the Railway hotel in Puri where she famously stayed and subsisted on curd-rice for a year while researching her book *The Two-Headed Deer* (1996). In Orissa, I also attended the Konark Dance Festival, where I was seated on opening night next to a descendant of the famous nineteenth century painter Raja Ravi Varma, Gopika Varma, a very fine Mohiniyattam dancer. Dressed in a gold and white sari, she looked like she had stepped out of one of his oil paintings of Malabar women such as *Here Comes Papa* or *The Veena Player*, some of which were exhibited in Chicago at the World's Columbian Exposition in 1893. To my surprise, I was invited to garland and congratulate the performers on stage as a "distinguished foreign visitor." All of this was screened live on national television, and I wish I had been better dressed for the occasion!

**3. What has surprised you most in your first year(s) as a professor?**

In my first year as a professor, I was struck by how very public and performerly the job is compared to the relatively private, writerly life I had as a graduate student. The level of engagement I've had with colleagues, students, and the community has been challenging and rewarding.

**4. In what town or city are you now living and what do you like about it? How does it differ from the Bay Area?**

Seattle is more compact and urban than the Bay Area, and has a thriving arts scene, wonderful vintage stores, excellent espresso, and an abundance of natural beauty, all of which suit my lifestyle and tastes. Nevertheless the sunshine and farmers' markets of Berkeley are sorely missed.



## UPDATE: THE HISTORY OF ART/ CLASSICS LIBRARY

Kathryn Wayne, Fine Arts Librarian

The State of California's economic problems continue to affect overall operations in the University Library. A structural deficit in the collections budget has emerged over the past several years owing to a combination of several factors, chief among them the fact that campus has not made an inflation-based enhancement to the base budget since 2001. Over the past year, libraries sustained a ten percent cut to collections and a hiring freeze remained in place, leaving many staff and librarian positions unfilled, including the Classics Librarian position in the Art History/Classics Library.

Berkeley's excellence is founded on its library. Opened in 1868 with one thousand books, the University Library now holds eleven million volumes and ranks as one of the world's great research collections. The Fine Arts Collection is considered to be one of its crown jewels! Thanks to endowments, for now we've been able to continue to support our collection needs despite cuts. However, given the state's spiraling support of the University, the funding of the Fine Arts collection is uncertain. Donations from a variety of friends and alumni are also making a huge difference. If you'd like to consider a gift that will strengthen our Fine Arts collection, please visit the informative link on Giving: <http://blogs.lib.berkeley.edu/arthistory.php>.

After a busy year, we are gearing up for a major construction project that will affect the AH/C Library. The Doe Library roof, after 100 years of deferred maintenance, will finally be repaired. The project will focus on the replacement of the drain pipe system contained in the roof dormers as well as the antiquated gutter system. AH/C will remain open throughout the process, although it's anticipated that the various rooms affected will be closed temporarily.

We are working on processing an important collection of approximately 6,000 minor exhibition catalogs for numerous artists, primarily covering the 1950s, 1960s and 1970s. With the help of a library intern visiting from Lyon, France, we will create a searchable finding aid for this collection which will eventually be available through the Online Archive of California. Many little gems have been found, including a Paul Klee catalog (Museum of Modern Art, 1941) that belonged to Walter Horn, co-founder of the History of Art Department.

A great way to keep up with new acquisitions in the fine arts, various activities related to the AH/C Library, and beyond, is to subscribe to our blog <http://blogs.lib.berkeley.edu/arthistory.php>



## COMMENCEMENT ADDRESS BY JEANNENE PRZYBLYSKI

Alumna, Art Historian, Artist; Vice President and Dean of Academic Affairs & External Relations at the San Francisco Art Institute

"Finally I want to conclude by saying something somewhat more pragmatic but no less urgent. You are all about to be alumni of the University of California. I am not a joiner by nature—I'm not a member of any clubs; I belong to a political party only with ambivalence; I don't like crowds. Nor am I particularly persuaded by such collective fantasies as nationalism or organized religion, especially in their more over-determined forms. But I am not only very proud to be a UC alumna; I probably wouldn't be standing here without UC. I was born and raised in California, a graduate of somewhat mediocre, I'm sad to say, California public schools. I was the first person in my family's history to formally graduate from high school, the first person to go on to a four-year university and certainly the first person to pursue graduate studies (some of you may also be in that position—that's one of the beauties of UC). The University of California allowed me access to an outstanding education, as good or better than any Ivy League school, at a cost and in a context that was achievable (even if it didn't entirely make sense) to my family. I am the beneficiary of a significant investment on the part of all the people of California, over a great period of time, in the value of higher education. And at the time, we took that access and that excellence for granted.



We now know that we can no longer take the UC for granted—indeed the situation is very, very precarious. And yet the greatest potential for preserving the UC, in terms of both excellence and access, is its alumni. I hate to say it, but administrators know that students come and go. Faculty and staff get so caught up and sometimes worn down in the day-to-day. But one of the great oversights UC has made historically, because it didn't really think it had to, and now it knows it does, has been to neglect to actively attend to its alumni base. As alumni, you can do so much—you are needed to do so much. Stay in touch with your school and your department. Be an advocate at every opportunity, especially the ballot box. When and if you are able to, give a little money, or give a lot. Because all of these things add up, they really do. You are now and forever a part of an amazing network of thinkers and doers, and that's a wonderful thing to experience as you go on to the next stages in your careers and your lives. But more than that, such commitment and ongoing connectedness as alumni is not just for you, it's for everyone's future."

## FACULTY NOTES



### Pat Berger Professor of Asian Art

Patricia Berger had a bumper crop of PhDs in Spring 2011: Wensheng Chou in History of Art, Nancy Lin in Buddhist Studies, and Charlotte Cowden and Filippo Marsili in History. Their dissertations ranged over wide geographic and intellectual territory, from the sacred Buddhist site of Wutai Shan in northern China (Chou), to the dissemination in Tibet in text and images of the Kashmiri scholar Ksemendra's *Wish-Fulfilling Vine* (Lin), marriage ceremonies in Republican China (Cowden), and Heaven and human agency in Han-dynasty China (Marsili). She is proud to announce that all these students are moving on to well-deserved teaching positions and post-doctoral fellowships.

In summer 2010, Berger went to Germany and Austria to study collections of Buddhist art in Berlin and Vienna. She also participated in a workshop/conference on translation in the Buddhist context at Munich's Ludwig Maximilian University, with which Berkeley has close ties. Her paper, part of a larger book project on technologies of art in early modern China, looked at the adoption of Himalayan metallurgy at the eighteenth-century Qing-dynasty court, considering both the translation of foreign terms and the recreation of Indic, Nepalese and Tibetan metallurgical techniques that produced extraordinary effects of color and iridescence. Much of this research has been made possible through Berkeley's Center for Buddhist Studies' joint relationship with the Institute for Sino-Tibetan Art and Archaeology at the Palace Museum (Gugong), Beijing, which has opened access for Berkeley scholars to the Museum's vast collections of documents on art production in the Qing court.



*Tsongkhapa (founder of the Tibetan Buddhist Gelug order), 1781, "purple-gold," made in the Forbidden City for the Qing-dynasty Qianlong emperor (Palace Museum, Beijing). Photo: P. Berger*

### Diliana Angelova Professor of Medieval Art

Diliana Angelova had a busy and stimulating year. She was welcomed as member in the Ancient History and Mediterranean Archaeology Group at UC Berkeley. She taught HA 10, the first part of the art history survey, for the first time; a lecture class on late antique art; and an undergraduate seminar dedicated to ideas about love in literature (from Sappho to Tristan and Iseult) and in art (from kouroi to medieval ivory boxes). In October, she gave a lecture on the urban development of Constantinople and the contradictory presentation of the city in the literary sources and in extant archaeological evidence. She completed two book reviews, one for *Speculum* and another for *Jahrbuch der österreichischen Byzantinistik*. And in her spare moments Diliana continued working on her book on the presentation of gender and power in the Roman Empire. Last year, this project opened to her the world of Early Christian writers. This May it took her to Rome, to explore the fascinating monuments of the Augustan era. During that trip she marveled at the megalomania of Roman emperors. The photograph shows her with the colossal statue of the fourth-century emperor, Constantine—one of her favorite subjects.





**Whitney Davis**  
**Professor of Ancient and Modern Art**

In 2011-12, Whitney Davis has been on sabbatical leave in London (Fall semester) and serving as a visiting professor at the Ludwig Maximilian University in Munich in the framework of the Berkeley/LMU Humanities Exchange (Spring semester). He will be holding short-term faculty appointments at the University of York in June, 2011 and the School of the Art Institute of Chicago in July, 2011. His two new books have been receiving considerable attention, though it remains unclear whether this will translate into many sales! His *Queer Beauty: Sexuality and Aesthetics from Winckelmann to Freud and Beyond* (Columbia University Press, 2010) was reviewed in the lead/cover feature in the March 18 edition of the *Times Literary Supplement*. *A General Theory of Visual Culture* (Princeton University Press, 2011) will be the subject of a roundtable at LMU in May 2011. At LMU, Whitney is delivering a series of lectures on "New Materialisms And Art History": "Why Visual Studies Needs Art History," "Neuro-visibility: Why Vision Science Needs Art History," and "Radical Pictoriality: Why Aspect Psychology Needs Art History." These will be published in preliminary form as a short monograph of the Center for Advanced Study at LMU. He has also prepared the final essay, "The Future of Art History," for the second edition of the *Lexikon der Kunstgeschichte*, edited by Ulrich Pfisterer at LMU, and is contributing essays on Heidegger's re-use of Hegel's metaphor of the "ladder" of phenomenology to a forthcoming anthology of studies of Heidegger and art history and on the paleoanthropology of depiction to a forthcoming special issue of *RES*, "Wet/Dry: Source and Trace," edited by Christopher S. Wood and Francesco Pellizzi. A review of Margaret Iversen and Stephen W. Melville's *Writing Art History: Disciplinary Departures* will appear in *CAA Reviews* in summer, 2011.

Whitney's major project while on leave is the completion of a companion volume to *A General Theory of Visual Culture*. Tentatively titled, *Visuality and Virtuality: Images and Pictures from Ancient Egypt to New Media*, it re-investigates the history of "conceptual" (or non-naturalistic) pictorial arts in ancient Egypt, naturalistic or mimetic arts in the Greco-Roman world and in the Italian Renaissance, and "digital" or algorithmically numericized pictorial arts in contemporary "new media" in light

of essential distinctions between image and picture and between what Whitney calls AC-pictoriality (virtual pictorial spaces apparently continuous with the beholder's visual space) and DC-pictoriality (virtual pictorial spaces visibly discontinuous with the beholder's visual space), whether the depicted objects in the virtual pictorial spaces are "naturalistic" (mimetic of objects recognizable in the extra-pictorial world) or not. In addition, in February, 2011, Whitney's essay "Massimo Vitali's Mammals" formed the text for *Natural Habitats: Massimo Vitali Photography 2000 - 2008* (published by Steidl in Germany), a selection of 120 large photographs from the work of the influential Italian documentarian. After selling his house in the Berkeley hills in 2008, Whitney has been dividing his time between an apartment in San Francisco, activities with his "gay family" in Chicago, and a flat in Chapel Market, London, which consumes pretty much all his spare time.

**Marian Feldman**  
**Professor of Ancient Art**

Over the past year, Marian Feldman presented her current research on campus twice, first in November at the History of Art faculty lecture series and then at an AHMA noon colloquium in March. Away from campus, she gave lectures at the Bard Graduate Center in New York City, the University of Pennsylvania, Princeton, the University of Chicago, UCLA and LACMA. This spring, Feldman held a Townsend Center fellowship for associate professors, which has allowed her to concentrate on writing her current book on ivories and metalworks in the early first millennium BCE. She has also been a co-organizer for a UCHRI-sponsored working group exploring the topic of the material world in social life, pairing with her colleague Chandra Mukerji in the Communications Department at UCSD. Fall saw the publication of her article, "Object Agency? Spatial Perspective, Social Relations, and the Stele of Hammurabi," in *Agency and Identity in the Ancient Near East: New Paths Forward*, ed. S. Steadman and J. Ross (London: Equinox, 2010: 149-165).



**Beate Fricke**  
**Professor of Medieval Art**

An anthology co-edited by Beate Fricke with Markus Klammer and Stefan Neuner just left the printer's press: *Bilder und Gemeinschaften. Studien zur Konvergenz von Politik und Ästhetik in Kunst, Literatur und Theorie* (Images and Communities. Studies Of Convergence In The Politics And Aesthetics In Art, Literature, And Theory). This collection includes many papers of a lecture series organized during her time at the department of History of Art at the University of Zurich. The translation of her first book is in the making and under contract with a new series "Visual Culture in Medieval Art" at Brepols. The book will appear in 2012 under the title: *Fallen Idols, Risen Saints. Relics, Image Culture and the Revival of Monumental Sculpture between East and West*.

She is currently enjoying her sabbatical (spring and fall 2011) and is finishing her second book, entitled: *The Essence of Life. Origin, Procreation and Animation in Late Medieval Culture and Thought*. For this project she was awarded a three-year grant by the Swiss National Research Foundation (SNF). Her son Jann is now fluent in Swiss German and happy about the surprise that seasons actually do have an impact on temperature and light (the arrival at Zurich in midst of the winter was accompanied by heavy complaints from his side: Why is the sunlight yellow? Why is it so dark? Why are my hands aching? (After refusing to wear gloves while building his first snowman.)

**Darcy Grimaldo Grigsby**  
**Professor of Modern Art**

The year was demanding but also exciting. In June Darcy was the Keynote Speaker at the Terra Foundation for American Art Symposium entitled, "Geographies of Art: Sur le Terrain," held at the Musée des Impressionismes, Giverny and the Institut National D'histoire De L'art (INHA), Paris. While a Senior Member of Faculty at the Terra for the month of June, she advised Americanists and studio artists in residence; her entire family balanced walks, food, and watching the World Cup. Daily quiet

time in front of Impressionist painting only yards away was a pleasure that was difficult to give up. So were the trips to the Rouen museum, the beach at Etretat; and the flea markets in small towns along the Seine. Back at U.C., she was respondent to Peter Greenaway during his presentations on painting at the Townsend Center in September. In October she hosted the interdisciplinary conference "Visible Race" in conjunction with a graduate seminar conceived as a Race Workshop. At "Visible Race" she spoke on Manet's *Execution of Maximilian*. In November she delivered a lecture on the mirroring coronations of the Haitian emperor Soulouque and the French emperor Napoleon III at a conference entitled "The Long Nineteenth Century: Time, History and Culture," held at Yale University. Her family was delighted to spend December at the Villa Medici in Rome, thanks to Todd Olson's fellowship there. In February and early March she was busy chairing the modernist search; and in late March she had a wonderful time traveling to Rome, Naples, and Pompeii with graduate students in her Judith Stronach Travel Seminar. In April she gave a public lecture on representations of the Panama Canal at the Amon Carter Museum of Photography, in conjunction with a exhibition on photography of Panama curated by Jessica May, one of our wonderful alumni. In Texas she also caught up with her advisees Amy Freund and Heather MacDonald, who, strangely enough, along with Jessica May and Mark Rosen, constitute a Berkeley-Southwest community in the Dallas-Fort Worth area. This year she also served on graduate examination and dissertation committees of Americanists, Asianists, and Classicists as well as those of her students who concentrate on eighteenth- to twentieth-century European, Mexican, African, and American art.



This winter Grigsby was co-editor with Huey Copeland, also an alumnus, and Krista Thompson of a recent special issue of *Representations* entitled *New World Slavery and the Matter of the Visual*. To this issue she contributed "Negative-Positive Truths," an introductory essay on Sojourner Truth's cartes-de-visite, part of a book to be completed this summer. The editor of *Periscope* Publishing promises to release her long overdue *Colossal* by this September. And of course this is the third year she has edited this newsletter. Next academic year she is on leave and plans to write *Creole Looking. Portraying France's Foreign Relations in*



*the Nineteenth Century*. In December she will be the Keynote Speaker at the Art Association of Australia and New Zealand (AAANZ) Conference devoted to the theme of “Contact,” to be held at Victoria University of Wellington, New Zealand; in January she will speak at the Princeton Institute of Advanced Studies. In conclusion, she wishes to add that she is delighted to have Linda Fitzgerald back as MSO helping the department—we are so very lucky.



**Chris Hallett**  
**Professor of Ancient Art**

2010-2011 saw Chris adjusting more fully to his role as Chair, and taking on a number of new roles. In the fall he spoke at a fund-raising evening, organized by the Dean, Janet Broughton, to benefit UC Berkeley’s Division of Arts and Humanities. The event was titled, “Do Fakes Matter: The Forger, the Collector, and the Art Historian”, and was held in Santa Monica at the home of Berkeley art history alumna Corinna Cotsen. The evening’s other speaker was Berkeley alumnus, Ken Lapatin, a graduate of the Berkeley Classics department’s Classical Archaeology Program, now a curator at the Getty Villa in Malibu. Chris also served in the Fall semester as one of the session Chairs for The 2010 Berkeley Ancient Italy Roundtable, organized by his colleague in the Classics Department, Ted Peña.

Chris also found time for two research trips this year. In the fall he spent 10 days in Lebanon and Syria, visiting archaeological sites and museums with a group of archaeologists and ancient historians from Oxford University. Sites visited included Faqra, Byblos, Beirut Museum, Baalbek, Damascus Museum, the Umayyad Mosque, Krak des Chevaliers, Hama, Apamea, Mushabbak, San Simeon, Al Bara, Sergilla, Sergiopolis (Resafa), Zenobia (Halebiya), Mari, Dura Europos, Qasr al-Heir al Sharqi, Palmyra, Qasr al-Heir al Gharbi, Philipopolis, and Bosra. And over Spring Break Chris travelled to Rome, where he spent time in the Vatican museums, and visited the exhibition “Le faccie di potere”, organized by Eugenio La Rocca at the Capitoline Museum. A special opportunity presented itself on this trip: Chris was invited by a friend to join a team of Italian speleologists to go down into two Roman aqueducts, the Acqua Marcia and

the Acqua Claudia at Vicovaro, some 40 km outside Rome (see photo). This was a fascinating experience, bringing home something of the astonishing engineering achievements of the Romans; these two great tunnels, each ca. 90 km in length, cut through solid rock, for hundreds of years brought cool fresh spring-water, in vast quantities, into the very center of the city.

Chris served as a Senior Research Fellow at the Townsend Center throughout the academic year, sharing with the other Townsend Fellows his most recent research on Archaic and Archaizing Greek Art. His essay, ‘The Archaic Style in the Eyes of Ancient and Modern Viewers’, completed in 2010, also this year finally appeared in print: in a volume of essays edited by Vicky Coltman, with the (new) title: *Making Sense of Greek Art* (University of Exeter Press, 2011). Chris was also named as a 2011 Residential Research Fellow, at the Lepsius Haus of the Deutsches Archäologisches Institut, in Dahlem in Berlin. He will be resident in Berlin for 6 weeks in the summer, working on editing the publication of the Flesh-Eaters Conference of 2009. He will be joined in Berlin, for part of the time, by his wife Heidi and their daughter Samantha.



Detail of Jan Brueghel’s *Aeneas in the Underworld* from 1594. Photo: Elizabeth Honig

**Elizabeth Honig**  
**Professor of Early Modern Art**

Although Elizabeth Honig was on leave in the Fall, she was a member of the Townsend Center’s working group on the concept of value, a prolonged and fascinating brainstorming session in which faculty from various humanities departments and the law school contemplated what a Berkeley Center for the Study of Value might some day look like. Otherwise she was busy writing about Jan Brueghel and she travelled to Italy to see a group of works still owned by the family of his original patron. She continued that work during a very busy Spring semester, serving on the Modernist search committee, and giving a talk at Yale entitled “The Road to Hell” which, as Jan Brueghel depicted it, was not paved with good intentions at all. In April she and her collaborator, Dr. Louisa Wood Ruby (Frick Library, New York),

received a preliminary grant and she was just awarded another grant from CITRIS (Center for Information Technology Research in the Interest of Society) to support the creation of a Jan Brueghel wiki. This project will initiate a new type of online collaborative catalogue raisonnée with dozens of contributors, possibilities for on-site image manipulation and knowledge production, and eventually free public access to new information about the artist. Professor Honig’s Berkeley-based web team will construct the wiki prototype and begin adding data this summer, while she also attempts to finish her more traditional book. In the midst of all this she very appropriately taught a graduate seminar on artistic collaboration in which the students, divided into “teams,” considered how from concept to execution, most early modern artworks were the result of multiple minds and hands working together.



The “Great White Buddha,” constructed in what is now Muir Woods National Monument by the San Francisco Bohemian Club for its mid-summer encampment, 1892. The statue, made of wood and plaster coated burlap, was dismantled after the event or left to deteriorate, leaving no above-ground traces. Photograph: Collection of the Bancroft Library, U.C. Berkeley.

**Greg Levine**  
**Professor of Asian Art**

As of May 2011, toward the end of his Guggenheim Foundation Fellowship, Greg Levine’s book manuscript— *Legend of the Colfax Buddha Heads: Landscape, Race, and the Visual Cultures of Buddhist Modernism* — is three quarters written but resisting swift resolution. This is a good thing, he says, but it also means unexpected chapters. The book takes off from the 2006 discovery in the American River near Colfax, north of Sacramento, of hundreds of porcelain objects cast in the shape of the Buddha’s head and proceeds to consider episodes in the history of the visual cultures of Buddhist modernism (a growing subfield). The spring months have brought new discoveries and convergences that deepen the book’s questioning of popular

understandings of the Buddha’s image as embodying exclusively contemplativeness, non-violence, Asian philosophical concepts, cool-culture exotics, and post-racial community. There is a largely overlooked history in which the Buddha and other Buddhist bodies (deities, monks, nuns, laypeople) appear in both the West and Asia within virulent xenophobia, assertions of empire, and Cold War propaganda. A chapter titled “Evil Buddhas?” takes up some of this imagery as it appears from the late nineteenth century through the Korean war, while another, “Imprisoned Buddhas,” will consider Buddhist sculpture made from found, salvaged materials in conditions of profound alienation by Japanese and Japanese Americans forced into America’s concentration camps. A presumably completed chapter on the colossal (70 foot) but temporary Buddha constructed by San Francisco’s Bohemian Club in 1892, in what is now the Muir Woods National Monument, now happily awaits a possible archaeological survey of the statue’s precise location and material remains.

In Fall 2011, Levine will begin teaching his multi-semester survey of Buddhist icons, architectures, and ritual contexts and offer a graduate seminar titled “Deceptive Objects, Nefarious Acts— Forgery, Authenticity, and Art.” Levine continues to be active in the faculty organization SAVE the University and is an appointed board member of the Berkeley Faculty Association. 2011 started off with a co-authored Op-Ed protesting the demand of 36 UC deans and executives (dubbed the “Gilded 36”) for higher pension payouts (“Viewpoints: UC Execs’ Pension Plea is Demoralizing,” *Sacramento Bee* January 6, 2011, 13A). He encourages alumni and friends of History of Art to find out more about what’s actually happening on the ground at Berkeley and how they can help sustain and enhance the department and University’s teaching and research missions.



International American Studies Research Group Meeting in Giverny, France.

**Margaretta Lovell**  
**Professor of American Art**

Summer 2010 began with a bang—the realization of a conference Margaretta Lovell organized for the International American Studies Research Group, a consortium of six European and American universities, sponsored by U. C. Berkeley’s American



Studies Program and the Terra Foundation in Giverny, France. Fall brought two new ventures, the university-prescribed Pedagogy seminar for beginning GSIs, and a new graduate seminar, “The Idea of the Villa.” Over the course of the year she published “Fitz Henry Lane, Spectateur de l’Histoire” in *Refaire L’Amerique: Imaginaire et Histoire des Etats-Unis*, eds., Didier Aubert & Helene Quanquin (Paris: Presses Sorbonne Nouvelle)—and gave talks at Filoli (National Trust), Yale, and U.C. Berkeley’s Architectural Research Colloquium. She served as consultant/reviewer for the Huntington Library, the American Antiquarian Society, and the *Journal of American History*; and organized a session for the Society of Architectural Historians’ annual meeting in New Orleans, “Materials, Matter, Materiality, and Architecture.” She also had the great pleasure of interviewing Berkeley graduate alumnus, Joseph Koerner, for an article appearing elsewhere in this Newsletter.



Les Andelys, France, Nicolas Poussin’s birthplace. Photo: Pierre Grigsby-Olson.

**Todd Olson**  
**Professor of Early Modern Art**

Todd Olson was on leave during the academic year 2010-11. While forensic archeologists posed with Caravaggio’s alleged bones and other scholars dug up dubious paintings on the occasion of the quatercentenary of the artist’s death, he spent most of his time close to home, completing his book *Caravaggio’s Pitiful Relics* to be published by Yale University Press, London. Todd continues to work on the global transmission of graphic media in the early modern period. He presented a paper for the *Global Visions: Material Exchanges in the Early Modern World Conference at the USC-Huntington Library Early Modern Studies Institute* (EMSI) entitled “Printed Matter: The Graphic Translation Of The Codex Mendoza.” Todd also gave a talk entitled, “Net Of Irrationality: Decay In Early Modern Prints,” for a conference at the Courtauld Institute, London, titled, *The Printed Image within a Culture of Print: Prints, publishing and the early modern arts in Europe, 1450-1700*. An André Chastel Fellowship, awarded by the National Institute of History of Art (France), gave Todd and family a month in residence at the French Academy in Rome - Villa Medici, Rome, in December, 2010. The beauty of the grounds and the view was restorative and the newly opened Vatican Library offered materials on early modern European

graphic encounters with the New World. Todd is looking forward to returning to the classroom. Next year he will teach the 2012 Judith Stronach travel seminar in Spain.

**Andrew Stewart**  
**Professor of Ancient Art**

Andy Stewart continued work in the Athenian Agora in summer of 2010 and his massive article on Aphrodite in Hellenistic Athens, including publication of two dozen statues and statuettes of the goddess from the Agora, is now in press for *Hesperia*, the journal of the American School of Classical Studies at Athens. A second article, on the Capitoline Aphrodite type and the sculptor Kephisodotos II, son of Praxiteles, has now been published in the Australasian classics journal *Antichthon*. A third and fourth, on the fragments of a colossal cult group of Demeter and Kore in the Agora, tentatively attributed to the Athenian City Eleusinion and the sculptor Polykles of Thorikos, and on sculptors’ models, sketches, and doodles from the Agora, are under consideration for *Hesperia*. He was the Classics Department Annual Lecturer at U.C. Santa Barbara, and a speaker in the Getty Villa’s public lecture series in Fall 2010. He also gave the Biggs Lectures at the University of Washington in St. Louis in April 2011. Never satisfied, he returned to Athens and the Agora in June 2011 to find yet more sculptures to work on, and to speak at a symposium in honor of his friend and colleague in the Agora Museum, Susan Rotroff. Meanwhile, he devotes what little free time he has to sailing his 38-foot sloop “Obsession” on San Francisco Bay; playing with his twin granddaughters Giselle and Sofia; and ministering to his wife Darlis’s menagerie of cats.



Andrew Stewart and graduate student Laure Marest-Caffey aboard Andy’s “Obsession.” Photo: Erin Babnik

**EMERITI**

**James Cahill**  
**Professor Emeritus of Chinese Art**

James Cahill continues to divide his time between Vancouver and Berkeley, with houses and relatives in both cities: his wife Hsingyuan (still going through divorce proceedings) and 15-year-old twin sons Julian and Benedict in Vancouver, his daughter Sarah (the famous pianist) and her family in Berkeley. His book on “vernacular” Chinese painting was recently published by the U. C. Press. His main late-life project is a series of lengthy video-recorded lectures on Chinese painting through the Song dynasty, posted for free viewing on the web; see his website jamescahill.info, or that of the Institute of East Asian Studies, <http://ieas.berkeley.edu/publications/aparv.html>. Seven lectures have been posted and six more soon will be; and two further series are planned, to be completed so long as his declining energies hold out. His continuing residence in Vancouver permits him to continue work on these with his collaborator Rand Chatterjee.

**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 (d’Angers) and working on a study of David’s visit to Goethe in Weimar in 1829. Jacques is also curating the first exhibition of the works of the Romantic sculptor Félicie de Fauveau to open in 2012 at the Musée d’Orsay and other venues. He has recently stewarded and presented the first exhibition of the newly wax sculptures by Gustave Moreau (Musée national Gustave Moreau, “Gustave Moreau, l’envers de la sculpture”, in *Gustave Moreau, l’homme aux figures de cire*, Paris, Somogy, 2010).

**Timothy Clark**  
**Professor Emeritus of Modern Art**

Tim Clark spent the year adjusting to retirement and London. He said yes to a few too many invitations and failed to finish his Picasso book; but he enjoyed, among other things, writing the occasional response to an exhibition for the *London Review of Books*, spending two weeks in Oslo and Trondheim as guest of the Office for Contemporary Art (fine people, and time to get to know the National Museum, plus the tapestries of Hannah Ryggen, Communist modernist extraordinaire), speaking to a theater in Berlin still full of people at half past midnight (only in Berlin) about “The End of the Anti-Aesthetic,” having the splendors of York as regular part of the year, dreading the reaction of a room full of neo-Luddites to a paper entitled “A Left with No Future” (they were charitable), and arguing against the hermeneutics of

suspicion in a lecture given at UCL and Melbourne called “Do Landscapes Have Identities?” He misses hills and old friends.

**Peter Selz**  
**Professor Emeritus of Modern Art**

This has been a busy year. In the fall Peter wrote the lead catalogue essay “Centenary Exhibition of Morris Graves” (New York, Michael Rosenfeld Gallery 2010). He also worked with the Montreal critic, John Grande; they co-curated the exhibition Eco-Art for the Pori Museum in Finland and wrote an essay entitled “Six Environmental Artists”. Closer to home Peter also curated a large exhibition “Framing Abstraction” for the Municipal Art Gallery in Los Angeles and an international show of figurative painting and sculpture called “Heads” for the Dolby Chadwick Gallery in San Francisco. Dr. Paul Karlstrom’s biography, *Peter Selz. Sketches of a Life in Art* is in publication at the UC Press, to appear this fall.

**Anne Wagner**  
**Professor Emerita of Modern Art**

Anne Wagner writes that this has been a year of firsts: the first spent living in London, the first as Professor Emerita, the first commuting by bicycle to the Millbank home of Tate. It saw her lecturing for the first time in Oxford, Stockholm, York, and Burlington, VT—this last thanks to Assistant Professor Anthony Grudin, to whom she owes warm thanks. In October 2010, she delivered the inaugural lecture in a annual series launched at Tate in honor of a former director, Sir John Rothenstein. (Another first: its electronic publication in *Tate Papers*, Issue 15.) Speaking of publications: she corrected more edits and proofs than she would ever have thought possible, and among them those for her first essay, published in *Cubes and Anarchy* (LACMA), on the sculptor David Smith. Her first granddaughter arrived, and, if not her first grandson, then the first one named Thomas. In all this, some of the strongest notes of continuity have been visits from Berkeley students, colleagues and friends: Elizabeth Ferrell, Lizzy Ramhorst, Sonal Khullar, Linda Fitzgerald, Michael Thompson, Shannon Jackson, Marty Jay, Cathy Gallagher, Sanjyot Mehendale, Chris Hallett, and Tony Kaes. With any luck the next few months will bring a whole new wave of travelers her way.

**Joanna Williams**  
**Professor Emerita of Indian Art**

Joanna Williams has been in good health herself, although her travel has been limited to visiting her 97-year-old mother in Indiana. Joanna taught her last graduate seminar this spring and from it learned a lot on the subject of pictorial narration. She was much cheered by a recent visit from Kirtana Thangavelu (PhD 1998), who has left UCSC for the Central Indian University in Hyderabad, where she loves the challenge of teaching a new kind of students.



## VISTING FACULTY

### Rebekah Compton Alumnus and Lecturer in Early Modern Art

Rebekah Compton will hold a Mellon Postdoctoral Fellowship in the Department of Art and Archaeology at Columbia University from July 2011-June 2013. During this period, she will complete her book manuscript, titled *Venus: Beauty, Love, and Sex in Renaissance Florence*. In 2012, Rebekah's article "Omnia Vincit Amor: The Sovereignty of Love in Michelangelo's Venus and Cupid" will appear in *Mediaevalia*.



### Sung Lim Kim Alumna and Lecturer in Korean Art

This academic year Sung Lim Kim taught two Korean art history classes, *Korea's Last Dynasty: Art from Joseon Dynasty (1392-1911)* and *Modern and Contemporary Korean Art*. In April, she organized a panel entitled *Korea in the Third Space* and presented a paper entitled "The Battle over Korean Art History" at the annual conference of the Association for Asian Studies. She is now working on two articles, "The Rise of Consumer Culture in 19th-Century Korea" and "Korean Photographs During the Japanese Colonial Period (1910-1945)." This fall, after completing two years of teaching Korean art history at UC Berkeley, Sung Lim is joining Dartmouth College as an assistant professor in Art History and their AMES (Asian and Middle Eastern Studies) program. Her 4-year-old son Matthew will start kindergarten in Hanover, NH and her husband Hou-Sung Jung will join Dartmouth College as a research assistant professor in Biology next January, after finishing his post-doctoral research at Salk Institute in San Diego.

### Fabiola López-Durán Mellon Post-Doctoral Fellow

Fabiola is finishing the second of two productive years at UC Berkeley. She has been working on her new book *Eugenics in the Garden: Architecture, Medicine and Landscape from France to Latin America in the Early Twentieth Century*. With a transnational and interdisciplinary perspective, her research and teaching has focused on the analysis of the cross-pollination of ideas and mediums—science, politics and aesthetics—that informed the process of modernization on both sides of the Atlantic, with an

emphasis on the art and architecture of Latin America and the so called Latin Europe. She had a wonderful time teaching a survey course on Modern and Contemporary Latin American Art as well as two new courses based on her research titled "Practicing Utopia: Art Architecture, Eugenics and the Modern Latin City" and "Nature In-Vitro: Bodies, Gardens and Built Forms." This year, she was also the advisor of five honor's thesis students at the Department of History of Art.

Last summer, her research took her to Paris, Rio de Janeiro, São Paulo and Caracas, where she delivered a series of lectures on the various chapters of her forthcoming book. She was also one of the four speakers invited this year at the Saivet Memorial Architectural Symposium "Modernism Elsewhere" at Brandeis University, and also one of the speakers at the *Visible Race* Conference at UC Berkeley. She is the author of one of the two chapters of the monographic book *Nature, Bodies, Skin: Architectures of Herault-Arnod*, published in China by A&J International Design (Chinese and English editions) and in France by Éditions Norma (French edition). Her essay "Utopias: Rethinking Nature" (co-written with Nikki Moore) was published in a special edition of *Architectural Design* in November-December 2010, and a forthcoming article titled "Antropogeografías: Arquitectura, eugenesia y modernidad en Brasil" will be published in Beatriz Gonzalez-Stephan (ed.), book *Cultura Visual e Innovaciones Tecnológicas en América Latina* by Vervuert Verlag in Spain at the end of this year. After being shortlisted for various universities in the US, Canada, and Switzerland, Fabiola accepted a tenure-track position at Rice University.



### Lisa Pieraccini Lecturer in Ancient Art

Lisa Pieraccini's interest in the Etruscans has led her to the magnificent collection of Etruscan artifacts at the Phoebe A. Hearst Museum of Anthropology here at UC Berkeley. Delighted to find archaic painted wall plaques on campus, her recent work can now be seen in a forthcoming article, "The Colors of Caere in California" coming out in June 2011 in *Etruscan Studies*. She was asked to write the entry for "Caere" for the Wiley and Blackwell *Encyclopedia of Ancient Art* as well as for The *Oxford*

*Bibliographies Online*, both due out in 2011. In addition Lisa has been asked to do a number of reviews, *New Perspectives on Etruria and Early Rome*, edited by S. Bell and H. Nagy, in *Classical Review* 60, 2010; *Etruscans by Definition: Papers in Honour of Sybille Haynes*, edited by J. Swaddling and P. Perkins, in *Etruscan Studies* 14 (forthcoming 2011); and *The Necropolis of Poggio Civitate (Murlo) – Burials from Poggio Aguzzo*, by A. Tuck, in *The American Journal of Archaeology* (forthcoming

2011). Lisa's fascination with ancient wall painting includes the world of Rome. She will be part of a two day conference in the spring of 2012 in San Francisco dedicated to "Pompeii and Herculaneum: Rediscovering Roman Art and Culture," sponsored by Humanities West. Lisa's talk is entitled, "If These Walls Could Speak: A Case Study in Pompeii." Lisa's summers are spent outside of Rome where she conducts research and spends time with her family.

## CURRENT GRADUATE STUDENTS



Standing from left to right: alumni Todd Cronan and Bridget Alsdorf, and current graduate students Camille Mathieu and Jen Stager with Jen's sons in Parc Monceau Paris, May 2011.

**Meryl Bailey (2003)** completed her dissertation, "More Catholic than Rome: Art and Lay Spirituality at Venice's Scuola di S. Fantin, 1562-1605", in 2011. She is looking forward to her upcoming year as a visiting assistant professor of art history at Mills College in Oakland, CA. She is also planning a summer trip to Rome and Tuscany with her son Gus (age 6) and her husband Bill. In 2012, the Ateneo Veneto is publishing her article on Jacopo Palma il Giovane's Purgatory Cycle, derived from a dissertation chapter.

**William Coleman (2009)** hopes to have advanced to candidacy by the time this newsletter is published! He gave the paper "Sibelius, Gallen-Kallela and the Musical Landscape" at CAA 2011 and has been invited to present this research at the Royal Musical Association's summer conference "Music and Landscape" in

London in June. For the fall of 2011, he is in residence at The Huntington Library as Robert R. Wark Fellow and will be braving LA traffic to commute to UCSB for independent studies with Ann Bermingham and Bruce Robertson.

**Alexandra Courtois (2009)** is especially thankful for the past academic year. In addition to receiving a J.K. Javits Fellowship and being co-GSI with Kailani Polzak for Darcy Grigsby's "Spectacle of Modernity," participating in the Stronach Travel Seminar to Rome was a truly memorable experience! She'll usher in summer by participating in a week-long seminar at the Yale Center for British Art (YCBA) about the artist's studio (18th c. and 19th c.). Although a British topic is a departure from her focus in 19th c. French Art, the timing is perfect, as her upcoming Qualifying



Paper deals with Lady Hamilton's "Attitudes." After spending last summer working closely with curator Philippe Saunier at the Musée d'Orsay doing archival research and photographing Degas pastels in the museum reserves (!), this summer will be dedicated to her QP... and perhaps a trip to China!

**Aglaya Glebova (2008)** delivered three papers over the course of the last year, including at the Solomon R. Guggenheim Museum's Emerging Scholars Symposium in January and at Yale University's Russian Art 1770-1920 Symposium in March (at the invitation of a Berkeley Slavic Department Ph.D., Molly Brunson). She was honored to serve on the Department's Modernist Job Search Committee, and would like once again to convey her thanks to her fellow graduate student colleagues for their support, help, and involvement in the process. She is now researching her dissertation in Russia. While Moscow will remain her home base, she will be traveling further North to the Finnish border to dig into the local archives, and see the landscape on which she is writing. Through it all, she has been updating the Department's Facebook page, which she invites you to "like."

**Diana Greenwald (2008)** completed her qualifying paper on the Utah photographer C.W. Carter and is now researching for her prospectus. This spring, she is participating in the university-wide initiative, "How Students Learn," with her advisor, Margaretta Lovell. This summer, she will be working with the Fine Arts Museums of San Francisco on their digital collections while she reads for orals and does and recuperates from knee surgery.

**Edwin Harvey (2005)** was supported in 2010-11 by an ACLS/Luce Dissertation Fellowship in American Art, shifted enthusiastically into the writing phase of his dissertation, "Permanent Storage: Locality, Place, and Paradox in Andrew Wyeth's Hay Ledge." Breaking occasionally from his writing schedule, he traveled to New York City, where he viewed works by Wyeth in a private collection, to the PCA/ACA National Conference in San Antonio, Texas, where he presented a paper, "Between Horses and Horsepower: Hood Ornaments and the Problem of Automobility," and to the U.A.E., where he completed in the Dubai Marathon and marveled at the power of oil.

**Josie Lopez (2009)** is thrilled to have completed her dissertation prospectus on the development of political satire in nineteenth-century Mexican lithographs (advised by Darcy Grimaldo Grigsby). This summer, she will primarily be reading for qualifying exams while spending some time in New Mexico at the Tamarind Institute for Lithography. She is also working on an essay, "Picasso and the Forgotten War," which will appear in *Picasso and the Politics of Visual Representation: War and Peace in the Era of the Cold War and Since*, edited by Jonathan Harris.

**Vanessa Lyon (2004)** spent a hectic year finishing her dissertation: "Foreign Relations: Figuring Faith and Femininity in the Age of Rubens" as a grateful recipient of the UC Berkeley Chancellor's Dissertation Fellowship. Thanks to the enduring patience and support of her advisor, Elizabeth Honig, as well as the ever-encouraging Todd Olson and Darcy Grigsby, she will teach her first seminar in Baroque art this fall at Reed College in Portland, where she will spend the year as Visiting Assistant Professor of Art History and the Humanities.

**Laure Marest-Caffey (2010)** is delighted with her experience at Berkeley at the close of her first year in the graduate program. She looks forward to an exciting summer. She will excavate at Butrint, Albania, with the support of the Nickel Summer Fund, volunteer for an NGO and visit Zambia, see her family and friends in France, and conduct research in Paris.

**Camille Mathieu (2007)** has been really enjoying her year in France; based in Paris, she has been traveling all over the country in order to look at artwork and do archival research for her dissertation entitled, "Revolutionizing the Antique: French Artists and Artistic Community in Napoleonic Rome, 1803-1819." She recently presented a paper at the Metropolitan Museum of Art in New York and will be presenting another shortly at l'Université François-Rabelais, Tours. Both are based on her research, which is supported by the Metropolitan Museum of Art's Théodore Rousseau Fellowship. In September, she will be heading to the American Academy in Rome, where she will be living and working for the next two years as a Donald and Maria Cox and Samuel H. Kress Foundation Fellow. She has loved becoming a part of the community of Berkeley ex-pats in Paris and she encourages everyone to come and visit her during any European research escapades.

**Micki McCoy (2009)** gave a paper at the annual Graduate Student Conference on East Asia at Columbia University about a group of astrologically-themed paintings from the Tangut empire. As a co-coordinator of the Townsend Working Group in Asian Art and Visual Cultures, she participated in talks and workshops (many of which were given by graduate students and faculty in our own department) on topics including vernacular communal architecture in southeastern China, South Asian terra cottas, and Islamic calligraphy in China. She will be dividing her summer between Russia and China, continuing her Russian language studies and seeking close encounters with medieval East Asian material culture. She was supported by a Foreign Language Area Studies fellowship for the academic year 2010-2011 and will be again in Summer 2011.

**Emily Moore (2005)** continues to work on her dissertation on the New Deal totem parks of Southeast Alaska. This past spring she was a fellow at the Smithsonian American Art Museum and the National Museum of the American Indian, where she found model totem poles produced for tourists to the totem parks during the 1940s. Next year she will write with the help of a Luce/ACLS fellowship in American art. The best news, however, was the birth of her son, Jasper Soren Prows, on September 21, 2010. Jasper is amazing—and so are his papa, grandma, godmother, and distant cousins who have volunteered babysitting time so his mom can write!

**Stephanie Pearson (2007)** began a busy year at the Annual Meeting of the Archaeological Institute of America, where she received a prize for Best Graduate Student Paper (for her paper delivered last year); enjoyed an enthusiastic response to her new paper, which presented part of her dissertation project; co-organized the colloquium session "A Breath of Fresco Air: New Insights into Roman Wall Painting" (jointly chaired with her husband Mont Allen); and continued to serve as Chair of the student arm of the AIA, student representative to the Governing Board, and student member of the Societies Committee. After

her doctoral exams in May, Stephanie traveled to Rome and the Bay of Naples to continue her research there — focusing on material from Pompeii, where she returned for her fourth year as a member of the Via Consolare Project (headquartered at San Francisco State University).

**Kailani Polzak (2008)** taught for the first time this year and completed her Qualifying Paper on Goya's *Second of May 1808*. She also participated in Professor Grigsby's Race Workshop (fall) and Rome in Ruins travel seminar (spring). She is now working on her dissertation prospectus and looks forward to spending the summer reading and writing about the illustration of voyage narratives in nineteenth-century Europe.

**Jennifer Sakai (2005)** has finished her second year living in Amsterdam with the support of the Kress Institutional Fellowship in the History of Art, where she has been working on her dissertation entitled "Amsterdam in Ruins: Painting and the Imagining of Urban Space, 1648-1700." She is teaching a UC Berkeley summer school R1B (writing class) called "Monument, Ruin, Iconoclasm: Memory and its Material Remnants."

**Cristin McKnight Sethi (2008)**, after passing her exams in January 2011, has been busy researching her dissertation project and teaching an R1B class at Berkeley on the history of collecting and exhibiting South Asian art. She was awarded the Amrit Kaur Ahluwalia Memorial Dissertation Research Award by the Center for South Asian Studies, and plans to use the fellowship money to travel to Toronto, Washington, D.C., and Philadelphia to study phulkari textiles in local museums. She and her husband Sanjit are expecting their first child at the end of July.

**Marcelo Sousa (2007)** has formulated a dissertation on modern Brazilian art and is currently studying for his qualifying exams. He recently delivered a guest lecture on Marcel Duchamp, Andy Warhol, and Pop art for Professor Darcy Grigsby's introductory course on Western art from the Renaissance to the present and will be teaching a course on homoerotic art and visual culture this summer.

**Jennifer Stager (2003)** has been based in Paris, writing and completing the research for her dissertation on color and embodiment in ancient Mediterranean art with support from CASVA's Paul Mellon predoctoral fellowship. Outside of museums and the library, Jennifer enjoys the company of Paris-based scholars and the extended Berkeley expat community, many

of whom are often over for dinner. She recently escaped from work and parenthood to celebrate Camille Mathieu's birthday with experimental cocktails at a local speakeasy. Jennifer will be spending next year in Washington, DC, in residence at CASVA and hopes to see many of you there.

**Jessica Stair (2010)** completed her first year in the graduate program and will engage in an intensive language program for intermediate Spanish at UC Berkeley this summer through the support of a FLAS (Foreign Language and Area Studies) fellowship. In addition to hosting visiting family members from North Carolina, Jessica plans to spend the summer reading about her area of specialization, early modern Italy and Spain.

**Jessica Stewart (2006)** is enjoying the waning months of her Fulbright scholarship in Belgium. In September, she will relocate to Munich for the next two years, where she will have the fortune of researching at the *Zentralinstitut für Kunstgeschichte*—thanks to a Kress Institutional Fellowship in European Art. In addition to participating in specialist courses in Bruges and hopefully Amsterdam, Jessica will have opportunities to present papers at conferences and symposia in Frankfurt, Dresden, and Toronto. With any luck, she will spend a couple weeks this summer recreating late medieval and early modern merchant itineraries.

**Yasmine Van Pee (2006)** is excited to be able to teach again in her home department this summer and coming fall after having spent the past Fall semester in Belgium doing research for her dissertation project and enjoying long overdue time with her family, and the Spring on exchange at UCLA, working with Profs. Steven Nelson and Debora Silverman. Thanks to a generous Kress Art History Travel Fellowship, she will be able to continue her dissertation research in Kinshasa in the Democratic Republic of the Congo during Spring 2012.

**Elaine Yau (2007)** is currently conducting research for her dissertation, which investigates Sister Gertrude Morgan's painting and performance practice alongside the racial politics of twentieth-century folk art during the United States' Civil Rights Movement. She also serves as the review editor for *Cultural Analysis*, an interdisciplinary, peer-reviewed journal dedicated to investigating expressive and everyday culture. Other interests include theories of the vernacular and traditionality, visual anthropology, American genre painting, and the material culture of place.

## COMMENCEMENT 2011



Photos: Julie Wolf





## OUR ALUMNI

**Roger C. Aikin (Ph.D. 1977)** retired from Creighton University in 2007. He and his wife, Judith (PhD in German Literature, UCB, 1975) now live in Bend, Oregon. Roger is writing the text for a nineteen volume series, *The Portfolios of Brett Weston* (Lodima Press, 2005ff), of which 10 volumes have so far appeared. He also gives presentations on art, architecture, and film in a lifelong learning program in Bend. He is member of Juniper Golf Club in Redmond, Oregon, and plays to a nine handicap.

**Bridget Alsdorf (Ph.D. 2008)** has spent the past year on leave as a fellow at The Metropolitan Museum of Art, where her main projects were the completion of her book on the collective ideal in early avant-garde French painting (forthcoming from Princeton University Press) and continuing research for a new project on crowds and crowd psychology in fin-de-siècle French art. Articles on Fantin-Latour, Degas and Cézanne were also published this year. In the fall she returns to teaching at Princeton with a Bicentennial Preceptorship for 2011-2014. Besides the excitement of New York and two trips to Paris, Bridget has greatly enjoyed getting to know Atlanta, where her husband, Todd Cronan, is now a professor. In December, Bridget and Todd had an amazing (albeit very belated) honeymoon in Rome and Sicily. They ran into Darcy Grimaldo Grigsby on a little Roman side street while in search of gelato.

**Elise Archias (Ph.D. 2008)** has been an assistant professor of art history at CSU Chico and a scholar-in-residence at the Georgia O'Keeffe Museum Research Center through July 2011. Recent activities include a presentation on the model of art operating in Yvonne Rainer's new dances and a review of the exhibition "Eva Hesse Spectres 1960" in caa.reviews.

**Catherine Becker (Ph.D. 2006)** is Assistant Professor of Art History at the University of Illinois at Chicago. Her article, "Not Your Average Boar: The Colossal Varaha at Eran," appeared in a felicitation volume of *Artibus Asiae* honoring Professor Emerita Joanna Williams. In 2011-12 Catherine will be on leave and a faculty fellow at UIC's Institute for the Humanities, where she will be finishing her book manuscript on Buddhist sculpture from Andhra Pradesh.

**Patricia Fortini Brown (Ph.D. 1983)** is in her first year as professor emeritus after 27 years at Princeton and has found that retirement does not mean relaxation. After a research trip to Istanbul and Venice, she gave several public lectures and visited Reed College as the Stephen E. Ostrow Distinguished Visitor in the Visual Arts. A symposium, "Giorgione and His Times: Confronting Alternate Realities," was held at Princeton in December in honor of her retirement. Activities in 2011 include a symposium, "Pietro Bembo e le arti," in Padua and participation in sessions at the Renaissance Society of America annual meeting in Montreal: "Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered." Brown was elected Socio Straniero of Ateneo Veneto di Scienze, Lettere ed Arti and serves on the Board of Trustees of Save Venice. She is continuing her research for two books on the art and culture of the greater Venetian empire.

**Julia Bryan-Wilson (Ph.D. 2004)** had a busy year on leave from UC Irvine—in Fall 2010 she was a Visiting Scholar at the California College of the Arts in Oakland; in winter she headed to Leeds, England as a Senior Fellow in Sculpture Studies at the Henry Moore Institute; and in spring she lived in western Massachusetts as a Clark Art Institute Fellow. At these various places, she worked on her newest book project about hand-making in contemporary art, wrote several essays, and did a lot of wandering with her partner, Mel Chen, who teaches in the Gender and Women's Studies Department at Berkeley. She will spend much of the summer in Shanghai, China. In Fall 2011, she enthusiastically joins the History of Art Department at Berkeley as Associate Professor of modern and contemporary art.

**Kimberly Cassibry (Ph.D. 2009)**, Assistant Professor of Ancient Art at Wellesley College, adjusted to her new life in the Boston area last year. She finally gained access to the inner sanctum of American academia, Harvard's Widener Library, with her very own borrower's card. She took her students on field trips near (Boston MFA), not so near (Worcester Museum of Art), and far (Metropolitan Museum of Art, NYC). And she presented new work to Boston University's Classics Department ("The Roman Empire According to the Celts: Insights from a Parisian Pillar, a Treveran Tombstone, and Souvenirs from Hadrian's Wall"). In May, she took part in a travelling seminar focused on "The Arts of Rome's Provinces." Sponsored by the Getty Foundation, the seminar began with a two-week trip to sites around England, including London, Oxford, Bath, and Hadrian's Wall. A second two-week trip will take the seminar to Greece in January 2012.

**Kevin Chua (Ph.D. 2005)** continues to teach 18th and 19th century European art history at Texas Tech University in Lubbock, Texas. He is working on a book manuscript on the 18th-century French artist, Jean-Baptiste Greuze, tentatively entitled *Greuze and the Image of Incest*. Recent projects – in both 18th-19th century European art and contemporary Asian art – have included an essay on tigers and posthumanism in 19th-century Singapore (for the journal *FOCAS*), an essay on vitalism and immortality in Girodet's *Sleep of Endymion* (for the anthology *Vital Matters*, edited by Helen Deutsch and Mary Terrall), and an essay on a Chinese tapestry of the 1793 Macartney diplomatic mission to Beijing, presented at the 2011 CAA conference. His next project, titled "Chardin's Leibnizian Unconscious" (for the 2011 Bloomington Eighteenth Century Studies Workshop at Indiana University), explores the French painter's hidden debt to Leibniz in his late still life of the 1750s and 60s. With regard to living in Texas for five years, he enjoys the dry climate of West Texas, but often regrets not owning a full-size pickup (with gun rack).

**Huey Copeland (Ph.D. 2006)** is Assistant Professor of Art History and affiliated faculty in African American Studies at Northwestern University. In the past year, his writing has appeared in edited volumes such as *Modern Women: Women Artists at the Museum of Modern Art* as well as in *Artforum*, *Callaloo*, and a special issue of *Representations* he co-edited with Krista Thompson and Darcy Grimaldo Grigsby. He is currently in residence at Harvard University's W.E.B. Du Bois Institute for African and African American Research. Since completing his book manuscript

*Bound to Appear: Art, Slavery, and the Radical Imagination in Multicultural America*—under advance contract with the University of Chicago Press—he has been focused on a new project exploring the foundational import of black femininity within modern and contemporary art.

**Sharon Corwin (Ph.D. 2001)**, Director and Chief Curator at the Colby College Museum of Art, is working with Los Angeles architects Frederick Fisher and Partners on a 24,000 square foot addition to the museum. Groundbreaking is scheduled for fall of 2011, and the new wing will open in summer 2013.

**Todd Cronan (Ph.D. 2005)** has completed his first year as Assistant Professor of European Modernism at Emory University. Over that year he has also help launch a new online journal entitled nonsite.org. Nonsite.org is edited by art historians, literary critics, philosophers and artists including Walter Benn Michaels, Michael Fried, Ruth Leys, Robert Pippin, Jennifer Ashton, Charles Palermo, and James Welling. (We certainly encourage submissions from Berkeley colleagues!) In addition, Todd has completed two books on Matisse (for Univ. of Minnesota Press and Phaidon) and is at work on a new volume on architecture and design theory from Louis Sullivan to Richard Neutra. Beyond flying up and back between Atlanta and NYC (to visit Bridget, see above!), in December Bridget and he had a completely awesome, if woefully delayed, honeymoon in Rome and Sicily.



**Nina Dubin (Ph.D. 2006)** is Assistant Professor of Art History at the University of Illinois at Chicago. Her book, *Futures & Ruins: Eighteenth-Century Paris and the Art of Hubert Robert* (Los Angeles: The Getty Research Institute, 2010), was published this past October. That same month, she and Matthew Jackson celebrated the birth of their first child, Sarah Jane Shira Jackson, eleven years after they first met outside the slide library. (Nina would insert a witticism here about sleep having gone the way of slides but she is too tired to think of one. She would, though, like to thank Matthew for being as wonderful a father as he is a husband).

**Sarah E. Fraser (Ph.D. 1996)** is Associate Professor, Department of Art History, Northwestern University. During 2010 she was an ACLS Frederick Burkhardt Fellow and Member of School of

the Historical Studies, Institute for Advanced Studies, Princeton. There she was completing a book project concerning the Sino-Tibetan frontier, neo-colonialism, and modern Buddhist painting. She is also completing a project with the Academia Sinica on Qiang and Tibetan regions of Sichuan Province (Amdo and Kham) and the representation of ethnicity in architecture. This past year she also published articles concerning Chan (Zen) painting with the Shanghai Museum, 10th-13th century topographical and travel painting with the Palace Museum, Beijing, and Buddhist Archaeology with the British Academy, London.

**Amy Freund (Ph.D. 2005)** is an assistant professor of art history at Texas Christian University in Fort Worth. Her essay "The Revolution at Home: Masculinity, Domesticity and Political Identity in Family Portraiture 1789-1795," was published in 2010 in *Interior Portraiture and Masculine Identity, 1789-1914* (Ashgate). She has another article forthcoming in *The Art Bulletin* in September 2011.

**Carma Gorman (Ph.D. 1998)** has just completed her thirteenth year of teaching at Southern Illinois University Carbondale, and is looking forward to a productive sabbatical year in 2011-12.

**Robin Greeley (Ph.D. 1996)** organized a two-day conference on Empire in the Middle East, from Antiquity to the British & French Mandates, as part of the larger World Congress on Middle Eastern Studies in Barcelona last July. To be published by Cambridge University Press (2013), the conference included a stellar cast of scholars from around the world. Additionally, Robin continued as co-director of the lectures series, Art & Politics in Contemporary Latin America, at Harvard's David Rockefeller Center for Latin American Studies. She also continues on the Executive Board of the New England Council on Latin American Studies. Finally, she gave a talk at the Getty on the current state of Latin American art history, and a talk at Harvard on the sculptural materialism of contemporary Mexican artist Abraham Cruzvillegas. Both these talks will be published as book chapters next year.

**Anthony E. Grudin (Ph.D. 2008)** is beginning his third year as Assistant Professor of Modern Art History at the University of Vermont. His essay, "Culture and Myth in Warhol's Early Newsprint Paintings," is included in the National Gallery of Art's *Warhol: Headlines* catalogue (also to be published in Italian and German). An expanded version of the essay, "'except like a tracing': Defectiveness and Accuracy in Early Warhol," has been accepted for publication in *October*.

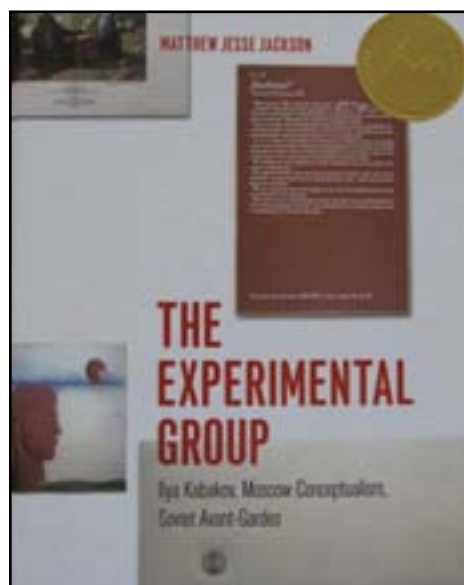
**Sarah Hamill (Ph.D. 2008)** has started a position as Assistant Professor of Modern and Contemporary Art at Oberlin College, and is re-adapting to winter. Recent publications include an essay on the photography of David Smith, in *David Smith Invents* (Phillips Collection/Yale Press); a monograph on the artist, *David Smith: Works. Writings. Interviews* (Ediciones Polígrafa, in English and Spanish); and an article on Smith's color slide transparencies and the problem of polychrome sculpture (Getty Online Publications). She is currently revising her dissertation as a book, which is under advanced contract at the University of California Press, and co-editing, with Megan Luke, a volume on sculpture and photography, and recently presented her research at the Phillips Collection and the Museum of Modern Art.



**Christopher P. Heuer (Ph.D. 2003)** is entering his fifth year teaching at Princeton, where he is at work on a new book about movement and time in the Northern Renaissance.

**Laura Hollengreen (Ph.D. 1998)** recently moved to Atlanta, Georgia to take up a new position as Associate Professor in the School of Architecture at Georgia Tech. Prior to that she was Associate Professor in the School of Architecture at the University of Arizona in Tucson, Chair of the Faculty of the College there, and the leader of two major campus groups, one of women faculty and the other of medievalist and early modernist scholars. In her final year at the UA, she also served as Interim Director of the School. Although the move back East has been a big change for Laura and her family after many years on the West Coast, it has brought new opportunities: the chance to advise Ph.D. students in architectural history and theory, to participate in study abroad programs, and to collaborate with local computing specialists in her scholarship and teaching.

**Melissa Lee Hyde (Ph.D. 1996)**'s most important news is that in October, she and her husband, Eric Segal (BA, UCB, 1989), adopted a baby boy from Taiwan. Jasper will be two in June, and they think he rocks!! Meantime, I was co-recipient of the inaugural Mellor Prize (a \$50,000 prize awarded by the National Museum of Women in the Arts), for a book entitled *Women in French Art 1750-1830* to be co-authored with Mary D. Sheriff. This summer will see publication of a co-edited volume, *Plumes et pinceaux d'Elisabeth Vigée-Lebrun à Johanna von Haza. L'art français vu par les Européennes 1750-1850*; an essay on Mme DuBarry and Marie Antoinette in *Cultures de cour, Cultures du corps* (PUPS) and a chapter on *Boucher and Fragonard in Boucher: Man of the Enlightenment*. She is currently writing on masculinity and embroidery in the work of C-G de Saint-Aubin, which will appear in a volume on Seeing Satire in SVEC.



**Matthew Jesse Jackson (Ph.D. 2003)** teaches art and art history at the University of Chicago. His 2010 book *The Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant Gardes* recently won the 2011 Robert Motherwell Book Award for "outstanding publication on Modernism in the Arts." Another project, *Our Literal Speed*, received a Creative Capital/Warhol

Foundation Grant (it's also appearing at MoMA in May 2011) and his new book/exhibition project *Vision and Communism* will appear in September at the Smart Museum in Chicago.

**Eik Kahng (Ph.D. 1996)** after eight years at the Walters Art Museum, where she was curator and head of the department of 18th- and 19th-century art at the Walters Art Museum, has taken a new position as Chief Curator at the Santa Barbara Museum of Art. Ironically, her first exhibition at SBMA was a traveling show she organized for the Walters of their finest 19th-century European paintings. She has just completed her second exhibition at SBMA, *Picasso and Braque: The Cubist Experiment, 1910-12*, which is scheduled to open at the Kimbell Art Museum on May 29, 2011. The show then goes to Santa Barbara, where it will open on September 17. The accompanying book, edited by Eik and distributed by Yale University Press, features essays by Annie Bourneuf, Harry Cooper, Christine Poggi, and Charles Palermo with a conservation study by Claire Barry and Bart Devolder. Eik lives in Santa Barbara with her husband, Joakim Tan.

**Padma Kaimal (Ph.D. 1988)** has been spending a wonderful year as a member of the Institute of Advanced Study in Princeton. The Festschrift she edited for Joanna Williams was published this year as issues 69.2 and 70.1 of the journal *Artibus Asiae*. Her book, *Scattered Goddesses: Travels with the Yoginis* is forthcoming in 2011 from the Association of Asian Studies Press, Ann Arbor.

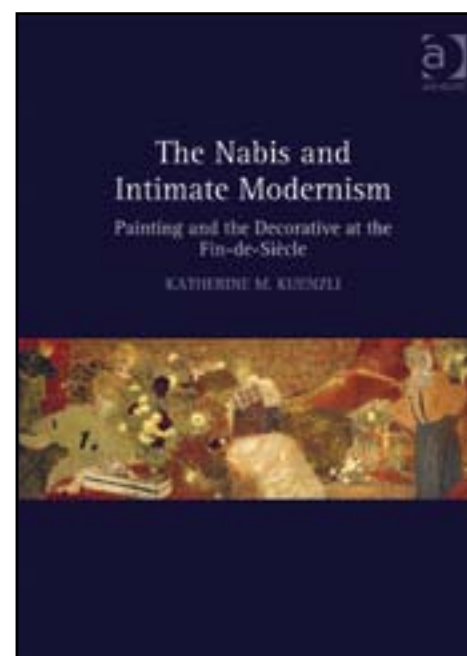
**Christina Kiaer (Ph.D. 1995)** teaches modern art at Northwestern University. She will be a fellow next year at the Institute for Advanced Study in Princeton, where she will be completing her book on Soviet Socialist Realism. Although she and her family love living in Chicago, they look forward to spending a year in the pastoral surroundings of Princeton.

**Jinah Kim (Ph.D. 2006)** (Vanderbilt University/Rutgers, State University of New Jersey) finished her book manuscript, *Receptacle of the Sacred: Illustrated manuscripts and the Buddhist book-cult in South Asia*, in the fall 2010, and the book is currently under review at the University of California Press as part of the South Asia Across the Disciplines series. She has accepted a new position at Rutgers as assistant professor of South Asian art, and will be moving to New Jersey with her family during summer. She is happy to report that her son, Aroon, is as happy and healthy as ever as he is turning 3 this June.

**Linda Kim (Ph.D. 2006)** will leave her visiting position at Smith College and begin a tenure-track position as Assistant Professor at Drexel University in Fall 2011.

**Sabine Kriebel (Ph.D. 2003)**, has enjoyed travel this year. Perhaps the impromptu weekend trip to Berkeley for Anne's farewell symposium ignited a beneficent cosmic spark. Since then she's received (and giddily accepted) several invitations to speak abroad. Highlights include Calgary, Canada in January for a week-long symposium on Popular Sex inspired by Magnus Hirschfeld's *Institut für Sexualwissenschaft*, a gallery talk on Rosemarie Trockel in Edinburgh, and a weekend at Harvard University as a discussant for the latest research on Soviet and German interwar art. She's just returned from Singapore and Vietnam (all pleasure except for a visit to the Hanoi Burn Unit),

and is off to Edinburgh again this weekend for a symposium on August Sander's photography. It has all been tremendously exciting and intellectually stimulating, but she looks forward to just staying put this summer to finish up her book manuscript on John Heartfield's photomontages.



**Katherine Kuenzli (Ph.D. 2002)** serves as Associate Professor at Wesleyan University. Her book, *The Nabis and Intimate Modernism: Painting and the Decorative at the Fin-de-Siècle* (Ashgate, 2010) appeared this past October. She received funding from the DAAD and Klassik Stiftung to begin a new project on Henry van de Velde, and is spending a year and half in Germany with her husband, Michael Printy and two children, Oliver (10 years) and Nora (6 years). They are living in Goettingen for Mike's research, and Katherine is enjoying working there and traveling to archives throughout Germany and Brussels. She will deliver a paper at the upcoming conference on the "Total work of Art" sponsored by the Institut de l'Histoire de l'Art (Paris) next winter, and is otherwise taking lots of fitness classes and guiding her children through the rigorous but fun (!) German school system.

**Chris Lakey (Ph.D. 2009)** spent the year as an ACLS New Faculty Fellow at Johns Hopkins University. He looks forward to seeing articles of his appear in the Getty Research Journal and the Oxford Art Journal sometime soon.

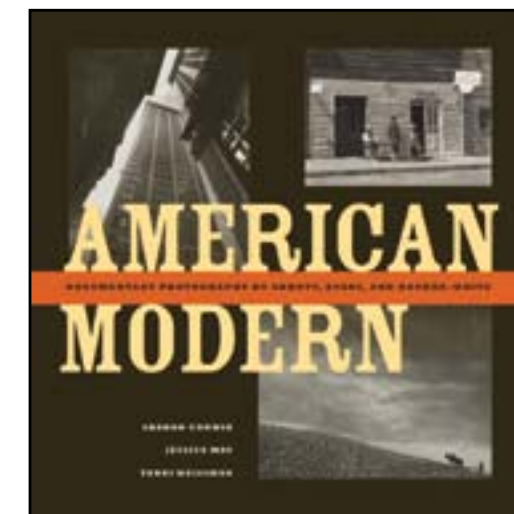
**Evelyn Lincoln (Ph.D. 1994)**, Associate Professor of History of Art & Architecture and Italian Studies at Brown University has begun a three-year stint as Director of the Program in Renaissance and Early Modern Studies at Brown, which is like herding very interesting cats.

**Kate Lusheck (Ph.D. 2000)**, joined the Department of Art & Architecture at the University of San Francisco as Assistant Professor of Art History/Arts Management specializing in Renaissance & Baroque Art in August 2010. Kate currently teaches a range of upper-division, early modern seminars as well as museum studies and survey courses to undergraduates. Her primary research interests continue to revolve around Rubens,

drawing, and early seventeenth century Neostoic culture in Antwerp. She is mightily looking forward to a short stint in Rome this summer where she will be conducting an abbreviated 'Grand Tour of Rubens in Rome'. She and her husband, Brian, happily reside in San Francisco.

**Amy Lyford (Ph.D. 1997)** was recently promoted to the rank of Full Professor at Occidental College in Los Angeles. Her second book, *"Negotiating Race, Labor, and Nation: Isamu Noguchi's Modernism, 1930-1950,"* is under advance contract with the University of California Press, Berkeley.

**Heather MacDonald (Ph.D. 2004)** continues to live and work in Dallas, Texas, where she is the Associate Curator of European Art at the Dallas Museum of Art. Most recently, she co-curated the exhibition *The Mourners: Tomb Sculpture from the Court of Burgundy*, which was awarded the Associate of Art Museum Curators' prize for Outstanding Small Exhibition of 2010. She is currently developing exhibitions on Joseph Vernet, George Grosz, and Paul Gauguin.



**Jessica May (Ph.D. 2010)** is associate curator of photographs at the Amon Carter Museum of American Art in Fort Worth, Texas. In 2010 she published *American Modern: Documentary Photography by Abbott, Evans, and Bourke-White* (UC Press) with fellow UCB alum Sharon Corwin and Terri Weissman. On May 14, she will open an exhibition of recent work by photographer Subhankar Banerjee, entitled *Subhankar Banerjee: Where I Live I Hope to Know* (ACMAA). Jessica has organized a symposium celebrating the museum's 50th anniversary for the fall of 2011 which will feature Professor Margaretta Lovell as the keynote speaker and fellow alumna Linda Kim as a participant. Jessica and her partner Karen welcomed Noah Josef Bala May into their lives in September 2009 and are pretty much hanging on for dear life as their baby becomes a very active little boy.

**Abby McGehee (Ph.D. 1997)** is an associate professor at the Oregon College of Art and Craft in Portland. Her research focus remains Late Gothic architecture in France and her most recent project concerns the Norman church of Caudebec-en-Caux. Most recently, she co-edited a collection of essays entitled *New Directions in Medieval Architecture* for Ashgate due in spring 2011.



**Sujatha Arundathi Meegama (Ph.D. 2011)** filed her dissertation, "From Kôvils to Devâles: Patronage and 'Influence' at Buddhist and Hindu Temples in Sri Lanka." Her article, "South Indian or Sri Lankan: The Hindu Temples of Polonnaruva, Sri Lanka," was published in *Artibus Asiae* Vol. 70.1 (2010). She will continue to teach at UC Berkeley in 2011-2012.

**Ara Merjian (Ph.D. 2006)** is Assistant Professor of Italian Studies and Art History at New York University. He has spent 2011 thus far teaching for NYU in Florence, while finishing revisions on his book, *Giorgio de Chirico and the Metaphysical City*, due out next year with Yale University Press. He is very happy to have missed the winter in NYC.

**Sarah Newman (Ph.D. 2005)** is Curator of Contemporary Art at the Corcoran Gallery of Art. She will be opening an exhibition of paintings by Chris Martin, *Painting Big*, in June.

**Jeanne Nuechterlein (Ph.D. 2000)** has published *Translating Nature into Art: Holbein, the Reformation, and Renaissance Rhetoric* (Penn State, 2011), coming out of (but, she hastens to add, much expanded and revised from) her 2000 dissertation "Holbein's Reformation of Art". She is currently writing a very different second book, *Fictionalized Histories of Early Netherlandish Art*, which uses fictional scenarios to imagine how people in the 15th century might have engaged with artworks. She is profoundly grateful to the Leverhulme Trust for funding research leave to work on the project, including an imminent 3-month research trip to Brussels. Any Berkeley alums who find themselves in Belgium this summer are warmly invited to get in touch!

**Bibiana Obler (Ph.D. 2006)** happily ensconced at George Washington University, recently moved to an apartment in Dupont and encourages visitors. She will spend next spring as a James Renwick Fellow at the Smithsonian American Art Museum.

**Shalon Parker (Ph.D. 2003)** is Associate Professor of Art History at Gonzaga University, Spokane, Washington, where she was granted tenure in 2010. She and her husband, Michael Pringle, welcomed their first child, Rosalind Miranda Pringle, into the world on January 10, 2011.

**Todd Presner (PhD, 2003)** is Professor of Germanic Languages and Comparative Literature at University of California Los Angeles. He is the Director of the UCLA Center for Jewish Studies and Chair of the new Digital Humanities Program (<http://www.digitalhumanities.ucla.edu>). His recent work focuses on the field of digital cultural mapping, bringing qualitative story-telling, social media, and map visualizations together with Geographic Information Systems through projects such as "HyperCities" (<http://www.hypercities.com>). He is also completing a collaborative volume called "Digital Humanities 2.0," which is forthcoming with MIT Press in 2012. In terms of personal news, his son, Mateo, is almost three years old and has mastered the art of talking back to his daddies. Todd, Mateo, and his partner of 18-years, Jaime, live in Los Angeles.

**Jeannene Przyblyski (Ph.D. 1995)**, Vice President and Dean of Academic Affairs & External Relations at the San Francisco

Art Institute, just returned from Beijing China, where she participated in the 2nd Experimental Art Symposium as a guest of the Central Academy of Fine Arts. Floz-n-Eddies, her waterborne time traveling experiment debuts on the Wild & Scenic Sudbury River in Massachusetts in June.

**Patricia Reilly (Ph.D. 1999)** is Associate Professor of Art History at Swarthmore College and has been appointed Associate Provost of the college starting July, 2011. Her recent publications are: "Raphael's Fire in the Borgo and the Italian Pictorial Vernacular," *The Art Bulletin* (December 2010), and "Artists' Training and Workshops", *Cambridge Companion to the Italian Renaissance*, ed. Michael (Wyatt Cambridge University Press, forthcoming). She also organized 5 panels on "Vasari at the 500 Year Mark" for the Renaissance Society of America annual conference in Montreal last month. Mark Rosen delivered a paper at one of the panels.

**Mark Rosen (Ph.D. 2004)** is in his third year as Assistant Professor of Aesthetic Studies at the University of Texas at Dallas. He recently completed a book manuscript called *The Painted Map in the Age of Print and the Era of Exploration* and is currently at work on several articles dealing with the image of Ottoman Turks in Early Modern Italy. The kids (Theo, 5, and Hannah, 3) are all right, too.

**Alexa Sand (Ph.D. 1999)** was recently elected to a second term as a councilor for the arts and humanities for the Council on Undergraduate Research, and was named Undergraduate Research Mentor of the year for the Caine College of the Arts at Utah State University. Forthcoming publications include an essay in *Push Me, Pull You: Art and Devotional Interaction in Late Medieval and Renaissance Art*, edited by Laura Gelfand and Sarah Blick, and an entry on "Visuality" for a special volume of *Studies in Iconography* dedicated to "Medieval Art History Today: Critical Terms." She enjoyed running into a good contingent of Berkeley alums at CAA in New York in February. Her summer plans include completing the final revisions on her book manuscript, finally seeing the Grand Canyon, and spending some time in the Bay Area.

**Michael Schreyach (Ph.D. 2005)** is Assistant Professor and Berger Junior Faculty Fellow at Trinity University in San Antonio, Texas. His monograph on Cy Twombly is (still) forthcoming from Phaidon Press, and an essay on Barnett Newman is forthcoming in *Common Knowledge*.

**Joshua Shannon (Ph.D. 2003)** is back at the University of Maryland after a year away in Berlin. His 2011 publications include an article on conceptual photography for the upcoming exhibition LightYears at the Art Institute of Chicago, and an article on art in the desert for *Raritan*. He is working on a book called *The Recording Machine: Photography, Painting, and the End of Modernism*, 1968 and living happily in the Mt. Pleasant district of Washington DC.

**Deborah Stein (Ph.D. 2005)** received her Ph.D. from Berkeley in December of 2005 and has taught as Visiting Assistant Professor at Mills College for four years and then at U.C. Santa Cruz. She currently lives in San Francisco, where she is revising her book, *The Hegemony of Heritage: Ritual and the Record in Stone*, and raising her two bilingual sons, Ariel (7) and Aiden (4). This

year she published two new articles, "The Theft of the Goddess Amba Mata: Ontological Location and Georges Bataille's Bas-Mat rialisme" (*RES*); and "Curating in the Field: 21st-century Praxis and the Aesthetic 'Legislation' of Antiquity in India" (*Contemporary South Asia*). Stein is in the process of founding the first global Works Progress Administration (WPA) online. She serves as Provost and Professor of South Asian Art History for this global virtual think tank, Universit  Imaginaire. Her current goal is nothing short of saving the Arts and Humanities in times of deep economic crisis.

**Kirtana Thangavelu (Ph.D. 1998)** has recently been appointed Reader in Art History, at the Sarojini Naidu School of Arts and Communication at the University of Hyderabad. She is also Continuing Lecturer in the Department of History of Art and Visual Culture at the University of California at Santa Cruz.

**Gregory Waldrop (Ph.D. 2009)** has been an assistant professor in the Department of Art History and Music at Fordham University

since 2009, where he also teaches in the Medieval Studies Program. He is currently working on a book on sacerdotal iconography and its intersection with images of so-called "holy women" in Italian art, ca. 1250-1650; and a chapter on visual representations for an edited volume on the medieval reception of the Old Testament figure Job. In 2011 Gregory has been a guest lecturer at Fordham's Center for Medieval Studies, moderated a panel discussion on the "Man of Sorrows" motif held in conjunction with an exhibition at the Museum of Biblical Art in New York, and delivered a paper at the Renaissance Society of America's annual meeting in Montreal. Most recently he was a panelist for a one-day conference co-sponsored by Rutgers and Seton Hall Universities, "Hide/Seek: Museums, Ethics, and the Press".

**Marnin Young (Ph.D. 2005)** was recently elected Outstanding Professor of the Year at Stern College for Women of Yeshiva University. More significantly, his son turned one in April. Marnin will be on sabbatical in Fall 2011.

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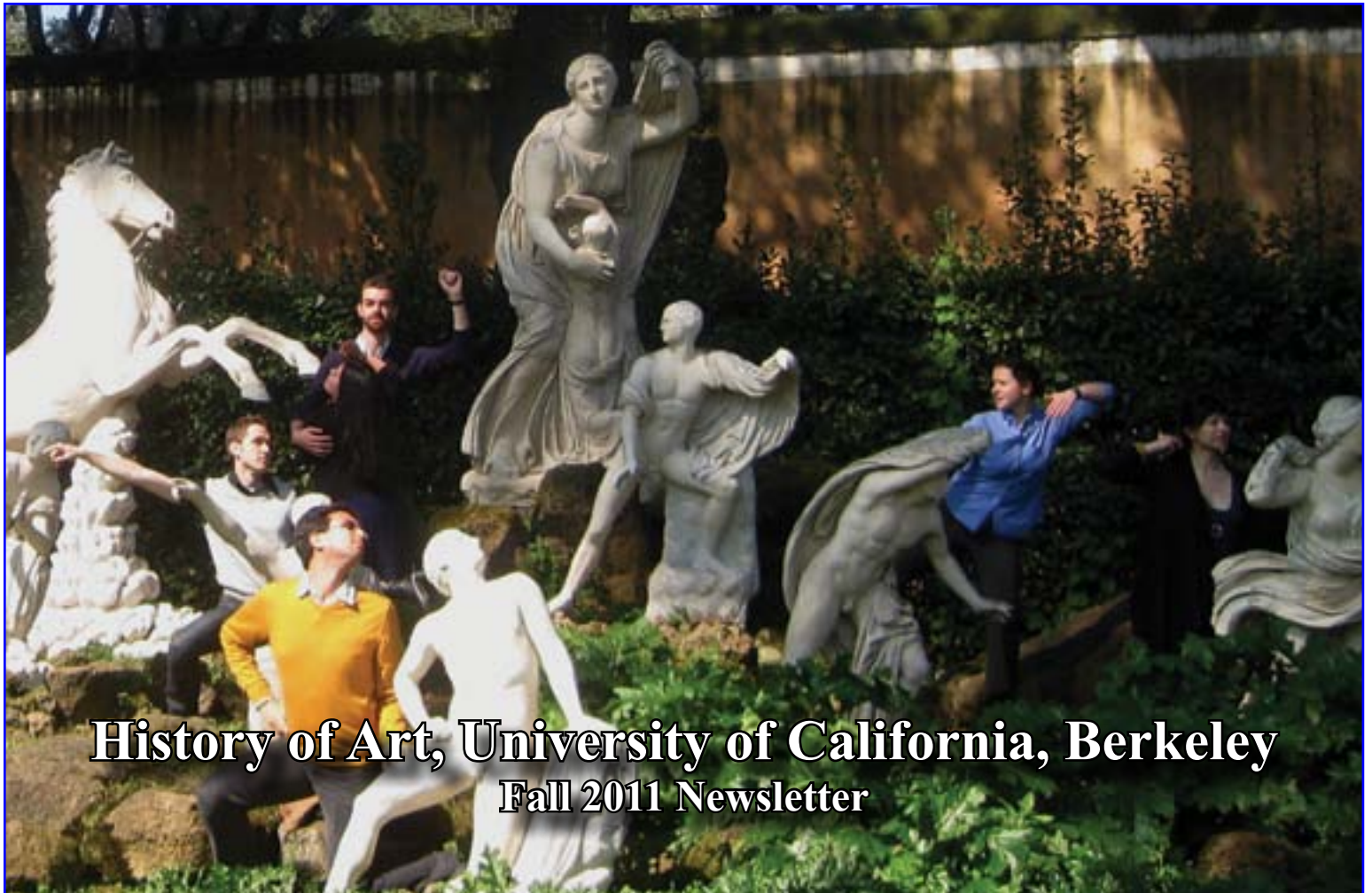
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