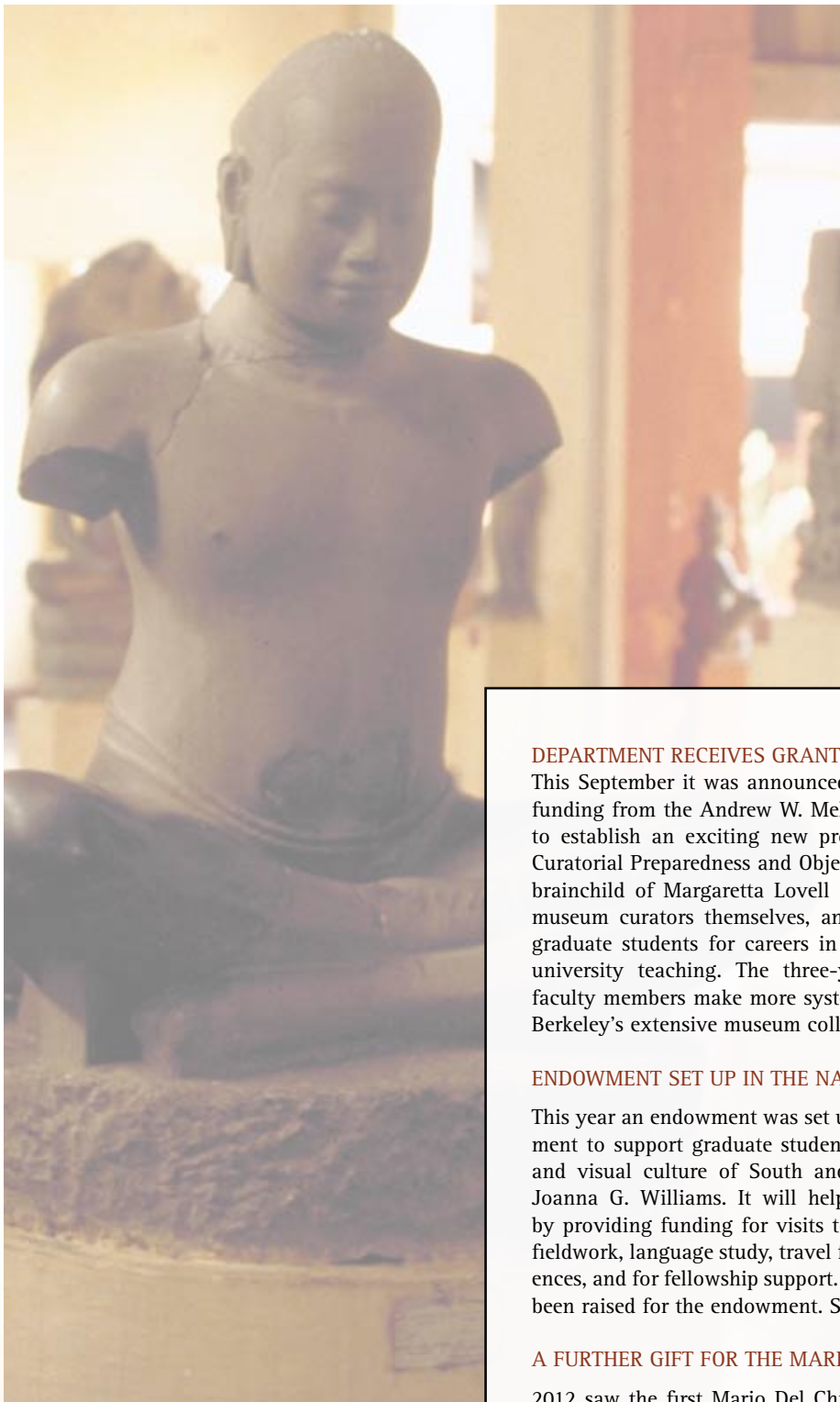


ANNUAL NEWSLETTER FOR FRIENDS OF THE DEPARTMENT



DEPARTMENT RECEIVES GRANT OF \$500K

This September it was announced that the department received funding from the Andrew W. Mellon Foundation for a proposal to establish an exciting new program of graduate study. The Curatorial Preparedness and Object-Based Study Initiative is the brainchild of Margaretta Lovell and Pat Berger, both formerly museum curators themselves, and aims to prepare art history graduate students for careers in curatorial work as well as in university teaching. The three-year pilot program will help faculty members make more systematic use in their teaching of Berkeley's extensive museum collections. For article, see p. 5.

ENDOWMENT SET UP IN THE NAME OF JOANNA WILLIAMS

This year an endowment was set up in the History of Art Department to support graduate students engaged in the study of art and visual culture of South and Southeast Asia in honor of Joanna G. Williams. It will help students with their research by providing funding for visits to museums, summer travel for fieldwork, language study, travel for presenting papers at conferences, and for fellowship support. More than \$50,000 has already been raised for the endowment. See further p. 11.

A FURTHER GIFT FOR THE MARIO DEL CHIARO FUND

2012 saw the first Mario Del Chiaro Distinguished Lecture (see report p. 6-7). Attending the event, Mario Del Chiaro, Berkeley alumnus and professor emeritus of UC Santa Barbara, announced a second gift of \$25,000 to the fund, in addition to the \$50,000 he gave in 2011. The fund is intended to support teaching and research on Etruscan and ancient Italian art at Berkeley.

Letter from the Chair



2011-2012 was another excellent year for the History of Art department. We conducted a successful search—this one in the area of South Asian art—resulting in the arrival of Sugata Ray from the University of Minnesota (see article on facing page). And we are also delighted to be joined this year by two postdoctoral students who will be teaching courses for us in 2012-2013: Catherine Blair Moore (Italian Renaissance)—an American Council of Learned Studies (ACLS) “New Faculty Fellow,” shared with the Italian department; and Heba Mostafa (Islamic Architecture), the first Sultan Postdoctoral Teaching Fellow, who will be teaching courses cross-listed with the departments of Architecture and of Near Eastern Studies (for the full list of visitors to the department this year, see p. 10). During the year the department submitted an ambitious application to the Mellon Foundation, described as *The Curatorial Preparedness and Object-Based Study Initiative*. And just before this newsletter went to press we learned that the grant had been awarded—\$500,000. This funding presents the



Bridgette Lehrer (Undergraduate Student Services Advisor), John McChesney-Young (Administrative Assistant), and Matt Joyce (Graduate Student Services Advisor) stand in front of the office's melting clock.

faculty with a terrific opportunity to expand its use of Berkeley's remarkable art collections in our teaching (see announcement p. 5).

There were further important changes. Over the course of the year we added three new staff members to the departmental office: Bridgette Lehrer (Undergraduate Student Services Advisor), John McChesney-Young (Administrative Assistant), and Matt Joyce (Graduate Student Services Advisor). Thanks to the initiative and enterprise of Linda Fitzgerald, our Department Manager, the office itself also received a much-needed makeover—and a splash of welcome color on the walls (not to mention a Dali-esque clock. see photo).

In 2011-2012 there were also several generous gifts made to the department. The former students of Professor Emerita Joanna Williams established an endowment in her honor, to help fund graduate study in the history of South and Southeast Asian Art (see announcement p. 11). The fund has already received significant gifts. Mario del Chiaro, attending in April the department's first ever Mario del Chiaro Distinguished Lecture given in his honor (see p. 6-7), announced a second donation of \$25,000 to the fund he established last year. And in 2011 San Francisco's Kadist Art Foundation set up a three-year pilot program to fund a summer writing residency, offering support of \$5000 for a UC Berkeley History of Art graduate student (see announcement, p. 4). Last but not least, an addition to *The Elizabeth Marsteller Gordon Endowment for the Art History Collection* and the new *The Greil and Jenelle Marcus Endowment Fund* (see p. 17) have brought some much-needed new funding to the university library for the purchase of art history books—another very welcome development.

2011-2012 was thus a very good year for the department all things considered. And the signs are good for the coming year too. Over the summer we were delighted to learn that we have received permission to conduct yet another faculty search in 2012-2013, this time in the non-traditional area of “The Anthropology of Art and Technologies of Image-Making.” So we will be searching for a third year in a row. These continual searches are certainly keeping all of us busy. But they also offer the most promising possible prognostication for the future fortunes of the History of Art at Berkeley. And for that we are all very grateful!

With all good wishes for the coming academic year—

Chris Hallett
Chair, History of Art Department

Introducing Our New Historian of South Asian Art: SUGATA RAY

We are extremely happy to announce the appointment of Sugata Ray as Assistant Professor of South Asian Art. Ray received his PhD in 2011 from the University of Minnesota, under the direction of Frederick Asher. Ray represents the new theoretically informed direction that the study of South Asia in general has taken since the advent of postcolonial thought, which he combines with a rigorous background in the history of art. Before entering the PhD program at the University of Minnesota, he received two master's degrees in India: an MA in art history in 2002 from Maharaja Sayajirao University in Baroda, which is famed for its field-based training; and an MPhil in Cultural Studies in 2003 from the world-renowned Centre for the Social Sciences in Kolkata, where he worked with Tapati Guha-Thakurta and Partha Chatterjee, both celebrated scholars in the field of post-colonial studies.

The breadth of Ray's training shows in his work. He is a wonderfully articulate spokesman for South Asian art and brilliantly poised to bring new perspectives to one of the History of Art's most vibrant subfields, one that has been taught with great distinction here at Berkeley since the late 1960s, when Professor Emerita Joanna Williams first joined the faculty. Ray's familiarity with the broad sweep of South Asian art brings historical depth to his most recent research, which considers the vivid survivals and reinventions of popular modes of building, painting, marking and recalling space in the past and in modern and contemporary Indian life. The possibility of defining a very different kind of modernity, where rupture and continuity both contribute to the shape of the present, is apparent in Ray's work, which promises to preserve and strengthen the already sturdy bridge between our Western and non-Western faculty and between modernists and pre-modernists.

Sugata Ray's doctoral dissertation, "In the Name of Krishna: The Cultural Landscape of a North Indian Pilgrimage Town," supported by fellowships from the American Institute for Indian Studies and the Social Science Research Council, takes a close look at the popular pilgrimage town Vrindavan, where the god Krishna is believed to have spent his youth (and where he still sports). He considers the town's architecture, but also the images, souvenirs and maps that guide the pilgrim's experience of the city and its surrounding region. Ray's work complicates the presumed opposition between traditional and modern culture and conceives of Vrindavan as an imagina-



tive space, where Krishna's exploits are recalled, re-envisioned and re-enacted. This is also space that has been replicated by Krishna's devotees at various sites around the world, all of them making unusual claims to authenticity. Though just finished with his doctoral work, Ray already has built a significant list of conference papers and an impressive list of publications, including a spirited response, co-written with Atrejee Gupta, to James Elkins' call for a global art history. Their response is included in Elkins' book, *Is Art History Global?*, and it positions Ray and Gupta (who will be teaching modern Asian art in our department this coming year) assertively "on the margins," where they claim a right to the full body of art historical theory. Ray's most recent work on the museum in the Indian context, which he also presents as both architectural and imaginative space, raises questions of how national cultural heritage is to be understood: who owns it and who gets to decide how it is viewed.

Sugata Ray's appointment reconfirms our Department's continuing commitment to teach and advance research in multiple and increasingly entwined histories of art. We are delighted to have him join the department and to carry forward the Department's extraordinary legacy in South Asia.

—Patricia Berger

LECTURES & EVENTS 2012-13

Check our website for updated listings.
All lectures are in 308J Doe unless otherwise noted

FRI., AUGUST 24, 2012, 2:30 pm, Anne Lafont,
Institut national d'histoire de l'art

THURS., SEPTEMBER 20, 5:15 pm, Daniela Bleichmar,
USC

WED., OCTOBER 10, 5:15 pm, Jan von Brevern,
Freie Universität, Berlin

THURS., OCTOBER 25, 6:00 pm, Glenn Adamson,
Victoria and Albert Museum
(Maud Fife Room, 315 Wheeler Hall)

STODDARD LECTURE:

MON., OCTOBER 29, 5:30 pm, Laurel Thatcher Ulrich,
Harvard University
(Banatao Auditorium, Sutardja Dai Hall)

THURS., NOVEMBER 15, 5:10 p.m., Atreyee Gupta,
UC Berkeley

FRI., JANUARY 25, 2013, 4:00 pm, "In Our Backyard,"
UCB hosts Stanford colleagues
Pam Lee, Richard Meyer, and Nancy Troy
(Geballe Room, 220 Stephens Hall)



Grad student Will Coleman lectures at the de Young Museum.
Photo by Stephanie Pearson.

GRADUATE STUDENTS PARTICIPATE IN THE DE YOUNG'S NEW GENERATIONS: STUDENT SHOWCASE

On April 20, 2012, History of Art graduate students Diana Greenwold, William Ma, Will Coleman, Miriam Said, Michelle Wang, Catherine Telfair, Kappy Mintie, Eva Hagberg (History of Architecture), and Jessie Brown (History of Architecture) participated in the de Young Museum's New Generations: Student Showcase. The event drew a crowd of nearly 2,000 attendees to the de Young Museum for an undergraduate art exhibition, music, dancing, and gallery talks led by UC Berkeley History of Art graduate students. The ten-minute presentations focused on objects from all corners of the de Young's permanent collection and ranged from a trompe l'oeil ceramic sculpture by UC ceramics professor Richard Shaw to a New Guinean Spirit Board to the architecture of the building itself. Working on objects at the de Young reminded graduate students of the tremendous resources readily available at the Fine Arts Museums of San Francisco and allowed the museum to take advantage of Berkeley students' fresh approaches to their collections. —*Diana Greenwold*

KADIST ART FOUNDATION ANNOUNCES FELLOWSHIP FOR OUR GRADUATE STUDENTS

In 2011, Kadist Art Foundation, one of San Francisco's most dynamic spaces for contemporary art, inaugurated a three-year pilot program to fund a summer writing residency for a UC Berkeley History of Art graduate student. This competitive fellowship offers one student every summer the opportunity to make use of Kadist's scholarly resources, archives, artistic networks, and objects, and is accompanied by a stipend of \$5,000. Kadist's collections are particularly strong in contemporary art from Asia, South America, and the West Coast (from Vancouver to Tijuana), with a special emphasis on video. Berkeley graduate writing fellows are encouraged to think broadly and comparatively across these areas. Laura Richard was the inaugural recipient of this fellowship and spent two months absorbed in the collections of Kadist, producing a text that examines several contemporary time-based, serial, and multi-media works that document group performances.



Kadist SF director Joseph del Pesco, program manager Devon Bella, and History of Art graduate summer fellow Laura Richard stand in the Kadist Reading Shop, which features art periodicals from around the world.

MELLON FOUNDATION GRANT



Ole Worm's cabinet of curiosities, from his Museum Wormianum, (Leiden: ex officina Elseviriorum, 1655).

The Andrew W. Mellon Foundation has awarded a grant of \$500,000 to the department to establish a three-year pilot program in curatorial preparedness and object-based learning for graduate students.

At the Foundation's invitation, the department prepared a proposal to build on existing faculty expertise, course offerings, and institutional collections to equip our graduate students with the skills needed to move as readily into museum careers as into academic positions. In September we were delighted to hear that the proposal was successful and that professional opportunities for students will be substantially augmented over the next few years.

Anchoring the project is a series of seminars including a new seminar on the technical analysis of paintings and objects taught by area art conservators. Other seminars already on the books focus on museums, collecting, fakes, and material culture theory, most with hands-on components. Mellon funding will enable us to continue to offer our usual palette of courses while also offering those focused on object-based learning. The Mellon grant also provides funds that will allow many of the department's graduate seminars to travel to museums and private collections in the Bay Area—as well as further afield on the West Coast—to take advantage of special exhibitions and other opportunities to augment classroom instruction.

In the third year of the grant students will mount an exhibition in the handsome state-of-the-art exhibition space in the newly renovated Bancroft Library, making use of the University's extraordinary collections in the Bancroft, the Phoebe A. Hearst Museum of Anthropology, the Berkeley Art Museum, East Asian Library, and other depositories. This project will grow out of two or three preparatory seminars, hopefully offered by multiple faculty members, that will investigate campus objects in the context of "regular" seminar topics, and will familiarize students with the broad spectrum of Berkeley's collections and curators.

Several students interested in pursuing internships in Bay Area museums or in institutions elsewhere in the country will have the opportunity to work with premier collections and curators in their various fields, funded for those semesters as interns rather than as graduate student instructors. Together these various initiatives will enable interested graduate students to enter the job market with a more versatile professional toolbox, and with the kinds of knowledge that will enable them to move more flexibly back and forth between academic and museum positions.

Patricia Berger, Professor of Chinese Art

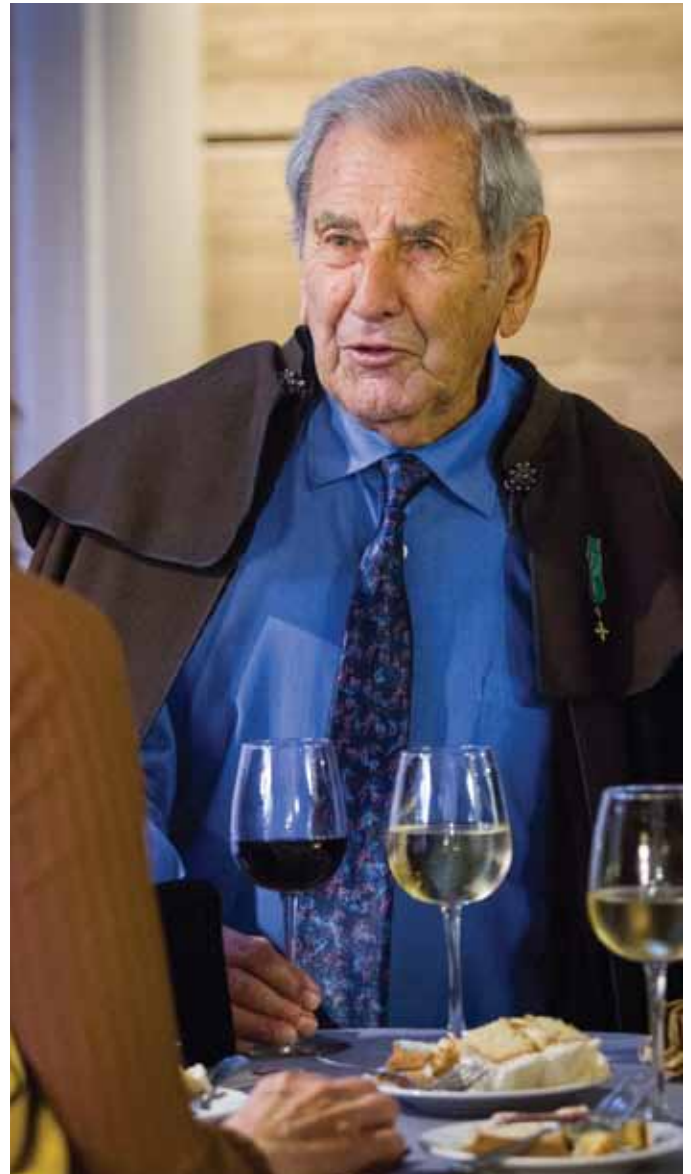
Margaretta Lovell, Jay D. McEvoy Professor of American Art



the FIRST MARIO DEL CHIARO DISTINGUISHED LECTURE

In April 2012 the department invited Etruscologist Stephan Steingraber, Professor of Archaeology at the University of Roma Tre, to deliver the first ever Mario Del Chiaro Distinguished Lecture. Professor Steingraber spoke on “Five Centuries of Etruscan Tomb Painting (700–200 BC): New Discoveries, Research, and Approaches” (see poster). Mario was able to come up from Santa Barbara to attend the event, accompa-

nied by his son Marco. After the Chair of the department had extended formal thanks to Mario for his generous gift, Lisa Pieraccini presented an affectionate celebration in pictures of Professor Del Chiaro’s long and distinguished career. Afterwards Mario wryly added that he had recently been the recipient of a Disabled Parking Permit, and that now he had no more ambitions left to fulfill.



Mario Del Chiaro at the symposium in his honor.
All photos by Erin Babnik.

The lecture was followed by a reception, at which there was served a cake in the shape of Italy, which showed all the places that Professor Del Chiaro had excavated over the years.

It was rendered an especially festive occasion because of Mario's announcement that he was making a gift of a further \$25,000 to the fund he established a year ago. The department looks forward to another Del Chiaro Lecture in the spring 2013 when the distinguished Italian archaeologist Mario Torelli will be speaking about recent discoveries at the sanctuary of Castrum Inui, near Ardea in Latium.



Etruscologists Mario Del Chiaro and Lisa Pieraccini visit at the reception after the first annual lecture held in Del Chiaro's honor.



Mario Del Chiaro, Lisa Pieraccini, Stephan Steingraber.



Lecture guests enjoy the reception afterwards.



Mario Del Chiaro cuts a cake shaped like Italy.

VELÁZQUEZ:

Seventeenth-Century Painting and the Visual Cultures of Spain and Colonial Latin America

2012 Judith Stronach Travel Seminar to London and Madrid

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.

Our seminar began as a graduate reading group in fall 2011 that examined the mutual impact of the visual cultures of early modern Spain and colonial Latin America. Our working assumption was that understanding a painter such as Velázquez or an anonymous 17th-century Mexican artist is inextricable from an understanding of a history of the global migration of images and artifacts. Other participants, including a graduate student in Department of Spanish and Portuguese, joined us in the spring for readings and discussion of objects.

Early on the morning of March 22nd, participants of the 2012 Stronach Travel Seminar arrived in London to begin a ten-day intensive examination of Spanish and Latin American art held in British and Spanish collections. Our first stop as a group was the British Museum's Department of Prints and Drawings, where we met with Mark McDonald, Assistant Keeper of non-British prints before 1880 and Spanish drawings. We spent three-and-a-half inspiring hours in a beautiful private room filled with diffused natural light poring over master prints and drawings by Ribera and Zurbarán, as well as prints by artists from Peru. One particular gem in this collection was the monumental etching by Jacques Callot depicting a panoramic view of the siege of Breda, which was printed from six plates onto a single sheet. In addition to having lunch with Dr. Rose Marie San Juan, professor of early modern Italian art at University College, London, the group engaged in hours of discussion in front of paintings by Velázquez at the National Gallery and the Apsley House including the *Rokeby Venus*, the *Immaculate Conception* and the *Water Seller*. Our three-day stint in London may have been brief but with visits to the Victoria and Albert Museum, the Soane Museum and other collections, our time there was filled with productive and stimulating conversations about the artworks we had been studying during the weeks before our visit. *(cont. next page)*



Madrid shop window with Madonna. Photo by Karine Douplitzky.



Jessica Stair analyzes monja coronada or crowned nun portrait from eighteenth-century colonial Mexico at the Museo de América in Madrid. Photo by Karine Douplitzky



Visiting the British Museum with Prints and Drawings curator Mark McDonald.
Photo by Jessica Stair.

During the early hours of March 25th our group arrived in glorious Madrid and spent the rest of day exploring the city, including the Plaza del Sol, the Plaza Mayor, the Palacio Real, and the Iglesia de San Ginés. On our first full day in the city we met in front of Velázquez's *Las Meninas* at the Prado to begin our ten-hour exploration of the museum's impressive collection. Not only did we discuss Spanish works by Velázquez, Zurbarán, El Greco and Ribera, we also were able to admire well-known works by Netherlandish artists like Rogier van der Weyden, Patinir, and Bosch. We spent this inspiring day in large and small groups as well as individually, writing notes, making sketches and exchanging observations and ideas. Fortuitously, the Prado was hosting an exhibition of works from the Hermitage at that time, so we were able to see an early *bodegón* by Velázquez, Caravaggio's *Lute Player* and several Dutch still lifes, as well. The following day we met at the Museo de América, which holds an impressive collection of colonial Latin American art. *Casta* paintings, feather work, Virgins of Guadalupe, *enconchados* (works of inlaid mother of pearl), and a crowned nun are but a few of the many fascinating objects with which we engaged at this museum. We also enjoyed an informal conversation over coffee with Dr. Luisa Elena (Coco) Alcalá, Professor of Art History at the Universidad Autónoma de Madrid, and went on a special tour led by Dr. Miguel Falomir, Head of the Department of Italian Renaissance Painting at the Prado, of the Casón del Buen Retiro, which boasts a ceiling fresco by Luca Giordano. In addition to visits to the Museo Thyssen Bornemisza, the Museo Reina Sofia, the Convento de las Descalzas Reales, and the Escorial, many of us spent our two free days on trips to the Biblioteca Nacional de Madrid and the Museo Municipal de Antequera in the south of Spain. Not only did the Stronach Travel Seminar bring us into contact with artworks important to our research, it enabled us to establish professional contacts and familiarize ourselves with the collections we will be engaging with during our future scholarly endeavors. We are grateful for the Judith Stronach Endowment and its support of this inspiring experience. —Jessica Stair

THE 2012 MARY C. STODDARD LECTURE

Professor Laurel Thatcher Ulrich

"To catch the eye": Harriet Powers and Her Patrons

MONDAY, OCTOBER 29, 5:30 PM

Banatao Auditorium, Sutardja Dai Hall

Laurel Thatcher Ulrich is the 300th Anniversary University Professor at Harvard University and 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. 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.



Her lecture will treat Harriet Powers' "Bible Quilt," which was exhibited at the Smithsonian in 1974, with a label, "Made by Harriet, An Ex-slave, Athens, Georgia." A curator at the Boston Museum of Fine Arts, which had recently acquired another of her visionary textiles, quickly provided Harriet's last name and a bit more of her history. Made in Georgia in the late 1880s, Powers' quilts had been exhibited at so-called "Colored Fairs" in Georgia and then at the Atlantic Exhibition in 1895, but for most of the twentieth century, they remained in private hands. Ulrich's lecture will introduce Powers' quilts to those who don't yet know them and make an argument for why they matter.

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 BA in the History of Art from the College of Letters and Science at the University of California, Berkeley, in 1947.

VISITORS 2012-13

ATREYEE GUPTA, Lecturer in Contemporary South Asian Art

Atreyee Gupta's research and teaching focus on what a history of art would look like if we were to go beyond the conventional frames of thinking about non-Western modernisms as only an appropriation of Euro-American artistic and intellectual discourses. In particular, she is interested in modernism and the politics of inhabitation, corporeality and sensoriality in 20th-century art practices, the intersections between modern art and processes of modernization in post-colonial contexts, institutional histories of modernisms, and aesthetics as a form of post-war global cultural capital. Given her interest in global modernisms, she was invited to publish essays in Partha Mitter, Parul Dave-Mukherji, and Rakhee Balaram, eds., *Twentieth-Century Indian Art* (in press) and James Elkins, ed., *Is Art History Global?* (2006). More recently, Atreyee was among a select group of international scholars invited to respond to the Hong Kong-based Asia Art Archive's *An Expanded Questionnaire on The Contemporary* (2012). Her essay was simultaneously published in English and Chinese. She has also contributed book reviews in *Art Journal* and served as a reviewer for *Interventions: International Journal of Postcolonial Studies*. In 2011 Atreyee completed her doctoral dissertation, which she is currently converting into a book manuscript. In this, she locates the aesthetic imperatives of post-Independence Indian art within the African-Asian cultural networks of the Non-Aligned Movement. Simultaneously, she is conceptualizing a new project that focuses on the post-1990s emergence of a category called "Asian contemporary art."

KATHRYN BLAIR MOORE, ACLS Fellow

Kathryn Blair Moore is an ACLS New Faculty Fellow in Italian Studies and the History of Art (2012-14). She completed her dissertation in the history of art at New York University's Institute of Fine Arts in 2011, and has been the recipient of a two-year pre-doctoral Rome Prize fellowship at the American Academy in Rome (2009-11). Her dissertation was on a series of illustrated accounts of the sanctuaries of the Holy Land, first created by the Franciscan Fra Niccolò da Poggibonsi in the fourteenth century. Her research interests are more generally in the field of early modern Italian art and architecture, especially in relation to the pilgrimage experience in the Holy Land and contact with Islamic cultures throughout the Mediterranean world. She has published on illustrated pilgrimage manuscripts (*Word & Image*), the image of the Dome of the Rock in Italian visual culture (*Muqarnas: an Annual on the Visual Culture of the Islamic World*), the theory of architectural drawings in the Renaissance (*Renaissance Studies*), and has articles forthcoming on printed pilgrimage guidebooks

(*Renaissance Quarterly*) and shared sacred spaces in the Holy Land (*The Cambridge History of the Religious Architecture of the World*). She is currently working on a book manuscript related to her dissertation, tentatively entitled *The Book of Overseas Sanctuaries: Niccolò da Poggibonsi and the Recreation of the Holy Land in Italy*.

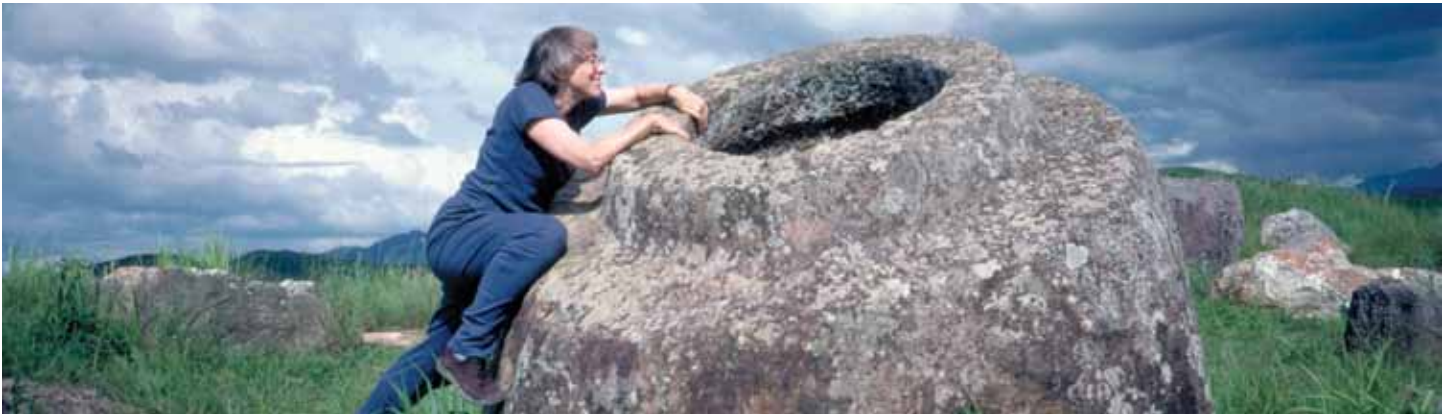
HEBA MOSTAFA, Sultan Postdoctoral Fellow

Dr. Heba Mostafa is Sultan Postdoctoral Teaching Fellow in the areas of History of Islamic Art, Architecture, and Urbanism for the academic year 2012-13. Heba received her doctorate from Cambridge University's Department of Architecture in 2012 where she also taught courses on Islamic art and architecture. She previously held positions at the American University in Cairo and the Arab Academy for Science and Technology. She holds a BSc in Architectural Engineering from Cairo University (2001) and an MA in Islamic Art and Architecture (2006) from the American University in Cairo. Her research focuses on the early development of Islamic architecture with an emphasis upon the interaction of the political and religious in the articulation of early Islamic authority through architecture within the mosque, palace and shrine. This fall she is teaching "Introduction to Islamic Art and Architecture." She is currently working on turning her dissertation into a book with the working title "Religio-political Authority and the Formation of Islamic Architecture."



Photo by Joanna Williams.

Joanna G. Williams Endowment



Members of the History of Art Department have recently established an endowment fund to celebrate the contributions of Professor Emerita Joanna G. Williams and to support Berkeley's legacy in the field of South and Southeast Asian art. The Joanna G. Williams Endowment honors Joanna's contributions to the field over the past five decades and helps ensure that the study of art from this region continues at Berkeley in the decades to come.

While Joanna's work as a scholar and advocate of the arts and culture from South and Southeast Asia has been tremendous, we want to recognize that one of Joanna's most important contributions has been to foster the next generations of scholars.

In honor of Joanna's commitment to her students, the Joanna G. Williams Endowment will support graduate students at Berkeley who are engaged in the study of art and visual culture from South and Southeast Asia. The endowment will help students with their research by providing support for visits to museums, summer travel for fieldwork, language study, travel for presenting papers at conferences, and eventually academic-year fellowship support.

Please join us in celebrating Joanna's contributions to the field by supporting the Joanna G. Williams Endowment. You may make a gift online at <http://givetocal.berkeley.edu/fund/?f=FW6703000> or send a check made payable to UC Berkeley Foundation to:

Joanna G. Williams Endowment
University of California, Berkeley
History of Art Department
416 Doe Library #6020
Berkeley CA 94720-6020

The Chancellor's Challenge for Student Support, a University-wide initiative, will match contributions dollar-for-dollar (up to \$250,000) from faculty, students, staff, and retired faculty and staff through December 2013. In addition, the New Alumni Challenge will match gifts, up to \$1,000 per person made by alumni who have graduated during the past 5 years, until the matching funds run out.



Joanna Williams meets with students and colleagues Cristin McKnight Sethi, Orna Tsultem, Sujatha Meegama, Sandra Sardjono, and Alka Hingorani (L-R), June 2012.
Top of page: Joanna Williams with megalith on the Plain of Jars, Laos.

UNDERGRADUATE ALUMNAE SPOTLIGHT: LAURA AND KATE MULLEAVY



Rodarte Spring Summer 2013 collection. Photo by Greg Kessler.

One of the joys of teaching at UC Berkeley is witnessing the passion and dedication of the undergraduate students. The History of Art department consistently attracts undergrads whose intelligence makes classroom discussions lively and learned, both in large lecture halls as well as intimate seminar settings. Many of our undergraduate majors go on to graduate degrees in art history, and many choose arts-related careers where their research skills, writing acumen, and knowledge of history serve them well.

LAURA AND KATE MULLEAVY are two especially accomplished alumnae who make use of their art history education in the field of fashion design. In 2001, the California-born sisters graduated with their BAs from UC Berkeley; in 2005 they launched Rodarte, a label heralded for its finely constructed and conceptually innovative garments. Since then, their work has appeared in a range of contexts, from a capsule collection at Target, to ballet costumes for the film *Black Swan*, to designs for a recent production of *Don Giovanni*. Among their many laurels, they were named the 2009 Council of Fashion Designers of America Womenswear Designers of the Year, and they have received a United States Artists fellowship, the Swiss Textiles Award, and a National Arts Award. Their designs have been featured on the cover of the international art magazine *Flash Art* as well as collected by the Metropolitan Museum of Art, Boston's Museum of Fine Arts, and the Fashion Institute of Technology Museum. Years ago when I was a graduate student, the Mulleavy sisters took a course from me, and they stand out as among the most perceptive readers, creative thinkers, and remarkable lookers that I have ever taught. —Julia Bryan-Wilson

JBW: Kate, you were an art history major at Berkeley; Laura, you majored in English but took quite a few classes in art history. Can you remember the first art history class you took, and can you speak to how art history has influenced your design work?

KATE: We had amazing professors: T.J. Clark, Anne Wagner, Darcy Grimaldo Grigsby, Kaja Silverman....all of whom had a huge impact on our creative process. Julia—you were one of our favorite teachers! Kaja Silverman inspired me to think about film in a critical and intuitive context. A lot of our collections have referenced films. For example, our Fall 2011 collection was inspired by the pastoral beauty of the Great Plains, particularly seen during the golden hours of dawn and dusk. The flatness of the prairie and the expansive horizon line influenced the aesthetic development of our collection.



Anna Rohaska (Zerlina) and Ryan Kuster (Masetto) in costumes by Kate and Laura Mulleavy of Rodarte for the Los Angeles Philharmonic production of Mozart's *Don Giovanni*, 2012.

LAURA: The first thing we thought of for our Fall/Winter 2011 show was Terrence Malick's film *Days of Heaven* and Andrew Wyeth's painting *Christina's World*. The idea of light and how it creates vistas and transforms the environment was a central theme in the collection. We wanted to show how light is distilled, transfused, and illuminated in a field of wheat throughout the day, so we transformed these varied landscapes into the form of five dresses. We started with dawn—a pale yellow, like a sunrise. Then we did a midday print with a blue sky and roaming clouds, and thirdly, a dusk print with twilight tones. Our final dresses in this series referenced *The Wizard of Oz*. We created two stormy versions of the wheat field based on the opening of the film, which is in black and white, and the rest of the film, which changed to Technicolor. We often make creative choices based on narrative and present our ideas by telling a story.

KATE: Professor Grigsby gave a very impactful lecture on Degas and voyeurism that was pivotal later when we were working on designing the ballet costumes for *Black Swan*. We began the creative process of working on *Black Swan* by studying Degas' bronze ballerinas and the psychological complexity of his pastel works. No matter what beauty the audience longs to see, there is still the brutal training, body disfigura-

tion and backstage reality that makes ballet so complex. The story of *Swan Lake* unfolds as a tale of the transformation of the maiden into a swan, and then mutates again into a tale of mistaken identity. We were inspired by the idea of metamorphosis, specifically the dichotomy between perfection and decay.

JBW: Were there other specific courses, texts, or formative artists that you were exposed to during your time as undergrads at Berkeley that helped shape your education and pave the way for your design work?

KATE: When we were in school we took a costume design class, and it was one of the only classes that we ever took on fashion except for a comparative literature class on food, clothing, and the jazz age. One of the first assignments was to create a storyboard of costumes for a Shakespeare play. We ended up choosing *The Tempest* and *As You Like It*. After picking our plays, the professor showed us a shelf of *Vogue* magazine from the 1960s and 70s, saying that we could cut them up for our projects. Over the next couple of days we proceeded to sneak as many of the magazines out of the classroom as possible. We carried heavy stacks of *Vogues* down Telegraph Avenue every Tuesday and Thursday until we had saved them



Pavol Breslik (*Don Ottavio*) and Carmela Remigio (*Donna Anna*) in Mozart's *Don Giovanni*. Costumes by Kate and Laura Mulleavy of Rodarte. Photo by Autumn de Wilde.

all. I think it was then that we realized how much fashion as a visual medium meant to us.

LAURA: I ended up taking an incredible course on Russian Constructivist Art with Christina Kiaer [Berkeley PhD, 1995] that really changed the way I understood art history and my relationship to it. Also, one of my favorite classes, a course on James Joyce's *Ulysses* taught by John Bishop, completely transformed everything for me. It really allowed me to understand why I think a certain way, and how I could apply that to understanding what was happening around me. It was an incredible experience to read that book with him, and I am very grateful that I was able to be one of his students. I always loved how he explained things that were so complicated in the simplest of ways.

JBW: Much of your work has overtly referenced art history, such as the colors of Van Gogh's sunflowers as well as the architectural cuts of Gordon Matta-Clark. Clearly, there is a research process you undergo for your collections as you

gather together images, narratives, and other touchstones that become abstracted and transformed into garments. How have the theoretical or methodological tools of art history continued to be a resource to you?

LAURA: Everything that we create comes from a personal place and is conceptual in its narrative. Every detail of our garments reflects this. For example, the inspiration for Spring 2012 stemmed from Van Gogh's brushwork within his paintings. Upon seeing a sketch made in 1845 by Lord Rosse of the Whirlpool galaxy, we became interested in the connection found between images of the cosmos and Van Gogh's artistic style. This sketch was done 44 years before Van Gogh's *Starry Night* and there is a direct visual connection between the swirls of this galaxy and Van Gogh's stars. At that time, Kate and I had been visiting the Mount Wilson Observatory a lot and we were amazed by how sunspots looked exactly like abstracted sunflowers. The relationship between extreme detail and complete abstraction was the central focus of that show.

KATE: For example, our fall 2009 collection stemmed from an idea about Frankenstein. Driving north on the Pasadena Freeway we would pass a cluster of old Victorian homes. One day, we noticed that a piece of insulation had fallen off onto the freeway on which we were driving, which got us thinking about the artist Gordon Matta-Clark and his architectural interventions. This made us re-examine Victorian homes as pieced-together Frankenstein-like objects. The world that we wanted to create was one of a deconstructed site, one that was both archaic and futuristic. Layers upon layers of texture: piles of rock, granite, marble, grout, drywall, insulation, copper piping, gravel, and wood. In our minds, Frankenstein, the ultimate science-fiction figure, related in its entirety to the iconic configuration, or disfiguration, of the "home." With this collection, we wanted to explore the process of building, ruin, and preservation.

JBW: You recently collaborated with Frank Gehry to design costumes for the Los Angeles Philharmonic production of Mozart's *Don Giovanni*, which was directed by Christopher Alden and conducted by Gustavo Dudamel. How was it to think operatically, and to think spatially in terms of Gehry's set designs, as you designed the costumes?

KATE: For an opera, the performers must have elaborate costumes that function perfectly and tell their story, so that they can become the characters that they are portraying. At the same time, when designing, we had to think about the larger significance of the costumes in terms of the overall aesthetics of the onstage world. Finding the right balance between the minute details and the overall impact of design is central to our creative process when creating costumes.

LAURA: Working with Frank for a year on this project was one of the most incredible opportunities that we have had. He is a fearless artist.

JBW: What was it like to transition from being undergrads at a public institution to being award-winning, international fashion celebrities? Does your success still seem surprising to you?

LAURA: The path we took allowed for us to think differently and to figure out our own aesthetic voice. In that sense, we would never want to approach what we do in a more conventional way.

KATE: We have always been committed to developing our own viewpoint which has allowed us to personalize the industry. We think of fashion in terms of its relationship to our creative process. We have always been more about the road getting someplace than the actual destination. We aren't looking at fashion from a general perspective but rather from our own viewpoint.



"Rodarte: States of Matter" exhibition at the Museum of Contemporary Art Pacific Design Center, Los Angeles, 2011. Photo by Autumn de Wilde.

JBW: You were the first fashion designers to be featured in *Artforum* magazine in 20 years. You have also had a retrospective at LA MOCA, in its Pacific Design Center, and your Fra Angelica collection was shown at the Los Angeles County Museum of Art. Clearly your work has struck a chord with audiences of contemporary art. Do you see much interface or integration between the fashion community and the art world?

KATE: Fashion is a communicative medium and we are always going to be searching for different ways to engage in that dialogue. The larger discourse involves a greater social context: nature, art, history...science, mathematic equations... nothing exists in isolation.

JBW: You've worked closely with photographers like Catherine Opie. What other contemporary artists are you inspired by?

KATE: We are inspired by so many artists. John Baldessari, Robert Irwin, Elliott Hundley, Walter De Maria....Cathy Opie's work is extremely important to us.

Our first book, which was done in collaboration with Cathy Opie and Alec Soth, came from our need to further tell a story....to reveal more about why we were making the things that we design, as well as our interest in other artists' work.

Cathy shot long-term subjects like Idexa, Jenny Shimizu, Kate Moening, and friends of ours like Guinevere Van Seenus and Susan Trailer. She shot each subject against a backdrop of a specific color, and we worked to pick pieces from our collections that would interact with the colors being chosen.



Rodarte Spring Summer 2013 collection. Photo by Greg Kessler.

Each portrait conveys an intense sense of intimacy with the subject which only a Cathy Opie picture can do. Cathy worked separately from Alec but there ended up being a real tangible dialogue between the works.

LAURA: Kate and I made Alec a list of all the things that inspired us in California and he spent two weeks on a road trip photographing them. We felt that the landscape of California was pivotal in telling the story of our clothes. It was interesting, because he was asked to document things that have influenced our creative process and aesthetic, and that is how we got to know one another. It was as if we were pen pals. We titled the book *Rodarte Catherine Opie Alec Soth* because, in the end, all of our work resulted in a narrative.

JBW: You are currently based in Los Angeles. California and its particular, peculiar landscapes are very important to you and are frequently referenced in your designs, as are institutions located in this state such as the Huntington. Can you say more about these site-specific contexts?

KATE: We are attracted to imperfection and to the beauty of chaos. Growing up, our house rested right on the San Andreas Fault. I can remember a huge earthquake happening one summer...I was standing in our kitchen and within a few seconds every porcelain plate, bowl, and glass cup

had literally flown off the shelves and shattered on the floor around me. I remember being mesmerized by the shards. A broken plate will always be more interesting to Laura and I than a perfect, untouched object. The value is in the stain, the shadow, smudge, tear...

LAURA: Living in Los Angeles, there is this underlying sense of freedom because at any moment you can travel to the most strange landscapes that are both prehistoric and futuristic. For example, Joshua Tree National Park, whose dominant geological feature is of bare rock, broken into loose boulders and stacked into piles upon piles, is also speckled with the most charismatic and delicate trees known in existence. The combination of fragile sand tones and strange green hues acts to magnify the contrast between the park's severe desert landscape and its bizarre flora and fauna. How does a seemingly prehistoric world seem to remain so preserved and perfect—so desolate and isolated—in the middle of California? The horizon is marked by spectacular rock sculptures and relics of an earlier time; perhaps a time where lizards were 1,000 times larger than they exist today.

KATE: Or the redwood forest where a tree can grow over 375 feet tall. There is no way to describe the feeling of standing near something so vast.

JBW: Do you have any advice for Berkeley undergrads who want become artists, designers, or makers of some kind?

KATE AND LAURA: You have to approach everything with freedom and an open mind.



Designers Kate and Laura Mulleavy of Rodarte. Photo by Autumn de Wilde.

ART HISTORY/CLASSICS LIBRARY UPDATE

The Art History/Classics Library has never looked better now that the Doe Library's drains and gutters have been replaced. The Library's water-stained walls have been given a fresh coat of paint and new solar shades have replaced damaged mini-blinds leaving students and faculty with a much improved library space in which to work. I'm happy to announce a second phase that will complete the revitalization of the two art history rooms. We are looking for sponsors to fund two projects: refinishing 12 art history study tables and replacing the existing 30-year-old carpeting. In addition, naming opportunities also exist for Study Rooms 308G and 308J. In spring 2012, the Library Administration launched a Re-envisioning Library Services Initiative as a result of the impact the budget and hiring freeze has had on almost all of the UCB libraries. New "sustainable" options were proposed to faculty and students, resulting in some concern about potential library closures. As a result, a Blue Ribbon Committee of faculty will soon be formed by Executive Vice Chancellor and Provost George Breslauer in consultation with the Academic Senate. While the exact charge and membership is yet unannounced, it is anticipated the report will be available January 2013.

In addition, I am very pleased to announce a new endowment for art history, The Greil and Jenelle Marcus Endowment Fund. This bequest, generously funded by the Estate of Gerald D. Marcus, was recently distributed to the University of California, Berkeley, by Greil and Janelle Marcus. (Greil Marcus is a well-known cultural critic and author of books such as *Lipstick*



A view of the Art History/Classics Library in its newly restored state.

Traces: A Secret History of the 20th Century.) This generous endowment will help us build world-class scholarly collections in art history, supporting both current and future students and faculty. As we continue to face lean economic times, I am greatly appreciative to the Marcus family for establishing this important endowment.

Stay current with this news and more by subscribing to the AH/C Library Blog: <http://blogs.lib.berkeley.edu/arhistory.php>.

With best wishes to alumni and friends,
Kathryn Wayne, Head
Art History/Classics Library
kwayne@library.berkeley.edu



Spring potluck at Professor Margaretta Lovell's home for applicants accepted to the graduate program. Photo by Stephanie Pearson.

Faculty Notes

DILIANA ANGELOVA

Assistant Professor of Early Christian and Byzantine Art

For Diliana Angelova the 2011-2012 academic year offered riches of various kinds. She enjoyed advising the art history majors, as well as serving on the graduate admissions committee for a second consecutive year. Together with Rossitza Schroeder from the Graduate Theological Union, in April she co-organized a talk by her long-time mentor, Annemarie Weyl Carr, University Distinguished Professor Emerita of Art History of Southern Methodist University, now at the Princeton Institute of Advanced Studies.

Angelova's research moved into new and exciting directions. She deepened her interest in Augustan Rome and spent a good part of the year researching and writing on the enigmatic Ara Pacis Augustae, the Altar of Augustan Peace. Her work on this monument kindled an interest in Roman Spain, the birthplace of a new favorite author, Lucan. The picture shows her surveying the remains of the Roman theater at Merida. Her excitement for imperial Rome has not diminished her passion for late antique and medieval subjects. In the summer of 2011, she



presented her work on the construction of medieval Byzantine ivory-and-bone boxes at a symposium in Dumbarton Oaks on the use of scientific methods in medieval art. In her talk (thanks to high-resolution photographs) she proposed a novel way of dating these objects by extracting up to three radio-

carbon dates from each object with minimal impact on the objects. That summer she also presented a new interpretation of Constantine's founding of Constantinople at the 22nd International Congress on Byzantine Studies, a congress that after a hundred-year hiatus returned to her native Sofia.

PATRICIA BERGER

Professor of Chinese Art

Pat Berger spent a busy year focusing on students and rewriting and expanding her book manuscript (*Supreme Artifice: Technologies of Art in Eighteenth-Century China*) on the transfer of technologies of art between China, Central Asia and the West. In fall 2011, together with her colleague Sophie Volpp (East Asian Languages and Cultures), she co-organized an Institute of East Asian Studies Faculty Research Seminar, which was joined by History of Art graduate students William Ma and Michelle McCoy. She spent many days on the road, traveling last December to Taiwan to give a paper on the transfer of metallurgical technologies between Tibet and China at a conference at the Graduate Institute of Art History, National Taiwan University, devoted to art production at the court of the eighteenth-century Qianlong emperor. The conference was held in conjunction with an exchange exhibition between the National Palace Museum and the Louvre on Qianlong's grandfather, the Kangxi emperor, and his contemporary Louis XIV. In May, she participated in the marathon Buddhist Art Forum organized by the Courtauld Institute, London, with a paper on the problem of authenticity and the creation of a history of Buddhist art in eighteenth-century China; she gave papers at the Asian Art Museum of San Francisco and at UC Berkeley for the Asian Visual Cultures Working Group; and she made trips on behalf of the department and the field to New York, New Haven, Kansas and Los Angeles. In spring 2012 she chaired the South Asian search, which resulted in the successful recruitment of our newest faculty member, Sugata Ray (see p. 3 for profile). Meanwhile, Berger's advanced graduate students fanned out across the world: Rosaline Kyo spent the first half of this year in Lhasa studying Tibetan, Michelle McCoy spent spring semester teaching English at the Dunhuang Research Institute and is now pursuing dissertation research in Beijing, Yueni Zhong headed off to London and Berlin to investigate materials for her dissertation on the 19th-century Taiping Heavenly Kingdom, Michelle Wang continued dissertation research on early Chinese ornamental writing in Xian and along the Silk Road in Xinjiang province, and William Ma went to Shanghai, Beijing and Dunhuang. Altogether a very productive year for Chinese art!



The earliest extant Chinese globe, dated 1623. Palace Museum, Beijing.

JULIA BRYAN-WILSON

Associate Professor of Modern and Contemporary Art

Julia Bryan-Wilson spent the year reacquainting herself with the inspiring students and colleagues at Berkeley and plunging into her research within the contemporary art scene of the Bay Area. She taught a graduate course on art in Los Angeles from 1945-1980 that culminated in a weekend trip to Southern California, where, among other adventures, the seminar had cocktails on the Queen Mary and toured the Asco show with LACMA curator Rita Gonzalez. She wrote and published texts on many topics, including reviews in *Artforum*, two texts related to Pacific Standard Time, an essay about Francesca Woodman for the SFMOMA/Guggenheim exhibition, and further catalogue essays on Laylah Ali (at the Williams College Museum of Art), Hans van Houwelingen (at Extra City Antwerp), Lucy Lippard (at the Brooklyn Museum), and the performance of handicraft (at the Smithsonian Renwick Gallery). Julia's edited anthology on Robert Morris, for the OCTOBER Files series, is in press with MIT, and she is hard at work on her book about textiles in contemporary art. Her article on Yvonne Rainer's *Trio A* came out in the summer issue of *OCTOBER*, and her look at artwork and sex work since the 1970s appeared in *differences: A Journal of Feminist Cultural Studies*. She has articles forthcoming from *Art Journal*, *TDR: The Drama Review*, and in the *OCTOBER* special issue on

Occupy (in the spirit of the movement, she asked grad student Joni Spigler and undergrad Ariella Powers to collaboratively contribute to this piece).



Since arriving at Berkeley, Julia has traveled widely to give over a dozen invited lectures in the US and Europe at places such as Harvard; Washington University in St. Louis; Vrije Universiteit, Amsterdam; Leuphana University in Lüneburg, Germany; Cranbrook Academy of Art; and the Vermont College of Fine Arts. She was also invited to discuss artistic activism at Occupy-related events, including as a featured speaker at the Artists' Bloc day at Occupy San Francisco (sadly



Curator Rita Gonzalez leads a tour of the Asco show at LACMA for participants of the "Pacific Standard Time" graduate seminar.

rained out), and with the Occupy Wall Street Arts & Labor contingent. In addition, Julia was asked to interview her friend Miranda July for the SF City Arts and Lecture series, and she moderated a number of artists' conversations, including at the Getty Research Institute. This year she is serving as the Acting Director of the Arts Research Center, and in spring 2013 will be teaching a Mellon-sponsored seminar on "Art and Labor/ Art as Labor." Julia is looking forward to trips to Chile, China, Puerto Rico, and to more California adventures with her partner, Mel Chen.

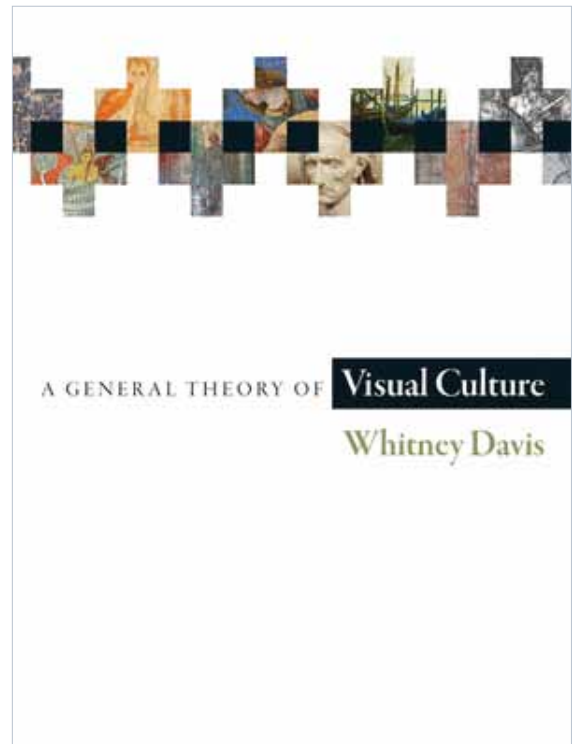
WHITNEY DAVIS

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

Whitney's book *A General Theory of Visual Culture*, published by Princeton last year, received two awards in 2012—the Susanne K. Langer Award for Best Book in the Ecology of Symbolic Form, awarded by the Media Ecology Association, and the Monograph Prize of the American Society for Aesthetics.

This past summer Whitney has been hard at work on the two companion volumes. *Visuality and Virtuality: Images and Pictures from Ancient Egypt to New Media* develops an analytics of "the imaging of pictures" from prehistoric times to present-day "digital media," and *Space, Time, and Depiction* contains nine case studies dealing with the "archaeology of the standpoint." He is also trying to complete (or in some cases to begin!) many essays commissioned for journal special issues, themed anthologies, and encyclopedias. In the past few months, Whitney has given a number of lectures and presentations at conferences and institutions, including one at the Getty Villa in Malibu to mark their exhibition "Classicism in Modern Art"; one on "Comparativism in Art History" at the Institute of Fine Arts of NYU; a keynote address at the University of Birmingham (UK) at a conference "After the 'New Art History'"; and a presentation at the Clark Art Institute at a conference devoted to Heinrich Wölfflin. At a conference organized by the Royal Institute of Philosophy in Leeds, UK, he gave the opening paper on "Art History and the Idiographic Stance"; and finally, at a conference on "Walter Pater as a Classicist" at the University of Bristol, Whitney delivered opening remarks on the basic thrust of Pater's classicism. In the fall, Whitney will present a public lecture at the Centre Pompidou in Paris on "Visibility and Visuality"; and in Liege, Belgium, he will present one of the keynote addresses at an international conference on new developments in concepts of translation and replication in Egyptology.

Whitney will be very busy in the coming academic year chairing the Department's search for a junior hire in "anthropology of art and/or critical theory of image making." He has also rejoined the Advisory Board of the Center for Advanced Study



in the Visual Arts at the National Gallery in Washington, D.C., and become a new member of the Selection Committee of the doctoral preparation fellowship program of the Social Sciences Research Council. He is also participating in an multi-institutional initiative funded by the Mellon Foundation and headquartered at the Institute of Fine Arts of New York University to "rethink the art history PhD."



MARIAN FELDMAN

Associate Professor of Mesopotamia, the Ancient Near East, and Eastern Mediterranean

This year saw the publication of several of Marian Feldman's articles, including one on the practical logic of style and memory in the volume *Materiality and Social Practice*:

Transformative Capacities of Intercultural Encounters, one on Assyrian representations of booty and tribute in the volume *Interpreting Exile: Displacement and Deportation in Biblical and Modern Contexts*, and a co-authored article on chariots in the Late Bronze Age in the journal *Ägypten und Levante/ Egypt and the Levant*. In addition, she presented papers at the international symposium, “Cast in Space: Bildräume und Blickräume in der Antiken Welt,” organized by the Excellence Cluster: TOPOI of the Freie Universität, Berlin, and at the annual conference of the Cultural Studies Association.



Beate Fricke in front of the bust reliquary of St. Baudime at the scholar's day during the “Treasures of Heaven” exhibition at the Walters Art Museum in Baltimore (taken by Herbert Kessler).

BEATE FRICKE

Assistant Professor of Medieval Art

Beate Fricke has spent the past year at Zurich and Munich finishing the manuscript of her second book. During the fall semester she was affiliated with the Institute for History of Art, University of Zurich, and an academic guest at the Center for the History of Knowledge (Swiss Federal Institute of Technology (ETH) Zurich and University of Zurich). In the spring she was a visiting professor at the Department of History of Art at Ludwig Maximilians University in Munich, where she taught a course together with Prof. Avinoam Shalem on Modifying the Bible in Jewish, Christian and Islamic Art. Lectures and conferences have kept her busy traveling around Europe and beyond, and took her to St. Andrews in Scotland, Berlin, Munich, Zurich, Frankfurt, Heidelberg, Bern and Los Angeles.

In June she organized a workshop together with Urte Krass on the “Invention of the beholder,” bringing together young scholars from UC Berkeley and LMU working on Greek, Byzantine, Western Medieval, Islamic and Renaissance Art at the Center for Advanced Studies at Munich. After mainly sitting at her desk and writing, she is delighted to have returned to the Berkeley classrooms for the fall.

DARCY GRIMALDO GRIGSBY

Professor of European Art since 1700

Darcy Grimaldo Grigsby has enjoyed a blissful, busy, and productive leave year that entailed quite a bit of travel. She completed her book, *Enduring Truths: Sojourner's Shadows and Substance*, to be published by University of Chicago Press, and delivered two related talks at the Princeton Institute of Advanced Study and at a small symposium she organized called Nineteenth-Century Photography and the Law in which Steve Edwards spoke on photography and English patent law. At the beginning of December, Grigsby delivered a keynote lecture along with Okwui Enzenor at the Art Association of Australia and New Zealand (AAANZ) Conference on “Contact,” held in Wellington, New Zealand; David Maskill, Geoffrey Batchen, and Roger Blackley were immensely genial hosts. She took her graduate student Kailani Polzak with her to New Zealand and Kailani somehow managed to attend the conference, grade papers, and conduct preliminary research for her dissertation on the art of eighteenth-century voyages to the South Pacific. Returning to the United States for one day, Grigsby and her family flew to Rome where for the second year where she was an Andre Chastel Fellow. They resided at the exquisite Villa Medici during the month of December, sharing time with Art History Director Annick Lemoine, her graduate student Camille Mathieu, now at the American Academy of Rome, and dear friends. In Rome she visited the marvelous Mario Praz Collection and conducted research for her fourth book project, *Creole Looking: Portraying France's Foreign Relations in the Long Nineteenth Century*.

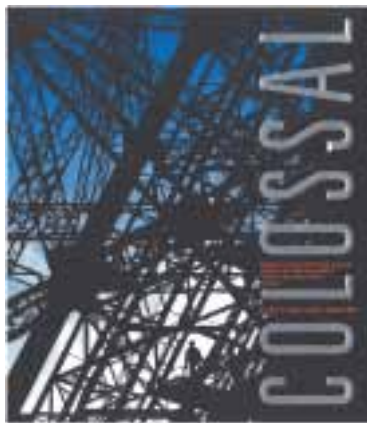
Thanks to a France-Berkeley Fund Award, she and her graduate students Alexandra Courtois and Kailani Polzak (and family) spent almost two weeks in Paris in June, collaborating with Anne LaFont, French scholar and curator of an exhibition at the Louvre of French representations of blacks (1700–1825)—happily they enjoyed two weekends only blocks from her favorite flea market. Grigsby also delivered the keynote lectures for Graduate Symposia at Stanford University and the Philadelphia Museum of Art, greatly enjoying her stay with our always impressive alumnus Andre Dombrowski, now Assistant Professor at the University of Pennsylvania (who also introduced her to a great flea market in New Jersey). She also gave a lecture and seminar at Reed College, thanks to another brilliant graduate, Vanessa Lyon. Darcy's daughter Gregoria has just completed her junior year at UC Santa Cruz, where



Darcy with David Maskill, Art History Professor, Victoria University; Okwui Enwezor, Director of Haus der Kunst, Munich; and graduate student Kailani Polzak, in Wellington, New Zealand, December 2011.

she is an outstanding student, double-majoring in Theater and History with a focus on African-American history and the Civil Rights Movement. Her son Pierre has completed sixth grade and attended Alvin Ailey Dance Camp this summer and is studying theater at the Oakland School for the Arts this year.

EDITOR'S NOTE: As this newsletter was going to press, Darcy's beautiful and impressive book *Colossal: Engineering the Suez Canal, Statue of Liberty, Eiffel Tower, and Panama Canal* arrived in our offices. The book launch will be held at the Courtauld Institute, London, Tuesday, November 13 at 6 pm.

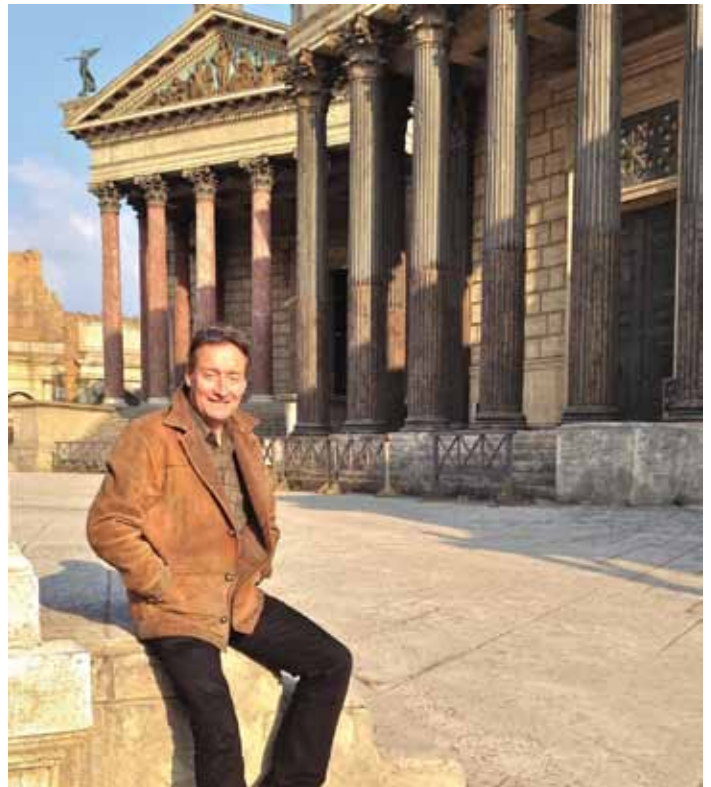


CHRIS HALLETT

Professor of Roman Art

Chris spent June and July of 2011 in Berlin as a Residential Fellow of the German Archaeological Institute in Dahlem, also traveling to Munich to meet with colleagues and to give a lecture at the Institut für Klassische Archäologie. In August he spent two weeks conducting fieldwork at Aphrodisias in Turkey, returning to the US via Rome, where he participated in a two-day conference, the Internationale Tagung

des Sarkophagcorpus (DAI)—"Bilder und Räume—Römische Sarkophage in ihrem Kontext." There Chris delivered a paper on "The rôle of the viewer in the study of Roman art." During the fall semester Chris spoke at The 2011 Berkeley Ancient Italy Roundtable (BAIR), organized by Ted Peña, giving a joint presentation with Lisa Pieraccini titled, "Etruscans on the Bay: Mario del Chiaro and Etruscan Studies at UC Berkeley." And in February he traveled to Washington State to deliver the 2011–2012 Brunilde S. Ridgway Lecture for the Seattle Chapter of the Archaeological Institute of America. While in Washington he also spoke to the faculty and graduate students



Chris Hallett at the celebrated movie set of the Roman Forum at Cinecittà Studios in Rome.

of the University of Washington's Classics Department, on "The Study of Roman Art: Current Developments and Future Prospects." Chris also found time in the spring semester for a research trip to visit several exhibitions of ancient art held in Europe: "Le crépuscule des Pharaons" at the Musée Jacquemart André in Paris; "Sagalassos: City of Dreams" at Tongeren in Belgium; and "Pergamon: Panorama of an Ancient City" at the Pergamon Museum in Berlin. He also took the opportunity to visit the permanent collections of the Louvre, the Royal Museum of Ancient Art, Brussels, and the Kunsthistorisches and Ephesus Museums in Vienna. Chris concluded the year with a brief research trip to the Villa Iovis—the emperor Tiberius' famous villa on Capri. And passing through Rome he also made a visit to Cinecittà, to view the celebrated movie set of the Roman Forum (see picture), most recently used for the BBC-HBO TV series "Rome."



With money from CITRIS, the Townsend Center and URAP, this group has spent the last year constructing a wiki on the work of Jan Brueghel the Elder. Front row: Erika Reid and Chelsey Randall-Wright. Back row: Amina Yee, Christine Quach, Elizabeth Honig, Jess Bailey.

ELIZABETH HONIG

Associate Professor of European Art, 1400-1700

For the past year, Elizabeth Honig has been absorbed in creating a wiki-style website about the works of Flemish painter Jan Brueghel the Elder. At janbrueghel.org, scholars can register as contributors and pool their information, while any interested person will eventually be able to view the site and use the material gathered there. There will also be tools to help scholars investigate techniques of pictorial reproduction in Brueghel's workshop. Honig has received a series of grants from the Townsend Center, CITRIS, and URAP, which support her team of designers and page-builders in creating the website. In March, Honig and her chief assistant, Amina Yee, traveled to Brussels where they presented janbrueghel.org to the CODART conference (Curators of Dutch and Flemish Art). Dozens of museum curators from all over Europe and America signed up as contributors to the project. Honig and Yee also went to TEFAF (The European Fine Arts Fair) in Maastricht where they spoke with important art dealers about how janbrueghel.org could be of interest to them. The hope is that the website can become a gathering-place for opinions and information, where parties who do not necessarily usually converse—academics, curators, and art dealers—will all play parts in building a knowledge base on Jan Brueghel and his milieu. Honig's site will eventually be made into a template and serve as an online alternative to the publication of expensive art history monographs that catalog the works of a single artist. Any reader who would like to 1) join, 2) sponsor, or 3) suggest a sustainable business model for this project is invited to contact Professor Honig at elizahonig@yahoo.com.

GREG LEVINE

Associate Professor of Japanese Art

The 2011-2012 academic year was not a good one for the Berkeley campus, if one's eye was trained upon *public* higher education, free speech, and shared governance of the institution. As he noted in his blog post, "Art Occupies at Occupy Cal" [SOTA (State of the Arts), UC Institute for Research in the



Statue of the Buddha Amida, sculpted in 1943 by Kiino Morio, during his imprisonment in the Manzanar concentration camp. Now owned by Zenshuji Soto Zen Mission, Los Angeles.

Arts, Nov. 28, 2011], however, the failures of administration leadership and appalling police violence of the fall semester were met with inspired/inspiring moments of art and performance. After spending the 2010-2011 year on sabbatical with a Guggenheim Fellowship, Levine's book project on the visual cultures of Buddhist modernism continues to move forward. Fall 2012 will see publication of "Buddha Rush: A California Art Intervention and its Consequences," in *BOOM: A Journal of California*. Research for a new chapter, on Buddhist images in spaces of incarceration, has included study of a small statue of the Buddha Amida carved by a prisoner in 1943 in the Manzanar Concentration Camp, which Levine visited in July. At the Houghton Library, he spent hours pondering William Empson's odd composited photos of the faces of Buddhist statues, and he is pursuing archival materials related to a



View of the Manzanar National Historic Site, with reconstructed guard tower. July 2012.

1944 Japanese war propaganda painting (Kawabata Ryushi's *Rakuyo koryaku*) depicting Japanese imperial soldiers climbing onto the famous icon of Vairocana at Longmen. He is also checking proofs for fall and spring publication of essays on Chan/Zen Buddhist death verse calligraphies and the digitization of programs of wall and sliding door paintings in temples in Japan. After pushing hard to complete an introduction to a volume of his collected and new essays on Zen art, he hopes to take a break from Zen. Carl Gellert and Kris Kersey, both candidates for the PhD, were off campus for part or all of the 2011-2012 year (Harvard University and Yokohama, Japan) and are moving well toward dissertation research in Japan. Fall semester found Levine reprising his graduate seminar "Authenticity and Forgery in the Visual Arts," which yielded some of the finest research papers he's received to date at Berkeley. In spring 2012, Levine co-taught with the artist Scott Tsuchitani the Freshman Seminar, "Socially Engaged Art and the Future of the Public University," which culminated in a student-developed and performed art action that drew attention to the excessive power of the UC Regents (<http://asiansart.wordpress.com/2012/05/10/uc-student-art-action-protests-corporate-privatization-of-public-education/>). The course will return in fall 2012 with new questions in the "post-Occupy" moment and leading up to the vote on Gov. Brown's tax initiative. Levine continues to serve as a board member of the Berkeley Faculty Association.

MARGARETTA LOVELL

J. D. McEvoy, Jr., Professor of American Art and Architecture

This year has brought a surprise, challenges, and a lot of travel for Margaretta Lovell. The surprise was publishing her first essay in a Serbian journal (on Maya Lin's Vietnam Veterans Memorial and the Iwo Jima Monument). The challenges have included chairing the Academic Senate Library and Internet Technology Committee during a period of transition and difficulty (including the total failure of UC Berkeley's email system over the Thanksgiving break, and a proposed reorganizing of our libraries to accommodate severely reduced funding). Talks at Stanford, Yale, and Berkeley, as well as at museums in Ft. Worth and Dallas, conferences in Baltimore and San Antonio, and a program review at UCLA kept her Frequent Flyer miles up. Teaching involved a wide variety of courses including the GSI pedagogy course; the Material Culture graduate seminar with Pat Berger (particularly lively and interdisciplinary this spring with participants from six departments and programs);



Margaretta Lovell with Joe McBride (Professor of Forestry), Will Coleman and Matt Hughes, GSIs for "The American Forest: Its History, Ecology, and Representation," Spring 2012.

a freshman seminar on University priorities co-taught with Computer Science professor Brian Barsky that brought nine distinguished speakers to campus, including Ralph Nader; and the American Forest class (with Environmental Science, Policy and Management professor Joe McBride), a course that included capstone field work in Yosemite. There were excursions with Americanist graduate students to Palo Alto in the fall to discuss a new Winslow Homer book with Stanford counterparts, and one in the spring to the Legion of Honor (also with Stanford Americanists) to see the "Cult of Beauty," an exhibition of late-nineteenth-century British art on which she had served as consultant. In May she had the great pleasure of hooding two new PhDs: Beth Bennett and Emily Moore.



ANDREW STEWART

Professor of Ancient Mediterranean Art and Archaeology

Andy Stewart continues to chair the Graduate Group in Ancient History and Mediterranean Archaeology and in late summer 2012 chaired History of Art in Chris Hallett's absence. He resumed work in the Athenian Agora in the early summer of 2012, and his massive article on Aphrodite in Hellenistic Athens, including publication of two dozen statues and statuettes of the goddess from the Agora, was finally published in *Hesperia*, the journal of the American School of Classical Studies at Athens. Predictably, he then immediately found three more heads of the goddess in the Agora storerooms that he'd overlooked. Three more articles, on the fragments of a colossal Hellenistic cult group of Demeter and Kore in the



Andy Stewart's granddaughters Giselle and Sofia.

TODD OLSON

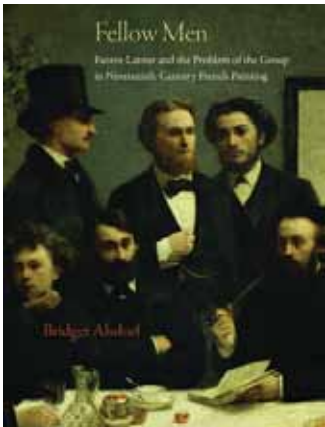
Associate Professor of Early Modern Art

Todd Olson returned from sabbatical leave and worked with a reading group of graduate students, which led to the 2012 Judith Stronach Travel Seminar. The seminar was dedicated to the visual cultures of early modern Spain and colonial Latin America. Participants visited London and Madrid (see Jessica Stair's note, page 8–9). Todd also gave a talk in a conference on Early Modern Horror at University College London, "Reproductive Horror: Sixteenth-Century Mexican Pictures in the Age of Mechanical Reproduction," which has been published in a special issue of the *Oxford Art Journal*. He continues to work on a project concerning the global transmission of graphic media. As part of that research he will deliver a paper in the *Transatlantic, Transpacific: Oceanic Exchange and the Visual Culture of Colonial Latin America* session at the College Art Association Annual Conference 2013. "Trans-Atlantic Booty: Thetis and Hakluyt abduct the Codex Mendoza" discusses the French and English reception of Mexican glyphs. *Caravaggio's Pitiful Relics* will soon be in print from Yale University Press.

Agora tentatively attributed to the Athenian City Eleusinion and the second-century B.C. sculptor Polykles of Thorikos; on Aphrodite addenda, Ares, and other Olympians; and on sculptors' models, sketches, and doodles from the Agora, are currently in press at *Hesperia*, or in preparation. In November, he spoke at Dartmouth College on "Nudity, the Olympics, and Greek Self-Fashioning," and in May on the models and sketches at a colloquium on ancient artists' preliminary processes organized by the Getty Villa. In the fall he'll be speaking in Portland and in Texas; and in January 2013 in Sydney he'll address (yet another) conference and exhibition on Alexander the Great and give the annual Trendall Lecture to the Australian Academy of the Humanities. 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.

ALUMNI PROFILES

BRIDGET ALSDORF (PhD 2008) and **TODD CRONAN** (PhD 2005) were overjoyed by the arrival of their baby boy, Nicholas, in February. All else seems to pale in comparison. Nonetheless, Bridget does have some professional news to report, most significantly the completion of final proofs for her manuscript *Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth-Century French Painting*, forthcoming this fall from Princeton University Press. She also contributed an essay on Édouard Manet's *Young Woman in a Round Hat* to the forthcoming catalog *Manet to Modigliani: Masterpieces of European Art from the Pearlman Collection*. Ongoing projects include a translation of Philippe Lacoue-Labarthe's *Écrits sur l'art*, under contract with Fordham University Press, articles on Félix Vallotton and Vilhelm Hammershoi, and a book on theatrical audiences and crowds in fin-de-siècle French art.



ELISE ARCHIAS (PhD 2008) has taken a position in the art history department at the University of Illinois in Chicago beginning fall 2012. She has enjoyed four years as an assistant professor at California State University, Chico and a seven-month fellowship at the Georgia O'Keeffe Museum Research Center in 2011. She also "paired off" this year, and is looking forward to life in Chicago with her partner.

MERYL BAILEY (PhD 2011) completed her dissertation, "More Catholic than Rome: Art and Lay Spirituality at Venice's Scuola di S. Fantin, 1562-1605," in 2011. In August 2011 she began an appointment as Assistant Professor of Art History at Mills College, where she spent the 2011/2012

academic year as a visiting professor. At Mills, she teaches a variety of courses on western art from antiquity through the seventeenth century. At present, she is working on an article on Venetian confraternal art. If she is not in her office or in the classroom, she can be found at the Berkeley-Albany Little League field, where her son Gus (age 7) is training for a rewarding career with the San Francisco Giants.

CRISTELLE BASKINS (PhD 1988) will be an Aga Khan Research Associate, Harvard University, fall 2012. Her project on representations of the Levant in Italian Renaissance art has yielded two forthcoming articles in *Muqarnas and Early Modern Women: An Interdisciplinary Journal*. She just returned from a week in Rome tracking the Chaldeans, Ethiopians, Ottomans, and Persians who pop up in a surprising number of frescoes. In addition, she is a contributor to the exhibition, "Global Flows", Tufts University Art Gallery, fall 2012. She is looking forward to serving as the faculty host for a Tufts Alumni trip to Puglia in September. She and Jeff Ravel (PhD History 1991) just celebrated their 20th wedding anniversary (in Rome). Next year, their son Gabe will be a senior at Boston University Academy and their daughter Naomi will enter 5th grade at the Brooks School in Medford.

PATRICIA FORTINI BROWN (PhD 1983) is now professor emerita of art & archaeology at Princeton University. Brown was awarded the Serena Medal in Italian Studies by the British Academy in 2011, one of only a handful of women or Americans to receive the medal since its inception. Activities in 2011-12 included research in Venice and Montenegro in search of Venetian and Orthodox remains; lectures at Temple University and UCLA; and a paper presented at a conference at the University of St Andrews. In summer 2012, Brown taught Renaissance art to undergraduates at Tsinghua University in Beijing in the American Universities in Asia (AUIA) International Summer School program.

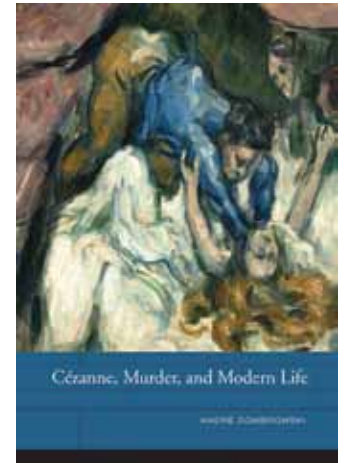
KEVIN CHUA (PhD 2005) is currently Associate Professor of Art History at Texas Tech University, where he continues to write and teach on 18th- and 19th-Century

European Art and Contemporary Art of Southeast Asia. Recent and current projects include: "Charadin's Liebnizian Unconscious," a paper for the 2011 Bloomington 18th-Century Studies Workshop; "Picasso and the Vital Order," a review essay of Christopher Green's *Life and Death in Picasso* (2009), for nonsite.org; "In the Shadow of David's Brutus," a rethinking of Jacques-Louis David's Brutus (1789) in the light of decision, sovereignty and constitution, forthcoming in *Representations*; "Sedlmayr's Rococo," a short essay on Hans Sedlmayr's idiosyncratic take on the Rococo, for an anthology edited by Katie Scott and Melissa Hyde; and "The Teak of Neoliberalism," a catalogue essay on "Jalan Jati," an interdisciplinary artwork by the Migrant Ecologies Project, that threads together the Indonesian political forest, peasant resistance, witch doctors, and DNA.

HUEY COPELAND (PhD 2006) was recently granted tenure and promoted to Associate Professor and Director of Graduate Studies in the Department of Art History at Northwestern University, effective September 1, 2012. In the past year, he has presented his work at institutions from the Musée d'Orsay to George Washington University and written for a range of publications, including *Artforum*, *Parkett*, *Small Axe*, and the Renaissance Society of Chicago exhibition catalogue, "Black Is, Black Ain't." Huey's first book, *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*, will be out early next year from the University of Chicago Press.

JESSICA DANDONA (PhD 2010) left her position as Director of the Dishman Art Museum and Assistant Professor of Art History in Beaumont, TX, to accept a position as Assistant Professor of Art History at the Minneapolis College of Art and Design in Minneapolis, MN. In April, she presented a paper at the annual conference of the Association of Art Historians, in Milton Keynes, England, and she is pleased to report that this paper, entitled "We Are All United: Evolution and Organicism in the Art of Emile Gallé," will be published in an anthology edited by Fae Brauer and Serena Kes-havjee in December.

After exciting conferences in St. Petersburg and St. Andrews, **ANDRÉ DOMBROWSKI** (PhD 2006) ended the academic year with a trip to Kassel, Trieste, and Ljubljana. His article on Degas's *Place de la Concorde* was published in *Art Bulletin* in June 2011. During the muggy Philadelphia summer, he tried to stay cool as he pored over the first set of page proofs for his book *Cézanne, Murder, and Modern Life*, recalling Darcy Grigsby's and Anne Wagner's recent visits to the Philadelphia Museum of Art and UPenn especially fondly.



SARAH EVANS (PhD 2004) is assistant professor of contemporary art at Northern Illinois University. Recently, she participated in the symposium for "Wish You Were Here: The Buffalo Avant-garde of the 1970s" at the Albright-Knox Art Gallery, the Rock and Roll History of Contemporary Art panel at CAA, and the annual conference of the fledgling Association for the Study of Arts of the Present, which she recommends highly. Sarah is currently writing essays on Cindy Sherman's representations of women's work and Sherrie Levine's sense of humor. Now living in Chicago after many years in the cornfields, her heart sings at the sight of an El train, even when it's hers and she's missed it.

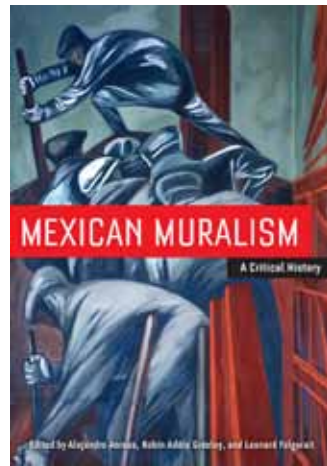
CHARLOTTE EYERMAN (PhD 1997) is an independent art historian, curator, and consultant specializing in strategic, leadership, and curatorial consulting for museums and non-profit organizations. In November 2010, she was appointed Director of FRAME (French Regional American Museum Exchange, a non-profit organization), North America,

a consortium of 26 museums in France & North America that promotes collaborative & innovative projects. She organized an exhibition as a guest curator for the Natural History Museum of Los Angeles County: "Artistic Evolution: Southern California Artists at the Natural History Museum of Los Angeles County, 1945-63," and is presently guest curating an exhibition and editing the scholarly catalogue for the Complesso del Vittoriano in Rome: *Picasso, Braque, Léger and the International Language of Cubism*, Spring 2013. Charlotte lives in Los Angeles with her husband and daughter. She serves on the Board of the Los Angeles Municipal Art Gallery Associates and is engaged in many other philanthropic activities supporting art, culture, and education in Los Angeles. She publishes and lectures frequently on a range of issues in modern and contemporary art.

CARMA GORMAN (PhD 1998), Associate Professor, Southern Illinois University Carbondale, spent her second sabbatical (i.e., her fourteenth year at SIUC) working on a book about the intersection of industrial design and law during the long twentieth century in the USA. She now knows more than she ever expected to know about US patent, copyright, trademark, liability, tax, and trade laws.

ROBIN GREELEY (PhD 1996) has had a lively, productive year. Her co-edited book, *Mexican Muralism: A Critical History* (UC Press) will be in bookstores in the fall, and she has received a contract from Yale University Press/London for her study of the intersections between photography, rurality and modernity. Robin also received a contract from Blackwell for a major volume on modern and contemporary Latin American and Latino Art. To be published in 2015, this co-edited book of thirty-five new essays from scholars across the Americas and Europe is expected to become an important text for both scholars and students. She happily placed several of her PhD students in tenure-track jobs (one, Fabiola López-Durán, at Rice University, is a former Berkeley Mellon Post-doctoral Fellow). And she participated in the Bienal de Fotografía in Lima, Peru, where she met up with Elise Archias, another Berkeley-ite. Robin continues her work

at Harvard's David Rockefeller Center for Latin American Studies, where she is responsible for several publications on contemporary art and politics in Latin America. Out soon will be her edited volume, *The Logic of Disorder: the art and writing of Abraham Cruzvillegas*. And finally, Robin remains extraordinarily happily married to art historian Michael Orwicz, even though he is from rival UCLA.



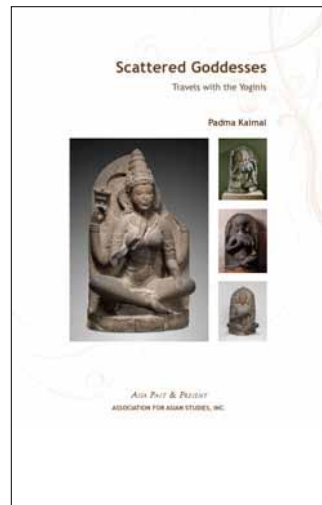
JOAN HART (PhD 1981) has an article on "Heuristic Constructs and Ideal Types: The Wölfflin/Weber Connection" in (eds.) Mitchell Frank and Daniel Adler, *German Art History and Scientific Thought: Beyond Formalism*, forthcoming from Ashgate Press, 2012. She continues to edit her volume *Heinrich Wölfflin: Antinomies of Experience in Art*. She recently has worked for the collector Sam Josefowitz, documenting his Kashmir shawl collection in Europe. She is writing a book on Kashmir and Paisley shawls in North American collections for Brill Publications.

SHARON HECKER (PhD 1999) has continued to research, write, and lecture on nineteenth- and twentieth-century Italian art. This past year, she gave talks and published papers on Luciano Fabro, Lucio Fontana, and other topics in Italy, England, and the US and has led academic tours for U.S. undergraduates and graduates studying in Milan. She continues to serve as Academic Dean at IES Abroad/Università Cattolica del Sacro Cuore di Milano, where she taught a course on Leonardo da Vinci.

ELEANOR HUGHES (PhD 2001) is Associate Curator and Head of Exhibitions and Publications at the Yale Center for British Art. Her

most recent publication is an essay in *The English Prize: The Capture of the Westmorland, an Episode of the Grand Tour*, which accompanies the exhibition of the same title that opened at the Ashmolean Museum, University of Oxford, and will travel to the Center this fall. She has also contributed an essay on Peter Monamy's paintings for Vauxhall Gardens to *The Pleasure Garden, from Vauxhall to Coney Island*, edited by Jonathan Conlin (forthcoming 2012, University of Pennsylvania Press). Ellie is currently working on a major exhibition and accompanying publication on British marine painting and on an edited volume on British visual culture and the Levant in the seventeenth and eighteenth centuries. After a long hiatus from the classroom she is looking forward to teaching her first Yale course in spring 2013, on art and war in Britain. When not overseeing the logistics of the Center's books and exhibitions or working on her own projects, she is to be found at home tending family—Rodger, Rufus (9), and Edith (5), all thriving—and garden.

PADMA KAIMAL (PhD 1988) has a new book out, *Scattered Goddesses: Travels with the Yoginis* (Association for Asian Studies, 2011), about the lost home of nineteen sculptures originally located in 10th century South India, their new homes in museums across North America, Western Europe, and South India, and the journeys in between. In addition, Kaimal was promoted to Full Professor at Colgate University.



SARAH KENNEL (PhD 2003) was overjoyed to welcome a daughter, Talia, in January of 2012, who

joins her older brother Ari in filling her house with laughter, tears, and immense piles of laundry. Maternity leave was somewhat truncated, however, as she prepared three exhibitions which will be mounted back-to-back in 2012-2013 at the National Gallery, Washington. First up is "The Serial Portrait: Photography and Identity in the Last Hundred Years," followed by "Diaghilev and the Golden Age of the Ballets Russes, 1909-1929," and last but not least, an exhibition on the nineteenth-century French photographer Charles Marville, who has turned out to be a fascinating character. Thanks to Bibi Obler, she also taught several art history courses at George Washington University and hopes one day to find that elusive museum/teaching/life balance.

SONAL KHULLAR (PhD 2009) is assistant professor of South Asian art at the University of Washington, Seattle. She was on leave during the 2011-12 academic year and presented research at conferences in Minneapolis, Seoul, Seattle, and Toronto. Her book manuscript, *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990*, is nearing completion. Two articles appeared in print: "National Tradition and Modernist Art" in *The Cambridge Companion to Modern Indian Culture* (Cambridge and New York: Cambridge University Press, 2012) and "Feminist Forms, International Exhibitions, and the Postcolonial Woman Artist," *Journal of the Korean Association for the History of Modern Art*. With Sasha Welland (Anthropology and Gender, Women and Sexuality Studies, University of Washington), she has organized an international conference addressing the practice, circulation, and cross-cultural significance of feminist art from Asia: "New Geographies of Feminist Art: China, Asia, and the World" at the University of Washington, Seattle from November 15-17, 2012. It is scheduled to coincide with a major exhibition of feminist art, *Elles*, originally installed at the Centre Pompidou, which will be on view at the Seattle Art Museum from October 11, 2012 until January 13, 2013. More information will be available this summer at <https://depts.washington.edu/uwch/projects/colloquia-and-conferences/new-geographies>.

JINAH KIM (PhD 2006) successfully finished her first year at Rutgers, the State University of New Jersey, despite the hurricane Irene that nearly destroyed much of her research and teaching library at the end of August 2011. In March 2012, she was happy to see her article on female patronage of medieval Indian Buddhist artistic production in the *Journal of American Academy of Religion*. She received a Getty-NEH fellowship to work on a second book project on the social history of early Indian manuscript paintings and will be in residence at the Getty Research Institute during 2012-2013. In fall 2012, she joins the Department of the History of Art and Architecture at Harvard University as an assistant professor of South Asian art. She is grateful that her 4-year old son is thriving and as energetic as ever despite all the moves and traveling.

SABINE KRIEBEL (PhD 2003) is in the final stages of securing a publisher for her book on John Heartfield's photomontages, which may indeed see the light of day after all. In the meantime, she has been writing additional essays to be published on the history of photography, the haptics and optics of photographic magazines, and contemporary responses to Magnus Hirschfeld's Institute for Sexual Science—a place of scientific research, public exhibition, political activism and social refuge in Berlin from 1919 to 1933. In December, she managed to meet up with Katherine Kuenzli (PhD 2002) and family in Berlin for supper, and in May, she had the pleasure of attending the London book launch of Anne Wagner's *A House Divided* and sharing a toast with Anne and Tim.

NAMIKO KUNIMOTO (PhD 2010) continues to work at American University in Washington, DC teaching courses such as East-West Photography and Introduction to Japanese Art. Her article, "Traveler-as-Lama Photography and the Fantasy of Transformation in Tibet" was published in *TransAsia Photography Review* in October 2011, and "Shiraga: The Hero and Concrete Violence," is forthcoming from the journal *Art History* in February 2013. Namiko and her partner Max were overjoyed to welcome their son Kazuo Jasper Kunimoto-Woodworth into

the world on February 9, 2012. He was a great research assistant this past summer in China and Japan.

CHRIS LAKEY'S (PhD 2009) second year as an ACLS postdoc at Johns Hopkins was productive: in addition to giving talks in Zurich, Baltimore, and Kalamazoo, the CAA session on materiality and medieval signification (*Dingbe-deutung*) that he co-organized resulted in the publication of the all the papers in an edited volume of *Gesta*, to which Berkeley's Beate Fricke contributed an essay. Next year he is happily staying at Hopkins as a Visiting Assistant Professor of Medieval Art.

EVIE LINCOLN (PhD 1994) has completed her book on sixteenth-century Roman book illustration which is wending its way through the publication process slowly. She is now working on Arabic illustrated gospels and other unlikely printed matter, such as the obscure but exciting 18th-century China prints, which will be the focus of an exhibition at the Rhode Island School of Design Museum next Spring: "The Festive City," co-curated with RISD curator Emily Peters, who was a student of Berkeley graduate Mark Meadow. She recently spoke about putting together this exhibition through the lens of her own education at Berkeley at "The Intellectual Legacy of Michael Baxandall," a 2-day conference at the Warburg Institute which was videotaped and is available at: <http://www.sas.ac.uk/videos-and-podcasts/culture-language-literature/intellectual-legacy-michael-baxandall-baxandall-and->.

As a tenure-track Assistant Professor in the Department of Art + Architecture at the University of San Francisco, **KATE LUSH-ECK (PhD 2000)** spent much of this year continuing to build the early modern art history and arts administration offerings in the university's ever-growing Art History/Arts Management program. In addition to teaching in the BA program and helping to create a new Master's program in Museum Studies that will launch in fall 2013, Kate also now regularly teaches in USF's Honors Program in the Humanities. Kate's research and writing continue to revolve around early Rubens drawings and Neostoicism in early 17th-century Antwerp,

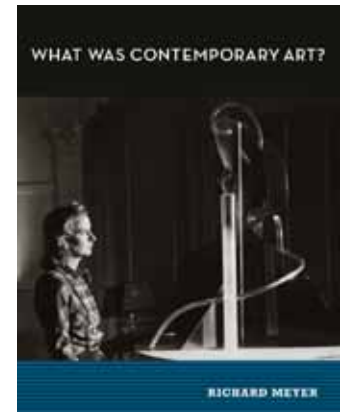
though she looks forward to the day when can seriously think about her next project. In 2011-2012, Kate received a Provost's Faculty Innovation Award for her work with underprivileged youth in San Francisco's Visitacion Valley and was recently named an NEH Summer Scholar, for which she (quite happily) participated in the month-long Summer Institute, "Leonardo da Vinci: Between Art and Science" in Florence, Italy. She continues to live in San Francisco (and Lake Tahoe, whenever possible) with her husband, Brian, and welcomes any contact with past, present or future Berkeley friends.

SUJATHA ARUNDATHI MEEGAMA (PhD 2011) graduated in May 2011 and taught at UC Berkeley for one year as a James R. Gray Lecturer while coordinating the History of Art Department's R1B program. In July 2012, she began a tenure-track position in Art History at the School of Art, Design, and Media at Nanyang Technological University in Singapore. In the midst of slowly settling into their new lives, she and her family hopped over to nearby Sri Lanka for the conference—"Historical Interpretations"—organized by the American Institute of Sri Lankan Studies. Sujatha also squeezed in some new research on roadside shrines to the Hindu god Ganesha in the war-torn northern regions of Sri Lanka—she hopes to share some of her early findings at the 41st Annual Conference on South Asia at Wisconsin-Madison for which she has organized the dual panel, "War and Visual Culture in Sri Lanka."

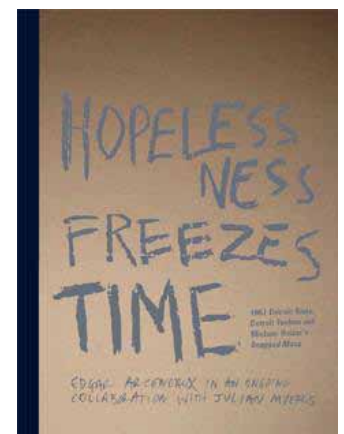
EVE MELTZER'S (PhD 2003) book, *Systems We Have Loved: Conceptual Art, Affect, and the Antihumanist Turn*, will be published by University of Chicago Press in early 2013. Also, Berkeley alumnus Huey Copeland and Jayson Musson (a.k.a. Hennessy Youngman, Internet phenomenon) will give the Albert Gallatin Lecture in fall 2012 in the form of a conversation which she has organized at her school, Gallatin School of Individualized Study, NYU. Her son, Sammy, turned 7, and Dorothea Mia will be 2 in September!

After 15 years of teaching at USC, **RICHARD MEYER (PhD 1996)** has accepted a position in the

Department of Art and Art History at Stanford University. He is delighted to be back in the Bay Area. Richard has two books that will appear in spring 2013—the first, co-edited with the artist and critic Catherine Lord, is an illustrated survey text titled *Art and Queer Culture* (Phaidon); the second, a monograph to be published by MIT Press, is titled *What was Contemporary Art?*



EMILY MOORE (PhD 2012) graduated in May after filing a dissertation titled, "For Future Generations": Transculturation and the Totem Parks of the New Deal, 1938-1942." Returning to Alaska, she will teach in the Alaska Native Studies program at the University of Alaska, Anchorage. In summer 2013, she will be a postdoctoral fellow at the Georgia O'Keeffe Museum's Research Center in Santa Fe. Visitors—in Alaska or the Southwest—are welcome.



JULIAN MYRES (PhD 2007) spent 2011-12 on sabbatical in Chicago. During this year, he and Edgar Arceneaux published *Hopelessness Freezes Time* (Museum für Gegenwartskunst, Kunstmuseum Basel, 2011) which is the first publication to result from their ongoing col-

laboration on Detroit, earthworks, urban resistance, and music. He also published "Earth Beneath Detroit," (something of *Hopelessness's* other half) in the catalogue for *Ends of the Earth* (MOCA-LA, 2012). Several more essays have appeared or will soon: "Living in the Long Front" for *Tate Papers*; "On Art, Language and Consecutive Matters," and "Documenta, Stationary," for *Mousse*; "On Educating Artists: A Letter to Charles Harrison," for *Draw It With Your Eyes Closed* (Paper Monument, 2012) and "Attitudes and Affects" which will appear in the catalogue for the Wattis Institute's "remake" of Harald Szeemann's *When Attitudes Become Form*. He and collaborator Joanna Szupinska married in late August in Los Angeles, before returning to San Francisco and CCA in the fall.

JEANNE NUECHTERLEIN (PhD 2000) has recently resumed normal work life after a period of research leave partially funded by the Leverhulme Trust. During that time she wrote a rough first draft of a book that uses fictional scenarios to envision how 15th- and 16th-century viewers might have responded to Netherlandish art works. In a more traditional vein she has been writing articles on Reformation typology, on gilding practices in early Netherlandish painting, and on the interpretive impact of the fact that most early Netherlandish art works are seen in museums rather than in their original contexts. She has just won some funding for a spring 2014 exhibition project "Shifting Perspectives on German Renaissance Art" with Susan Foister at the National Gallery, London.



TODD PRESNER (PhD 2003), Professor of Germanic Languages, Comparative Literature, and Jewish Studies at UCLA, completed a

collaboratively authored volume for MIT Press (forthcoming fall, 2012) called *Digital Humanities*, with Anne Burdick, Johanna Drucker, Peter Lunenfeld, and Jeffrey Schnapp. The book is a vision statement for the humanities in the 21st century, portraying a range of emerging genres and methods for digital research and teaching. Presner is also the Chair of UCLA's Digital Humanities program, which graduated its first minors this year. In addition to his professional activities, Presner is an avid rock climber and has enjoyed climbing throughout the Sierras and Appalachians.

After 15 years as faculty and 3 years as Dean of Academic Affairs at San Francisco Art Institute, **JEANNENE PRZYBLYSKI** (PhD 1995) is taking up a new position as Provost and Faculty in the School of Visual Arts at California Institute of the Arts (CalArts). Her phantom radio station, K-BRIDGE: Radio that Spans the Golden Gate, debuted in May 2012 as part of International Orange, commissioned by the FOR-SITE Foundation in conjunction with the 75th Anniversary of the Golden Gate Bridge. Her crystal-ball-gazing and time-mapping project, the Future Annals of Cleveland, will launch in the fall in partnership with the Cleveland Urban Design Collaborative, Kent State University.

PATRICIA L. REILLY (PhD 1999) is Associate Provost of Swarthmore College and attended a conference on Michael Baxandall at the Warburg Institute, London ("Visual Interests: The Intellectual Legacy of Michael Baxandall," May 24-25, 2012).

ALEXA SAND (PhD 1999) is an associate professor of art history at Utah State University. On sabbatical for the 2012-2013 AY, she will be in San Marino at the Huntington Library as the Gilbert and Ursula Farfel Fellow for fall 2012. She will also be in New Haven in July to participate in the Kress Summer Teacher's Intensive in Technical Art History at the Yale University Art Gallery, and is planning a trip to England and France in the spring of 2013. Her book, *Vision, Devotion, and Self Reflection in Medieval Art* is coming out with Cambridge University Press, and she is working on a project that she hopes to turn

into a second book concerning the illustrated manuscripts and early print editions of a vernacular manual of moral instruction from late-medieval France. Her most recent publications are the entry "Visuality" in the latest special volume of *Studies in Iconography*, dedicated to critical terms in medieval art history, edited by Nina Rowe, and a long essay on an English devotional manuscript from the early fourteenth century that appears in the June 2012 issue of the *Huntington Library Quarterly*. If any Berkeley art historians are passing through Utah she encourages you to get in touch and she'll see what she can do to get you up here to the beautiful if somewhat remote Cache Valley for a guest lecture and a sample of the famous Aggie Ice Cream.

KIRK SAVAGE (PhD 1990) survived a crazy year that included serial bomb threats this spring at the University of Pittsburgh that nearly shut the campus down, several weeks in the hospital last fall, and a mega-move last summer from one old house to an even older one. He is hoping that the coming year will be dull and uneventful. He's enjoying writing regularly on his blog (kirksavage.pitt.edu) and is at work on a pacifist history of war memorials in the U.S.

MICHAEL SCHREYACH (PhD 2005) is Assistant Professor and Berger Junior Faculty Fellow at Trinity University in San Antonio, Texas. Forthcoming articles include: "The Perception and Meaning of Barnett Newman's Sense of Space," *Common Knowledge* (2013); "The Thickness of a Medium: Pre-Objective Depth in Merleau-Ponty and Jackson Pollock," *Research in Phenomenology* (March 2013); and "Intention and Interpretation in Hans Namuth's Film, Jackson Pollock," *Forum for Modern Language Studies* (October 2012). His monograph, *Cy Twombly*, is in its third year of being forthcoming from Phaidon Press. He is at work on an essay concerning Hans Hofmann's theory of pictorial creation, and on his book, *Jackson Pollock and the Perception of Abstract Expressionism*. This past academic year, he presented talks at CAA, at a symposium on modernism at the High Museum in Atlanta, GA, and at the School of the Art Institute of Chicago.

JOSHUA SHANNON (PhD 2003) is Associate Professor in the Art History and Archaeology department at the University of Maryland. He continues to live in Washington, DC, where, in August 2011, he and his wife, Rona Marech, welcomed to the world their second child and only daughter, Mae. This year he also founded the Potomac Center for the Study of Modernity, an interdisciplinary research initiative bringing together scholars in history, the humanities, and the social sciences. His most recent essays have appeared in *Raritan Quarterly* and in the exhibition catalog *Light Years: Conceptual Art and the Photograph, 1965-77*; he is now also at work on his second book, *The Recording Machine: Art and Fact, 1968*.

DEBORAH STEIN (PhD 2005) has put her work on the *Universite Imaginaire* on hold to take a temporary position at the University of California, Irvine. She is enjoying the chance to mitigate the "austerities" of the current UC situation by providing individualized instruction to her large lecture class digitally. Stein has been invited to contribute to two edited volumes, one on the topic of old women to be published in the UK, and one on the topic of the Ambika Temple in Jagat to be published in India. She has published recently in *Contemporary South Asia and Art in Translation*. While at Irvine, she has also enjoyed the beaches with her husband and two sons, now 5 and 8 years old. She was happy to see many of you again at CAA in Los Angeles.

URANCHIMEG (ORNA) TSULTEM (PhD 2009) curated an exhibition, "Modern Mongolia: From Steppe to Urban Dynamics" in January 2011 at Hanart Gallery in Hong Kong which showcased 22 well-established and emerging artists of Mongolia. In February 2011, she was a co-organizer and curator of a week-long cultural event launched at UC Berkeley (IEAS and I-House) and Stanford University (Music Department and East Asian Studies). Orna presented her paper "The Use of Style in Mongolian Art: International Gelug style or Quotation of styles?" at College Art Association, New York, NY, in February 2011; and another paper, "The Bogdo Gegeen's Visual Prophecy in Early Modern Mongolia," at a conference of the Associa-

tion for Asian Studies, Honolulu, Hawaii, in March 2011. She was a contributor to Morris Rossabi, ed., *Mongol Art: History* which is forthcoming from University of Washington Press. She was also a contributor to Annu Wilenius, ed., *Bare House*, an exhibition catalog, which was published in 2011 by Pori Art Museum in Finland. In spring 2012, Orna taught a new upper-division course for the department which focused on Socialist art in China, Mongolia, and the Soviet Union. Orna's eleven-year-old son Soyoko finished elementary school and won a Silver medal in the California State Judo Championship in May 2012. Orna is a newlywed who just happily celebrated her beautiful wedding ceremony with friends and mentors from the department.

MARCUS VERHAGEN (PhD 1994) lives with his wife, the artist Saki Satom, and their daughter Miyono in London, where he teaches art history and critical theory to fine art and art history students. He writes on contemporary art for art magazines and occasionally for journals.

KARL WHITTINGTON (PhD 2010) is enjoying his position as Assistant Professor of Medieval Art at Ohio State University. He had two articles appear in 2012: "Queer" in *Studies in Iconography* and "Caspar David Friedrich's Medieval Burials" in *Nineteenth-Century Art Worldwide*. His first book, *Body-Worlds: Opicinus de Canistris and the Medieval Cartographic Imagination*, will be published next year by the Press of the Pontifical Institute of Medieval Studies at the University of Toronto. He is enjoying teaching, and is taking a group of Ohio State undergrads to Paris in May 2013 as part of a course on Gothic Cathedrals. He is hoping the students behave themselves.

BARBARA WISCH (PhD 1985) retired from SUNY Cortland last September as Professor Emerita and moved to NYC. Most recently, her article "The Matrix: *Le sette chiese di Roma* of 1575 and the Image of Pilgrimage" appeared in the *Memoirs of the American Academy in Rome* 56/57 (2011/2012): 271–303. Her book *Acting on Faith: The Confraternity of the Gonfalone in Renaissance Rome* (Philadelphia: St. Joseph's University Press), co-authored

with the eminent historian of sacred drama, Nerida Newbigin, will appear early next year as Volume 7 of the Early Modern Catholicism and the Visual Arts Series.

JOHN ZAROBELL (PhD 2000) transitioned this last year from working as a curator for almost ten years (SFMOMA, The Philadelphia Museum of Art) to teaching International Studies and Art History at the University of San Francisco. This has freed him up to publish more art criticism (primarily in *Art Practical*) and to concentrate on research projects for the future, though he has curated two exhibitions at local nonprofits (Meridian Gallery, Incline Gallery) since leaving SFMOMA. His current research project on art and the global economy, is a broad assessment of how globalization has altered the nature of the art world—its institutions, exhibition systems and market—in the past generation. He also continues to work on the nineteenth century, recently publishing an article in the Musée Rodin catalogue *300 dessins* (November 2011) on Rodin's American reception in the first half of the 20th century.

EMERITI PROFILES

JAMES CAHILL
Professor Emeritus of Chinese Art

James Cahill's big late-life project is the series of video lectures he has been making while living in Vancouver, under the sponsorship of UC Berkeley's Institute of East Asian Studies, to be posted for free viewing on both their website and his (jamescahill.info). The first series, titled "A Pure and Remote View: Visualizing Chinese Landscape Painting" is finished in twelve lectures, and has attracted thousands of viewers; a second series, "Gazing Into the Past," devoted to later Chinese and Japanese artists and paintings, is underway. He has moved back to Berkeley permanently and will continue to work on the series there. His book, *Pictures For Use and Pleasure: Vernacular Painting in High Qing China*, was published in 2011 by the University of California Press.

PETER SELZ
Professor Emeritus of Modern Art

The most important event for Peter Selz was being the subject of Paul

Karlstrom's, *Peter Selz: Sketches of a Life in Art*, published by University of California Press, 2012. In addition, Selz taught a graduate course, "The Human Form in Postmodernism," at the Graduate Theological Union in Berkeley in the fall of 2011; curated exhibitions "Patrick Graham: The Silence Becomes Art," shown in San Francisco, DC, and St. Louis, "The Painted Word: Art by Poets of the San Francisco Renaissance" in San Francisco, and "Framing Abstraction" in Los Angeles; and published *Drawn to Paint: The Art of Jerome Witkin* (Syracuse University Art Gallery, 2011) and several shorter works.



JOANNA WILLIAMS
Professor Emerita of Indian Art

Joanna Williams, after mourning the death of her son from leukemia last September, is contemplating travel connected to bits of her scholarly past. This June the Odisha (=Orissa) Society of America has invited her to address a meeting in Seattle promoting the Odiya (=Oriya) Buddhist sites as subjects of scholarship and objects of tourism. In June 2013, *d.v.*, there will be a conference in Western China about new discoveries in Khotan, the topic of her dissertation, that may indicate strong artistic/religious connections with India.

GRADUATE STUDENTS

MONT ALLEN (1999) received both a Charlotte Newcombe Dissertation Fellowship and a research grant from the German Academic Exchange Service (DAAD). They will support his upcoming

year at the German Archaeological Institute in Berlin, whose resources he will tap for his dissertation on the disappearance of mythological imagery from Roman sarcophagi.

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

WILL COLEMAN (2009) will be conducting dissertation research around the Northeast from a base in Philadelphia for 2012–13 and would love to meet up with any other Berkeley History of Art folk so far from our spiritual home. He had fun serving as GSI for Margaretta Lovell and Joe McBride (Environmental Science) in their co-taught class, "The American Forest," which included a wonderful overnight field trip to Yosemite. Will was also awarded the 2012 Teaching Effectiveness Award (1 of 12 for the year and only the 4th ever to an art historian) and an Outstanding Graduate Student Instructor Award. When not thinking about country houses and paintings of them, he's working on an essay on "The Representation of Paintings in Music" for *The Routledge Companion to Music and Visual Culture*.

ALEXANDRA COURTOIS (2009) a continuing Javits fellow, filed her Qualifying Paper this past spring and will be working on her dissertation prospectus over a busy summer. Indeed, she is thrilled (and thankful to the France-Berkeley fund) to have the opportunity to accompany her advisor, Darcy Grigsby, and fellow graduate student Kailani Polzak to Paris in June to do research in various Parisian archives for a 2014 Louvre Project on the "Image of the Black in 18th-century

French Art." In July she traveled to York, England, to participate in the second edition of the "Making Art, Picturing Practice," (MAPP) seminar, engage in object-based discussion sessions for several days, and present a paper on the last day's symposium. (MAPP 3, a collaboration between the Yale Center for British Art and York University, will most likely meet in London next year to elaborate a book project!) Family visits to France, in Bordeaux with her dad, and near the Spanish border with her mom, preceded a much anticipated road-trip through Turkey this past summer.

SARAH COWAN (2012) studies modern and contemporary art. Her special interests in the field include space and its representation in maps and computer-based media. She is especially drawn to works in an expanded field of architecture and this attraction often leads her out of the museum and onto dirt roads, which is just as well by her. Recently, she served as the Research Associate for the exhibition, "The Utopian Impulse: Buckminster Fuller and the Bay Area," at the San Francisco Museum of Modern Art.

MATTHEW CULLER (2009) studies early modern art with particular interest in Italian art and art theory. He received a BA from Kenyon College and an MA from the University of North Carolina in 2007.

KARINE DOUPLITZKY (2011) was born and raised in France and recently moved to the Bay area. She has a non-typical profile: a MA in Engineering and a MA in Film Studies, followed by many years working as a documentary film director. One of her favorite subjects was the history of paper; she wrote a book on the topic, as well as several articles on related themes such as the power of media. She then spent a year in Japan teaching French literature and cinema. She is particularly interested in Dutch and Flemish art but has eclectic interests, including photography, elaborating themed exhibits and restoring a 12th-century *prieuré* in France.

ELIZABETH FERRELL (2004) received her BA in Art History from Grinnell College in 2003. She wrote her MA thesis on Maria Eichhorn's "financial artworks" at

Berkeley in 2006. Her dissertation, "Collaborated Lives: Individualism and Collectivity in the San Francisco Avant-Garde," explores the collaborative social and aesthetic practices that developed within the circle of artists—that included Jay DeFeo, Wally Hedrick, Bruce Conner, and Wallace Berman—who lived and worked in the city's Fillmore neighborhood in the late 1950s and early 1960s.

JESSICA "JEZ" FLORES (2012) is studying contemporary art, specifically as it relates to third-wave feminism and gender studies. She earned her BFA from Moore College of Art and Design in Philadelphia and her MA in Art History from the University of Cincinnati. Immediately following her MA she began working in the curatorial department at the Cincinnati Art Museum and was appointed Associate Curator of Contemporary Art in 2008. In her free time she practices yoga and plays bass guitar.

DIANA GREENWOLD (2008) passed her qualifying exams this March and has been preparing for her dissertation research on art workshops in American settlement houses. This past fall, she was pleased to present her project on the Hearst Museum's Charles L. Hall Collection of Alaska Native objects at the Native American Art Studies Association conference. She is continuing to teach at San Quentin as part of the Prison University Project and she looks forward to creating her own course for that program this fall. With a grant from the Graduate Association, she spent the summer in Berkeley and on the East Coast beginning her dissertation research.

ANDREW GRIEBELER (2010) studies medieval and Byzantine art with Dr. Beate Fricke and Dr. Diliانا Angelova. This past year he continued coursework and study of Latin and Greek. He presented a paper on apocalyptic imagery in San Vitale (Ravenna, Italy) at the Byzantine Studies Conference in Chicago in October, a paper on the Paris Gregory, a 9th century manuscript of the homilies of Gregory of Nazianzus (Paris, cod. grec. 510) at the Medieval Association of the Pacific Conference in Santa Clara in March, and a paper on wall-paintings in St. Clement (Ohrid, Macedonia) at a workshop at the Center for Advanced Studies at Ludwig Maxi-

milians Universität in Munich in June. As part of his research on St. Clement, Andrew did field research in Kosovo, Macedonia, and Istanbul in May. His paper written for Dr. Angelova's class, "Holy Image in the East," on depictions of time and eternity in sixth-century Ravenna won first place in the 2012 ICMA student essay contest. Andrew looks forward to teaching in the fall and to completing his qualifying paper on an illustration of the life of Cyprian of Antioch in the Paris Gregory.

GRACE HARPSTER (2011) has wrapped up her first year of coursework. The seminars proved inspiring: she wrote a paper for Greg Levine's forgery seminar on copies of the Shroud of Turin that she intends to turn into a Qualifying Paper, and she will present her paper from Mia Mochizuki's GTU seminar on Jesuit missionary art at the 2013 CAA session (the project looks at blackness in Alonso de Sandoval's 1627 treatise on slavery in Spanish missions). This summer she was lucky enough to spend a month in Rome, improving her Italian while enjoying the tremendous art—and pasta—that the city has to offer. After returning to Berkeley for some independent study work and research with Todd Olson, she capped off the summer with a Volvo journey from New York to Berkeley to bring the car over to the West Coast!

A 2010-11 Luce/ACLS Dissertation Fellow in American Art, **EDWIN HARVEY** (2005) is writing a dissertation on the subject of "Place, Tradition, and Modernity in the Art of Andrew Wyeth." He conducts fieldwork in Pennsylvania and Maine, and in Berkeley's libraries he pursues the tangled thread of place within twentieth-century art, cultural, and intellectual history.

SAMANTHA HENNEBERRY (2008) studies Archaic and Classical Greek art and completed her qualifying exams in May 2012. Her dissertation focuses on images of the warrior in Archaic Greek art, and more specifically, in Lakonian material culture belonging to various contexts (funerary, religious, and domestic) and crafted in diverse media. She is also interested in the ways in which myth and cult practice shaped early Spartan society and the particular role the hoplite plays in this trans-

formative period. Aside from academics, Sam enjoys adventures in baking, visiting California's numerous state and national parks, and torturing her students with cheesy jokes and puns.

AARON HYMAN (2012) earned his BA (Valedictorian, 2008) in History of Art from UC Berkeley and an MA in the History of Art department at Yale University in 2010. He has received a Jacob K. Javitz fellowship and funding from the DAAD and the Josef Albers Foundations for research in Germany and Mexico, respectively. Aaron's research focuses on the relationship between the art of Northern Europe and the New World colonies during the long seventeenth century. He has recently presented papers on Karel van Mander's Haarlem Academy and Mexican Feather Painting and chaired a panel on the male nude in European Art at the annual meeting of the Renaissance Society of America. Aaron has two articles forthcoming: "Brushes, Burins and Flesh: The Graphic Art of Karel van Mander's Haarlem Academy" and "Painting in New Spain, 1521-1810."

YI YI MON (ROSALINE) KYO (2006) studies Chinese art history with a focus on 20th century Chinese and Tibetan art. She earned her BA in Asian Studies from Carleton College in 2002 and an MA in Special Education from Loyola Marymount University in 2005. After passed her qualifying exams in August 2011, she traveled to Lhasa (Tibet) to conduct research and continue her study of the Tibetan language. Her research interests include propaganda in various mediums, miniature and souvenir collection practices as well as museum display practices.

JOSIE LOPEZ (2009) is a PhD candidate currently conducting research in New Mexico and Mexico. Her dissertation is an examination of nineteenth-century Mexican satirical prints and their interaction with Goya and Daumier.

WILLIAM H. MA (2008) studies the artistic and cultural interactions between the West and China during the late imperial period. His current project examines the role that Jesuit institutions such as the Shanghai Catholic Orphanage (Tushanwan) played in the transmission of Western artistic

techniques and ideologies and in the presentation of “China” in World Expositions. After earning a BA from Cal in the History of Art and Integrative Biology in 2006, William has worked at the Metropolitan Museum of Art, the Guggenheim Hermitage Museum, the Las Vegas Art Museum, and the UC Museum of Paleontology. When not working at a coffee shop or conducting research in the library, he can be found at the nearest opera house.

DANIEL MARCUS (2007) is writing a dissertation on Fernand Léger and Le Corbusier in the interwar years, focusing on questions related to pictorial space, objecthood, and abstraction. He has published on Picasso’s *Guernica* and co-authored an essay with Erica Levin on the precariousness of work in contemporary art. Time spent in Paris in the summer of 2009 gave him the idea of writing on the motif of the face in postwar painting, something he has finally done; the essay, titled “Year Zero, 1946,” is forthcoming in *Artforum*. Before coming to the Bay Area, he was Assistant Curator at the Swiss Institute in New York. In his free time he likes to hatch vague schemes of bringing a taco truck to Paris.

LAURE MAREST-CAFFEY (2010) spent her first archaeological season excavating in Albania with the Butrint Archaeological Research Project thanks to the Nickel Summer Fund. In the fall, she submitted her qualifying papers on the Marlborough gem and on the reception of forgeries in the eighteenth century. She also presented a paper entitled “D’Hancarville’s Erotic Gems: Antics and Antiquarian Identity in the Eighteenth Century” at the Annual Meeting of the Archaeological Institute of America. After being GSI for her advisor Andrew Stewart’s Hellenistic Art class and completing her dissertation prospectus on Hellenistic glyptic portraiture, she enjoyed an exciting summer during which she will participate in the Eric P. Neuman Graduate Seminar in Numismatics in New York, supported by the American Numismatic Society, and traveled to Turkey and France for research.

CAMILLE MATHIEU (2007) is currently researching her dissertation, which will explore the international artistic community in

Napoleonic Rome, in Europe. She is advised by Darcy Grigsby and supported by a Theodore Rousseau Fellowship.

MICKI MCCOY (2009) studies the visual arts of China and Inner Asia. Her developing dissertation project concerns the heavens in the arts of, broadly, the Liao-Yuan dynasties (10th–14th centuries). She is currently researching this on the western edge of the Gobi Desert at the Mogao Grottoes, a cliffside stretch of nearly 500 extant decorated Buddhist devotional caves whose production spanned roughly the 4th–14th centuries. Before graduate school, Micki worked as a contemporary art writer in Shanghai. She received a BFA in sculpture from Pratt Institute and an MA in Art History from UC Davis.

ELIZABETH MCFADDEN (2011) earned her BA at Hood College, where she majored in English and Art History, and later earned an MA from the Courtauld Institute of Art in London where her course was concentrated in early modern print culture in Italy, France, and Spain. Like her advisor, Professor Honig, she is fascinated by her namesake, Elizabeth I, and hopes to specialize in early modern English art.

KATHERINE “KAPPY” MINTIE (2011) is specializing in late nineteenth and early twentieth-century American art under the supervision of Margaretta Lovell. Kappy received her BA from Vasars College in 2009 and spent the following two years living and working for an arts non-profit in her native Los Angeles. In her free time, she enjoys making mix tapes for friends and playing Scrabble.

OLIVER O’DONNELL (2011) is interested in the history of art history and the history of aesthetics as they relate to a broad definition of modern art. His present research focuses specifically on the Anglo-American tradition of art writing in the 19th century and how it impacted the conditions of artistic production. This past June he presented a paper on Charles Eliot Norton and he is currently developing it as well as his broader interests under the guidance of Professor Whitney Davis.

STEPHANIE PEARSON (2007) began 2012 at the Annual Meeting

of the Archaeological Institute of America, for which she co-organized a colloquium session titled “Fraught Antiquities: Fakes and Forgeries”; delivered a paper, “Pattern Books: Making Meaning with a Common Toolkit”; and participated in more committee and interest-group meetings than ever before. In the spring, Stephanie was delighted to give lectures on Pompeii for both Humanities West and the Commonwealth Club of San Francisco. Now Stephanie is thrilled to be moving to Berlin for a year with her husband and colleague, Mont Allen, for dissertation research and lots of museum-going.

A PhD candidate with a Designated Emphasis in Film, **LAURA RICHARD’S** (2008) dissertation will look at Maria Nordman’s Film Rooms and room works from 1965–80. Since 2009 Laura has been the co-coordinator of the Townsend Working Group in Contemporary Art at UC Berkeley, whose mission is to foster interdisciplinary and inter-institutional conversations. She was a Graduate Fellow (2009–10) and a Graduate Associate (2011–12) at the UC Berkeley Arts Research Center where she recently helped organize and participated in the symposium, *Making Time*. Laura was the book editor for *State of Mind: New California Art circa 1970* (Berkeley: UC Press, 2011) and her article, “Anthony McCall: The Long Shadow of Ambient Light,” is forthcoming in *Oxford Art Journal*. She spent the 2012 summer as the Kadist Art Foundation/UC Berkeley Contemporary Art History Writing Fellow, teaching “Contemporary Art Now” at the San Francisco Art Institute, and beginning her dissertation research in Los Angeles.

MIRIAM SAID (2011) earned her BA in art history from Syracuse University in 2009, and focuses on art of the ancient Near East under Marian Feldman. Her research interests include art of the middle and late bronze ages with a focus on near eastern cultural crossroads and interaction with Egypt and the Eastern Mediterranean world. She is also particularly interested in issues of cultural heritage and repatriation, which she hopes to explore in more depth in the coming years. Miriam most recently hails from New York where she spent the last two years work-

ing at both The Metropolitan Museum of Art and The Museum of Modern Art. During her free time, Miriam is normally engrossed in epic fantasy fiction, consuming vast amounts of frozen yogurt, or attempting a yoga class.

JENNY SAKAI (2005) received her BA from UC Berkeley and an MA from Columbia (Art History and Archaeology), and is the recipient of the Jacob K. Javits Fellowship and the two-year Kress Institutional Fellowship in European Art. Jenny’s field of study is early modern Northern art, and her advisors are Elizabeth Honig, Darcy Grimaldo Grigsby, and Todd Olson. Her research interests include early modern urbanism, decay and abjection, iconoclasm, reception, the status of representation, materiality, and the relationship between power and painting.

CRISTIN MCKNIGHT SETHI (2008) has been juggling research, writing, teaching, and being a new mom. In the spring semester of 2012 she taught a course that examined the Maharaja exhibition at the Asian Art Museum San Francisco and presented her work on *kalamkari* as part of the Stanford South Asia conference. She is looking forward to traveling to India and Pakistan in September to meet *phulkari* artists and spend some much-needed time in museums and private collections researching her dissertation, “Mapping Phulkari: Producing, Collecting, and Exhibiting Folk Embroidery from Punjab, 1886–1986.”

EMMA SILVERMAN (2012) studies the interrelationships between politics, ethics and aesthetics in modern and contemporary art. She is particularly interested in thinking about labor practices and queer and feminist politics through a focus on art made in domestic spaces. Emma earned her BA from Wesleyan University in 2006 and graduated with an MA from the University of Wisconsin-Madison in 2012. Her academic work is fed by her artistic pursuits, including puppetry and interpretive dance.

JON SORIANO (2012) spent the last five years living in and around Taipei under an assumed name. As SONG Jiongrui, Jon has done work on Central Asian Buddhism in the Ethnology grad

program at Chengchi University and was a research assistant in the Antiquities department of the Palace Museum. Jon happily returns to his home state of California, its weather and its public education system.

MARCELO SOUSA (2007) is originally from Rio de Janeiro, Brazil. He completed his BA in Art History at the University of Southern California. His dissertation explores how nineteenth and twentieth-century homoerotically determined communities in Brazil recreated their indigenous, colonial, and post-colonial pasts by assimilating the recursions of Western iconographic motifs. Marcelo has worked at the San Francisco Museum of Modern Art since August 2010, and began giving private tours at the Berkeley Museum in the fall 2012. In his spare time, Marcelo volunteers at the GLBT Historical Society: in 2008 he was part of the curatorial team for the exhibition "Passionate Struggles" which remained on view at the Castro Museum from October 2008 to November 2009. For the past three years he has curated the silent art GLBT Historical Society Gala Fundraiser. Last year he developed and taught his first course: HA 190F, "Homoerotic Art and Visual Culture in the 19th and 20th Centuries." He is currently advanced to candidacy, and spent the summer of 2012 conducting preliminary dissertation auction for the research.

JESSICA STAIR (2010) received a Tinker Award from the Center for Latin American Studies, which supported travel to Mexico City for pre-dissertation research during the summer of 2012. Jessica also worked with Dexter Hough-Snee, a graduate student from the Department of Spanish and Portuguese, to form the Latin American Art and Literature Consortium Working Group as part of the Townsend Center Working Groups Program. This group will organize meetings and events related to colonial Latin American art and literature for the campus community during the 2012–2013 academic year. Additionally, Jessica was accepted into the new Designated Emphasis in Renaissance and Early Modern Studies, which fosters productive exchange across departments and disciplines among early modern scholars and faculty at UCB. Lastly, during the

fall 2011 semester Jessica served as a graduate student instructor for Professor Elizabeth Honig's undergraduate lecture course on Netherlandish Renaissance art, Van Eyck to Bruegel.

JESSICA STEWART (2006) specializes in early sixteenth-century Netherlandish art and cultural exchange. Supervised by Professors Elizabeth Honig, Todd Olson, and Darcy Grigsby, her dissertation, "Rules of Engagement: Art, Commerce, and Diplomacy in Golden-Age Antwerp," studies the art collections of three foreign merchants in Antwerp and their proximity to specific knowledge communities. She has received fellowships from the Fulbright Commission, the Belgian American Educational Foundation, and the Kress Foundation to support her research abroad. In her free time, she can be found hiking in the Oakland hills with her partner, Gilles, and their adopted Italian Greyhound, Kobe. Having flirted in her youth with the idea of going to film school, Jessica also considers herself to be a bit of a film-buff. She has a penchant for post-Neo-realist Italian cinema, the French New Wave, New German Cinema, and just about anything directed by Bergman, Fellini, Resnais, and Fassbinder.

YASMINE VAN PEE (2006) studies modern and contemporary art, with a particular interest in colonial and post-colonial Africa. Her dissertation is titled "Phantom Africa: Constructing the Colonial Imaginary in Belgium and Congo, 1885-1975" and focuses on the work of Herzekiah Andrew Shanu, Gaston-Denys Perier and Marcel Broodthaers. She originally hails from Belgium, where she received a BA in Archaeology from Ghent University and a degree in Conservation of Contemporary Art from the Royal Academy of Fine Arts Ghent. She was awarded an MA in Curatorial Studies from the Center for Curatorial Studies at Bard College, where she wrote her thesis "Boredom is Always Counterrevolutionary" on the downtown New York arts and music scene of the late 1970s and early 1980s. In her free time she enjoys vintage motorcycles and surfing.

ELAINE YAU (2007) has spent the past year balancing her time between research—grateful for the opportunities to work with

the Material and Visual Cultures of Religion Initiative at Yale this past fall—and teaching, grateful for the wisdom & materials of past R1B instructors. She is thrilled to continue full-time dissertation research on African-American self-taught artist, Sister Gertrude Morgan, in New Orleans and Washington, D.C. with as the CASVA's Wyeth Predoctoral Fellow in American Art for 2012–2014.

PATRICIA YU (2011) is concentrating on the visual culture of the Qing dynasty and Republican China. Her research interests include the relationship between art and nationalism, China at the World's Fairs, and Asian textiles.

She graduated from Pomona College in 2009 with a BA in History, a minor in Asian Studies, and a senior thesis titled "Fashioning China: Dress and Politics from the Qing Dynasty to the Cultural Revolution." She has worked as the Collections Data Specialist at the Ruth Chandler Williamson Gallery at Scripps College, where she managed the electronic collections catalog and spent quality time with the Gallery's Asian textiles and Japanese woodblock prints. When she isn't contemplating the fractal nature of Chinese gardens, she enjoys visiting Terry Pratchett's Discworld and wishing L-space really existed. She will destroy you in Lord of the Rings Trivial Pursuit.



Alex Courtois helps herself to handmade treats at the spring potluck. Photo by Stephanie Pearson.

Excerpt from the Berkeley Art History Graduation Address,
May 18, 2012
“Art, Imagination, and the Archive”

AMY LYFORD,

Professor of Art History, Occidental College, Los Angeles



Newly hooded PhDs celebrating their achievement; graduation 2011.
Photos by Julie Wolf.



History of Art students applaud their peers at the graduation ceremony, 2011.

We live in a complex time for the humanistic disciplines. In today's academic culture in which an increasingly instrumental model of achievement is on the rise, the art historian's craft is poorly understood, and often pointed out as an example of the irrelevant "fringes" of academic culture. I don't mean to rehearse the claims of those who lament the withering of the humanistic disciplines though. I want to say that we are privileged to do our work, and that we should think about how such work might function as a model of intellectual inquiry our world sorely needs. Regardless of the time, place, or visual practices we study, the ways we approach our work are essential to identifying and solving complex problems. And the imagination and creativity required to notice things that no one else has recognized, combined with the desire to dig deep into the past without regard to the lines between academic disciplines, is an essential component of the art historian's method.

Art is a mode of communication in which imagination is paramount, both for maker and viewer. But the meaning that objects produce continually shifts. We bring these ambivalent objects into being in our work in many ways; but of paramount interest to me are the ways in which archival practice impacts how we see the objects that interest us. The art historian's project demands a mental flexibility that is both disci-

plined and open. We train ourselves to look, and look again; and to see fine detail, yet remain willing not to become fixed in that way of seeing. The talent for seeing what is not visible, or minimally expressed, in and around the work we spend our time with is equally essential. What isn't being said or investigated? And why do people talk about this work the way they do? What is at stake in the narratives woven to "explain" a work? With these questions we engage in scholarly debate, and conversation, even when the objects we want to look at and think about seem bent on refusing to speak in a way we can understand.



Prof. Amy Lyford (UC Berkeley History of Art PhD, 1997) of Occidental College delivers the commencement speech.



First-year History of Art grad students protest funding cuts to public education.

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Students in the graduate seminar "Pacific Standard Time" recreate Asco's "Pseudoturquiseiros (fotonovela)" from 1981.

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FALL 2012 NEWSLETTER**