

HISTORY OF ART, UNIVERSITY OF CALIFORNIA, BERKELEY

FALL 2013

FOURTH ANNUAL NEWSLETTER FOR FRIENDS OF THE DEPARTMENT



LETTER FROM THE CHAIR



The 2012-2013 academic year brought a number of important changes. In the fall of 2012 the department drew up an ambitious plan to convert part of our old slide library into a new History of Art “conference space” for the holding of departmental events; and in the spring we began implementing that plan. The conversion will proceed in several steps, will require some dedicated fund-raising, and will also present some “naming opportunities.” The end result will be a state-of-the-art lecture room, and a refurbished and updated Visual Resources Center (VRC). We were also fortunate this year to be able to make a very welcome addition to our VRC staff: Jason Hosford, our new Senior Digital Curator.

This year the department was given permission to advertise a new tenure-track position in the area of “the anthropology of art.” The search, organized and run by Whitney Davis, resulted in the appointment of Lisa Trever of Harvard University (see article on the facing page). Lisa is a specialist in pre-Columbian art—a subfield not previously represented on the Berkeley History of Art faculty. We will also be joined for the next two years by Jessica Maxwell, winner of a two-year Mellon Postdoctoral Fellowship. Jessica works on late 20th century art, and in particular the African American sculptor Martin Puryear. She joins our Sultan Postdoctoral Teaching Fellow, Heba Mostafa (Islamic Architecture), who will be in her second year with the department; and visitor Imogen Hart, a specialist in 19th and early 20th century British Art, who comes to us from the Yale Center for British Art, and who will also be teaching for us for the next two years. (For more on these and other visitors to the department this year, see p. 6.)

Events this year included our Stoddard Lecture, delivered by Laurel Thatcher Ulrich; the Del Chiaro Lecture, given by Italian archaeologist Mario Torelli (p. 9); and the party we threw to celebrate Darcy Grigsby being awarded the UC Berkeley Distinguished Teaching Award (p. 7)! But perhaps the best indicator that History of Art at Berkeley is currently going from strength to strength is our having been authorized to search in 2013-14 for a “Global Modernist.” This will be our fourth search in as many years—which may actually be a record for the department. And it represents another important cause for celebration—in what was already a quite exceptional year.

With all good wishes for the coming academic year—

Chris Hallett
Chair, History of Art Department

SELECTED LECTURES AND EVENTS 2013-14

Check our website for updated listings:
<http://arthistory.berkeley.edu/>
All lectures in 308A Doe unless otherwise noted.

Thursday, September 26, 2013, 5:30 pm

Amy Powell, UC Irvine
A History of the Picture as Box

Thursday, October 17, 5:00 pm (Stoddard Lecture; see p. 17)

Barry Flood, New York University
Islam and Image: Some Reflections
Banatao Auditorium, 310 Sutardja Dai Hall

Tuesday, October 22, 5:30 pm

Huey Copeland, Northwestern University
Solar Ethics

Thursday, February 13, 2014, 5:30 pm

Andrew Watsky, Princeton University

Thursday, April 3, 5:30 pm

In Our Backyard: UCB Hosts Colleagues From SFSU

HISTORY OF ART DEPARTMENT UNDERGRADUATES WIN HAAS SCHOLARS AWARDS

Established in 1997 through the generous donation of Robert and Colleen Haas, the Haas Scholars Program creates opportunities for academically talented, financial-aid-eligible undergraduates to engage in a sustained research, field-study or creative project in the summer before and during their final year at UC Berkeley under the sponsorship and tutelage of a faculty mentor.

Each year, twenty Haas Scholars—selected from all disciplines and departments across the university by a campus-wide faculty advisory board—are provided with a summer and academic year living stipend and funding for their final-year projects.

In the 2013-14 academic year, two of those twenty students were from our department: Jess Genevieve Bailey, “Spoken word as figure: visual representations of verbal devotion in Japanese Pure Land Buddhist Icons” (Sponsor: Professor Gregory Levine); and Trevor Hadden, “The Material Language of Elizabethan Artificers” (Sponsor: Professor Elizabeth Honig). Our congratulations to them!

Newsletter Editor in Chief: Darcy Grimaldo Grigsby
Editor and Designer: John McChesney-Young

INTRODUCING OUR NEW ASSISTANT PROFESSOR OF VISUAL STUDIES, PRE-COLUMBIANIST LISA TREVER



The Department is pleased to welcome its newest faculty member, Lisa Trever, as Assistant Professor of Visual Studies, who will begin her teaching in fall, 2013. (A warm welcome also to husband Stephen and daughter Madeleine.) Selected from an international pool of nearly 250 candidates, Lisa has been recruited to Berkeley in the frame of our innovative search in “anthropology of art” and “critical theory of imagemaking,” and joins other new faculty members in visual studies in the Departments of Anthropology and Rhetoric in greatly strengthening Berkeley’s comparative, historical, and theoretical perspectives in this broad arena.

Lisa is a Pre-Columbianist focusing on the ancient Andes—specifically the Moche of Peru—with expertise also in ancient Mesoamerica and strong interests in Latin American art history. In 2000 she received her BA in Archaeological Studies at Yale, working with Mary Miller on a senior thesis on “Artisanal Practice and Infrared Imaging: The North Wall of Room Two at Bonampak,” which initiated her into the range of historical and theoretical questions surrounding ancient American (in this case Maya) mural painting in its archaeological and cultural contexts. At the University of Maryland at College Park she began her Andean studies in earnest, working on an MA thesis (2005) under the supervision of Joanne Pillsbury on “The Role of Ornament in Inka-Style Architecture of Cusco, Peru.” Her graduate studies were continued at Harvard (AM, 2007; PhD, 2013); in particular, her dissertation project, “Moche Mural Painting at Pañamarca, Peru,” supervised by Thomas B. F. Cummins, enabled her to

conduct extensive archaeological fieldwork (working with Peruvian collaborators) at an underexplored site, the southernmost Moche ceremonial complex at Pañamarca, and to refine analytic and theoretical tools for dealing with the remarkable suite of murals recovered there. Lisa’s stunning presentation of her analytic conceptualization of narrative coherence and spatial organization in the murals was one of the highlights of her presentations at Berkeley in spring 2013.

Despite the demands of graduate work and teaching and especially of fieldwork, Lisa has already published four articles (two in co-authorship with Pillsbury), including fascinating examinations of post-contact (Hispanic) representations of ancient America and of indigenous Americans, both literary and visual. In all her work, she combines historiographical perspectives, archaeological expertise, art-historical sensitivity, and critical and analytical rigor, and hopes to move—especially in her teaching at Berkeley—into making concrete links between her specialist expertise in Maya and Andean visual cultures and broader or comparative considerations in “image anthropology,” “object ontology,” science studies, and other areas of interdisciplinary conversation. In fall 2013 she will teach an undergraduate seminar on Ancient American mural painting and in spring 2014 a survey of Pre-Columbian arts and visual cultures—courses we have long wanted to integrate into our curriculum, and fitting well with our recent efforts to broaden and deepen our range of coverage of the Americas, both ancient and modern. A graduate course on “Image, Object, and Being” will draw its source material primarily from early Latin America, read in relation to influential theoretical texts with global relevance in visual studies. We can also envision her teaching methodologically-oriented courses focusing on forensic methods in the archaeology and anthropology of art and on the problem of reconstructing the phenomenology of specifically prehistoric material. We are thrilled that she’s agreed to serve immediately on the departmental admissions committee—an exciting but onerous task—and begin recruiting students to come to Berkeley to work with her.



A Moche mural discovered by Trever and her team

JULIA BRYAN-WILSON'S "ART AND LABOR" GRADUATE SEMINAR



On the afternoon of March 9th, the students from Julia Bryan-Wilson's seminar "Art and Labor" followed the rugged path of Robert Smithson's famed earthwork Spiral Jetty out onto the eerily pink waters of the Great Salt Lake. We had spent the weeks before our trip reading a range of art historical interpretations regarding earthworks, thinking about the production of place, and dissecting a film by Smithson detailing the site's construction. After a two-and-a-half-hour drive from Salt Lake City to reach Spiral Jetty's remote location, we were relieved to find that the work, which is sometimes completely underwater, was visible. This allowed us to walk the length of the spiral, trudging through freezing, briny water up to our knees while taking in the stark Utah landscape and the sight of our classmates navigating various points on the spiral. Although our individual experiences of the site varied, the in-person trip to Spiral Jetty allowed each of us to have an embodied engagement with the work that went far beyond what could be captured by the documentation.



Our pilgrimage to Spiral Jetty was enabled by a University of California Humanities Network Mellon Foundation Grant on the Humanities and Changing Conceptions of Work, co-sponsored by the UC Humanities Network (UCHN). "Art and Labor" was one of only three graduate seminars in the UC system to receive this grant. The seminar, which considered artistic making and circulation in relation to questions of economic transitions, precarity, affective labor, and gendered work, drew an interdisciplinary group of nine graduate students from Anthropology;

Art Practice; the History of Art; Theater, Dance, and Performance Studies; and Rhetoric: Meg Saggese Alvarado, Sarah Cowan, Joey Enos, Jez Flores, Megan Hoetger, Pang Huntrakul, Helena Keefe, Emma Silverman and Hallie Wells. Together we worked through the rigorous syllabus of texts by thinkers such as Agamben, Arendt, Beradi, Bishop, Bourdieu, Crimp, Lambert-Beatty, Marx, Molesworth, and Weeks, by means of participatory activities, a field trip to the Berkeley Art Museum, and a guest lecture by Jaleh Mansoor of the University of British Columbia, as well as close readings and discussions.

The seminar culminated in a symposium entitled "How Does Art Work?" featuring presentations by the students on their final projects, which took the form of in-depth research papers, artworks made for each member of the class, and a newspaper debating the application of standards of practice to the art world. —*Emma Silverman*

HOW DOES ART WORK?

PLEASE JOIN US AS WE CELEBRATE
THE CULMINATION OF PROF. JULIA BRYAN-WILSON'S
GRADUATE SEMINAR ART AND LABOR, FEATURING SHORT PRESENTATIONS
BY AN INTERDISCIPLINARY GROUP OF STUDENTS FROM THE DEPARTMENTS OF ANTHROPOLOGY,
ART PRACTICE, HISTORY OF ART, PERFORMANCE STUDIES, AND RHETORIC:

MEG SAGGESE ALVARADO	PANG HUNTRAKUL
SARAH COWAN	HELENA KEEFFE
JOEY ENOS	EMMA SILVERMAN
JEZ FLORES	HALLIE WELLS
MEGAN HOETGER	

5PM THURS. MAY 9
303 DOE LIBRARY ★ UC BERKELEY

SPONSORED BY A UC HUMANITIES NETWORK/MELLON FOUNDATION GRANT
ON THE HUMANITIES AND CHANGING CONCEPTIONS OF WORK

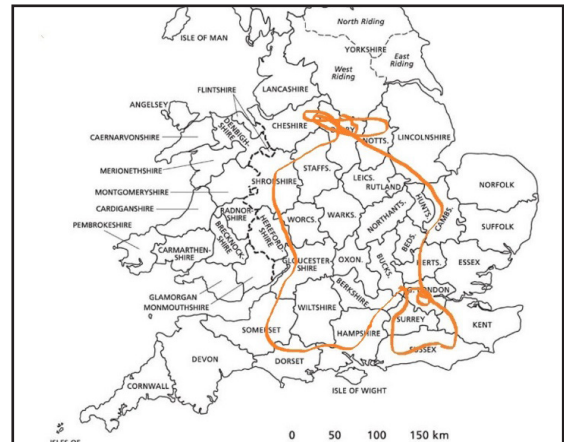
2013 JUDITH STRONACH TRAVEL SEMINAR: TUDOR AND NEO-TUDOR DESIGN



Participants in the Stronach Travel Seminar at Red House, London. L-R: Margaretta Lovell, Elizabeth McFadden, Sasha Rossman, Elaine Styles, Patricia Yu, Andrew Sears, Kappy Mintie, Jonah Brundage, Elizabeth Honig (Photo by Micha Lazarus)

Professors Margaretta Lovell and Elizabeth Honig and seven intrepid graduate students braved the coldest Easter week in several generations to tour English country houses representing both Tudor design and 19th- and 20th-century Tudor revival. Arriving in England on an icy March weekend, they rented two cars and proceeded to drive many hundreds of miles over the next ten days, mostly on narrow, winding, ice-covered lanes since what they were visiting were country houses.

Among the great Tudor homes they saw were Penshurst, Hampton Court, Burghley House, Little Moreton Hall, Haddon Hall, Wollaton, Hardwick, Bolsover Castle, Chatsworth Hunting Stand, and Montacute; neo-Tudor houses included Standen, Red House, Wightwick, and Rodmarton. They learned, among other things, that Tudor homes were extraordinarily cold in winter and that the neo-Tudor period, while adopting Tudor principles such as the importance of craftsmanship and the utility of nature-based designs for decorating the interior, had also embraced technological advances like central heating. Having considered at length how early modern notions of “hospitality” had influenced Elizabethan house design, they were especially delighted to



be invited on Easter Sunday to have High Tea at Pitleworth Manor, where the private owners kindly showed them their great Elizabethan wall paintings.

Students in the seminar worked on research topics as diverse as the effect of the Reformation on the country house chapel, the impact of hunting practices on country house design, the impact of proto-capitalism and map-making on the plan of Wollaton Hall, the making of William Morris wallpaper, the dubious value of Tudor ruins, the photographic representation of country house gardens, and neo-Tudor design in American suburbia.



The seminar at Chatsworth Hunting Stand, L-R: Elizabeth McFadden, Patricia Yu, Sasha Rossman, Jonah Brundage, Andrew Sears, Elaine Styles, Kappy Mintie, Elizabeth Honig (Photo by Margaretta Lovell)

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.

2013-14 VISITORS TO THE HISTORY OF ART DEPARTMENT

INTRODUCING OUR NEW MELLON POST-DOCTORAL FELLOW: JESSICA MAXWELL



Jessica Maxwell earned her PhD in the Department of Art & Archaeology at Princeton University in 2013. Her monographic dissertation, "Heterogeneous Objects: The Sculptures of Martin Puryear," explored closely the central analogy between subject-making and object-making in Puryear's studio work. Maxwell sees Puryear as a key model maker who demonstrates that the term "African American" is not a biological marker of sameness across persons but rather a descriptor of the hybrid condition that so-named persons variously occupy. Maxwell has completed several internships at a number of art institutions, including the Getty Research Institute in Los Angeles, the National Gallery of Art in Washington, and the Princeton University Art Museum. Maxwell has published articles on contemporary performance artist William Pope.L and the late Harlem-based photographer Austin Hansen. At UC Berkeley, she is revising her dissertation for publication as a book while developing a monographic study on the work of William Pope.L.

IMOGEN HART



Imogen Hart received her doctorate from the University of York in 2007. She is the author of *Arts and Crafts Objects* (Manchester University Press, 2010) and co-editor, with Jason Edwards, of *Rethinking the Interior, c. 1867-1896: Aestheticism and Arts and Crafts* (Ashgate, 2010). Her research focuses on 19th- and 20th-century British art and she has published essays on William Morris, the Arts and Crafts movement, and Victorian and Edwardian painting in edited collections and journals including *Art History* (February 2012). Imogen comes to Berkeley from the Yale Center for British Art, where she was first a Postdoctoral Research Associate in the Research Department and then, since 2010, Assistant Curator in the Department of Exhibitions and Publications. She has taught in the History of Art Departments at the Universities of York, Bristol, and Birmingham, and at Yale University.

HEBA MOSTAFA



Dr. Heba Mostafa is Sultan Postdoctoral Teaching Fellow for the academic year 2012-13 in the areas of the history of Islamic art, architecture, and urbanism. 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" and in the spring she will be teaching a course on Muslim Spain. She is currently working on turning her dissertation into a book with the working title "Religio-political Authority and the Formation of Islamic Architecture."

QAMAR ADAMJEE



Qamar Adamjee is Associate Curator of South Asian art at the Asian Art Museum, San Francisco, where she is curating the museum's presentation of the exhibitions *Cyrus Cylinder and Ancient Persia: A New Beginning* (August 2013) and upcoming, *Yoga: The Art of Transformation* (February 2014) and *Pearls on a String: Art and Biography in the Islamic World* (June 2015). Qamar has previously worked at the Islamic department at The Metropolitan Museum of Art, has taught courses at New York-area universities, and also holds an MBA degree in Marketing from Karachi University (Pakistan). Qamar earned her doctorate in art history from New York University's Institute of Fine Arts in 2011, where her dissertation work studied visual narrative strategies in an illustrated Indian Sufi romance. Qamar's current research interests revolve around exploring dialogic relationships in Indian paintings that inform understandings of their form, function, and reception. An immersion in museum practice has also inspired her interest in finding ways to meaningfully translate the past, through art objects, in terms that make history relevant for our world today.

DARCY GRIMALDO GRIGSBY

DISTINGUISHED TEACHING AWARD 2013



Darcy Grimaldo Grigsby with her daughter Gregoria; former undergraduate major and now graduate of Berkeley Law, Sonia Fleury (center); and son Pierre at the Distinguished Teaching Awards Ceremony Reception, May 2013.

Darcy Grimaldo Grigsby's Award Ceremony Speech

The life of a scholar and teacher is a life of immense privilege. Even when tired and frayed, I daily appreciate how privileged I am to teach and mentor students, how lucky I am to be paid to think hard, to make the past vivid to the young and not-so-young—to speak and to listen across generational, social, economic, ethnic, and cultural differences, and to do so in a room together; how privileged we are to stare at a painting so still and so silent in this world of ever-more-restless technologies. Stillness and silence do not characterize our culture today, but in the classroom we have the opportunity to quiet the noise, to reduce the distractions, to invite attention even if only briefly to the complexity of our subjects; to find ways to speak about such fragile yet enduring testimonies from the past.

Teaching is interactive; it requires sharing a space. For an art historian, it requires shared looking, listening, and conversing. Learning at its best is a collective act. It cannot happen online. Don't let these awards lull us into believing teaching is valued by those who would turn us—teachers and students alike—into a computer app. This public university under siege, this educational system in crisis, needs to be defended. The classroom cannot, it should not, become the prerogative solely of the wealthy, of private, Ivy League schools. Online education, to quote the recent faculty petition against Senate Bill 520, “will not only lower academic standards, but will augment the educational divide along socio-economic lines, and diminish the ability for underrepresented minorities to excel in higher education.”

I speak from personal experience; my life and career attest to how very well public education once worked in the state of California. Much to my amazement, I have lived most of my life on this campus. My Panamanian mother, Nora Grimaldo Walters, supported my sister and myself working as a secretary here—some in this audience knew her. As children, my sister and I attended Berkeley's public schools and played in this campus's streams. I was an undergraduate here and in the many years it took for me to overcome my belief that I belonged neither to the class nor the gender nor the whiteness of professors, I worked for the College of Letters and Science evaluating transfer credits. When, finally, in 1995, I applied for my first job after doctoral studies, wondrously I was offered a position here at the very institution that had mapped out the horizons of my daily life and represented for me, the daughter of an immigrant, the distant ideal of a life dedicated to intellectual inquiry. And to justice.

My path here was not confident nor direct but hard-won and managed around the birth and adoption of my beloved children Gregoria and Pierre, and the ongoing medical challenges I have faced since 2004. I would not stand here but for the generosity of my remarkable husband and colleague in the History of Art, Todd Olson; the rock-sturdy love of my amazing self-made sister, Lynne Grigsby, who now works as head of this campus's Library Applications and Publishing; the sustenance and models of living provided by my friends; and the support of my chairs Chris Hallett and Whitney Davis and the faculty, especially Julia Bryan-Wilson who initiated this nomination, and the indefatigable work of our outstanding staff—thank you.

I take this opportunity also to thank the many graduate students who have been my intellectual interlocutors, and who have also worked so very hard as Graduate Student Instructors in my large lecture classes; this semester alone I have depended on five. Thank you, comrades; your good will and humor keep me going. And finally I thank the undergraduates: my youngest students, my advisees, my researchers through the invaluable URAP program: tough, tender, curious, eager, and irreverent, these amazing young students, year in and year out, give my life purpose. It is a tremendous honor to be here today. Thank you everyone.

Darcy is only the latest of our department's Distinguished Teaching Award recipients: Andrew Stewart, Professor of Ancient Mediterranean Art and Archaeology was honored in 2009.

A note on the chocolate kisses on the back cover: In Darcy's “Lume/Lustro” exercise for introductory students, everyone draws a wrapped and unwrapped chocolate kiss in order to distinguish illumination/shading from luster/reflection.

WORKING GROUPS ORGANIZED BY OUR GRADUATE STUDENTS



Dexter Hough-Snee introducing Magali Carrera

Townsend Center Working Group in Contemporary Art founded 2009; first organizers: Laura Richard and Aglaya Glebova; current organizers: Sarah Cowan, Jez Flores, and Emma Silverman

The goal of the Townsend Center Working Group in Contemporary Art is to broaden conversations across disciplines and institutions. While our organizers are all graduate students from the History of Art Department, the TWGCA events are open and widely publicized to the public. Our monthly seminar-style talks aim to foster conversation among faculty, curators, students, and artists across the Bay Area and offer an opportunity for speakers to present work in progress.

The idea and implications of the “contemporary” surfaced at several moments this year. Claire Bishop (Associate Professor of Art History, CUNY Graduate Center, New York) began our series with “Reversing Time’s Arrow: What’s Contemporary About Museums of Contemporary Art?” Andrew Weiner, a recent UC Berkeley graduate in Rhetoric and current lecturer in the Curatorial Practice Program at the California College of the Arts, discussed “Contingency and the ‘Contemporary.’” Among other speakers were Tara McDowell and Elizabeth Ferrell, both doctoral candidates in History of Art; Associate Professor Gregory Levine; Atreyee Gupta—in collaboration with the Asian Art and Visual Cultures Working Group; Professor Emerita Abigail Solomon-Godeau from the Department of History of Art and Architecture at UC Santa Barbara; Sanjit Sethi, Director, Center for Art and Public Life, California College of the Arts; Barclay Simpson, Chair, Community Art at CCA; Nicole Archer, Chair, History and Theory of Contemporary Art, San Francisco Art Institute; and Jennifer DeVere Brody, profes-

sor of Theater and Performance Studies at Stanford University. We are looking forward to another series of engaging speakers in 2013–14.

The Townsend Center Colonial Latin American Art, Literature, and Visual Culture Working Group, Jessica Stair and Dexter Hough-Snee, Department of Spanish & Portuguese, co-organizers

The Literary and Artistic Cultures in Colonial Latin America Working Group, Aaron Hyman, History of Art, organizer, sponsored by the Center for Latin American Studies

These two groups joined forces to create an interdisciplinary forum for research on viceregal Latin America. The liveliest sessions were those in which students presented papers in preparation for journal submission or delivery at national conferences. These included Grace Harpster’s “The Color of Salvation: The Materiality of Blackness in Sandoval’s *De Instauranda Aethiopum Salute*,” presented at CAA; Jessica Stair’s “The Scent of Perfection: Sensory Activation in *Monjas Muertas*,” presented at RSA; Aaron Hyman’s “Fictions of Order: Framing Translation at the Parish Church of Andahuaylillas, Peru,” a talk given at UCLA; and Dexter-Hough Snee’s “Ilustrando la República a través de la sátira colonial,” a submission for a forthcoming edited volume.

The groups also co-sponsored, with generous support from the departments of Spanish & Portuguese and History of Art, two lectures by senior scholars: Barbara Mundy, Associate Professor, Fordham University, “Ideologies of Mexico-Tenochtitlan”; and Magali Carrera, Chancellor Professor, University of Mas-

sachusetts, Dartmouth, “Remapping Empire: Mapping Practices of Late Eighteenth-Century Mexico.” And finally, graduate students—and the intrepid undergraduates lured to many of the groups’ meetings—benefited greatly from two faculty advisers, Todd Olson (History of Art) and Ivonne del Valle (Spanish & Portuguese) who both provided valuable feedback, posed challenging questions to invited speakers, and presented exciting in-progress work of their own.

The Townsend Center Asian Art and Visual Cultures Working Group; current organizers: Jon Soriano, Patricia Yu and Mary Lewine

The focus of the Asian Art and Visual Cultures (AAVC) Townsend Center Working Group during the 2012-2013 academic year was to showcase the work of young professionals in the field who are doing exciting and ground-breaking research. We were fortunate that many scholars were spending the academic year in the San Francisco Bay Area. A few highlights from the 2012-2013 academic year include a walk-through of *Ming to Mass Market* at the University of San Francisco’s Thatcher Gallery with Ellen Huang, former Berkeley postdoc and curator of the exhibition; a lecture on Krishna devotion and mapping by Assistant Professor Sugata Ray, co-sponsored by the Center for South Asia Studies (CSAS); another lecture co-sponsored by the CSAS by Aditi Chandra, Lecturer at California College of the Arts; an exciting talk about contemporary art in Dharavi, Mumbai, by lecturer Atreyee Gupta, co-sponsored by the Townsend Working Group on Contemporary Art; and a field trip to several local Chinese temples organized by AAVC member and PhD candidate William Ma (see photo below).

The AAVC continues to maintain its presence online through our website and blog (asianartandvisualcultures.org), which connects our 90+ members. We added a new feature to our website this year: a section titled “From the Field” in which current UCB graduate students/AAVC members spending time abroad doing fieldwork posted updates about their research and experiences. This year we received updates from AAVC members and History of Art Department PhD candidates Sandra Sardjono, Cristin McKnight Sethi, and William Ma, each of whom reflected on their experiences conducting research in the Netherlands, India and China.

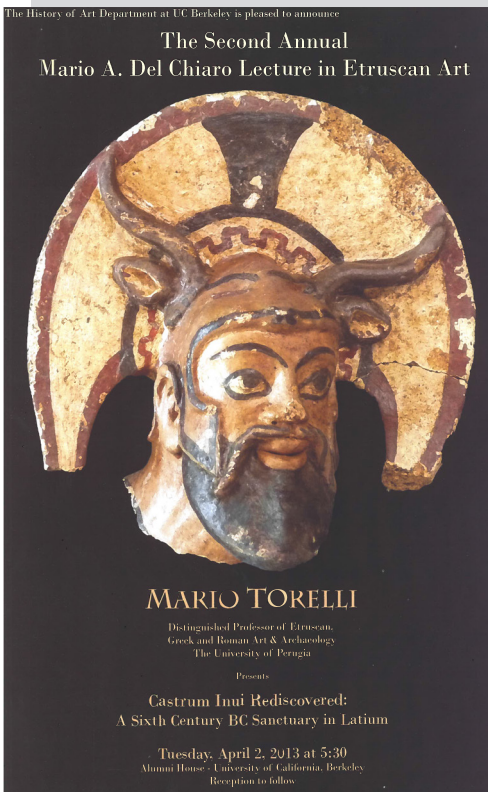


(L-R) Jon Soriano (History of Art), Dr. Ellen Huang (University of San Francisco), Eloise Wright (History), William Ma (History of Art), Heidi Hong (History, University of British Columbia), and Jesse Watson (History) during the AAVC field trip to the Oroville Temple

THE SECOND MARIO DEL CHIARO DISTINGUISHED LECTURE

On April 2, 2013, Mario Torelli, Professor Emeritus of Etruscan, Greek and Roman Art and Archaeology, from the University of Perugia, delivered the Second Mario Del Chiaro Lecture at the Alumni House on the Berkeley campus. An audience of more than a hundred gathered to hear Professor Torelli speak on the subject of “Castrum Inui Rediscovered: A Sixth Century BCE Sanctuary in Latium.” The lecture addressed

a recently-discovered temple of the Archaic period, close to Ardea, and argued that the site should be identified as Castrum Inui, a place sacred to the god Inuus—a divinity worshipped by the ancient Latins and equated with Helios and Pan. Professor Del Chiaro attended the event with his son Marco. In introducing the lecture the Chair of the Department, Chris Hallett, extended warm thanks to Pro-



essor Del Chiaro for his generosity in funding the lecture series and described some of the other activities and events of 2012-13 that were supported by the Del Chiaro Fund. A highlight of the year was the convening of a panel of speakers in honor of Professor Del Chiaro at one of the sessions of the Annual Meetings of the Archaeological Institute of America, held in Seattle the previous January. The session, formally sponsored by the department and organized by Lisa Pieraccini, was titled, “Caere and the Etruscan World.” The speakers’ papers are to be published next year by Texas University Press. The collection will be edited by Pieraccini, together with fellow Etruscologist Nancy de Grummond, of Florida State University.



Mario Torelli and Mario Del Chiaro

SOME OF OUR PHDs WHO BECAME CURATORS (MUCH TO THEIR SURPRISE)



Sharon Corwin at the Colby College Museum of Art

SHARON CORWIN (PhD 2001)

Director and Chief Curator, Colby College Museum of Art

Sharon Corwin has established an emerging artist exhibition series called Currents that has featured the art of Julianne Swartz, Sam Van Aken, Lihua Lei, and Amy Stacy Curtis (Elise Archias, UCB PhD, 2008, wrote for the Curtis catalogue!). Her conversation with Alex Katz at the Skowhegan School of Painting and Sculpture was reprinted in Alex Katz: Maine/New York, 2012. She is also co-author with fellow alumna Jessica May of American Modern: Documentary Photography by Evans, Abbott, and Bourke-White, 2010, and has also raised funds for five newly endowed curatorial and education positions and for a new wing to the museum that opened in July 2013.

Upon completing my degree in 2001, I held a two-year postdoctoral fellowship at UCB while I applied for a range of academic and museum positions. I was initially ambivalent about entering the museum field; I loved teaching and there were research goals that I wanted to achieve, but I was beginning to envision future projects as exhibitions rather than academic papers. The opportunity to serve as Acting Assistant Director of the Mills College Art Museum proved to be a formative experience; I came to recognize that my personal

and professional goals could be fully realized through museum work. Subsequently, I took a job as curator of the Colby College Museum of Art where I was appointed Director and Chief Curator in 2006.

I love my daily engagement with works of art and continual personal interactions with artists. And there is little that I find as professionally satisfying as the successful installation of an exhibition. The creative and intellectual nature of my job—there are frequently aesthetic and conceptual decisions to make—is one of its great pleasures. I also appreciate the collaborative nature of my work: I work with a team of educators, preparators, conservators, and other curators. Being at a college art museum, I still feel very close to an academic community and I work to make the resources of the museum—its collections, exhibitions, and programs—relevant to the college curriculum. This has led to interdisciplinary partnerships with faculty and students that are especially gratifying. I have also embraced my administrative duties: I work with a 32-member board, conduct biannual board meetings, establish a vision for the museum, and help donors recognize philanthropic opportunities. My professional life requires a great deal of travel for meetings, studio visits, and art fairs. I oversee the museum's acquisition program (recent successes: a 1962 David Smith *Voltri-Bolton* and a 1994 Agnes Martin painting). Although it has not been easy given the demands of my job, I have been able to continue my scholarship, most recently through a collaborative exhibition and publication, *American Modern: Documentary*

Photography by Evans, Abbott, and Bourke-White. Finally, I have overseen a 26,000-square-foot addition to the museum designed by Frederick Fisher and Partners, one of the most challenging and rewarding experiences of my career to date.

ELEANOR HUGHES (PhD 2001)

Associate Director of Exhibitions and Publications, Yale Center for British Art



One of Ellie Hughes's favorite experiences was drawing from Yale's incredible library and museum collections in addition to those at the Center in curating Pearls to Pyramids: British Visual Culture and the Levant in 2008.

Having been warned by Svetlana Alpers on my first day as a graduate student that the path my classmates and I had chosen by coming to Berkeley was intended solely to lead us to a career in academia, it had never occurred to me to seek employment in a museum. However, when I began my tenure as a postdoctoral research associate at the Yale Center for British Art in 2005 after several years of being an adjunct lecturer at various institutions, I was given the task of co-curating an exhibition. I quickly realized that the process used all the knowledge and pedagogical skills I had acquired as a graduate student but also involved becoming part of a close-knit team, working directly with objects, and attracting a much larger audience (even for a modestly-attended show) than any classroom could accommodate—in short, I was hooked, and I took to heart Margaretta Lovell's advice on how to transmute my associateship into a job: "Just make yourself indispensable," she said.

In my current role I help to shape the Center's ambitious program of exhibitions and publications, and am involved in the logistics of every aspect thereof. Given that there are more than twenty-five exhibitions at various stages of planning at any one time, most of which have accompanying publications, the job requires an enormous amount of multitasking, attention to detail, and diplomatic skill in addition to in-depth knowledge of the field. The rewards are numerous: working with highly-skilled colleagues; frequent travel in the process of co-organizing projects with other institutions in the UK and beyond; being part of a research institution through which nearly every scholar in the field passes at some point and thus becoming part of an international network of museum and academic professionals; and mentoring undergraduate and graduate students who come to work for the department in various capacities. And of course there are particular pleasures in bringing exhibitions and publications to fruition, such as the effect of objects

emerging from crates and coming into juxtaposition with one another during the installation of a show, and the delivery of books on whose every detail one has collaborated with authors, editors, copyeditors, designers, image providers, object lenders, indexers, and printers.

My own research continues at a slower pace than in an academic department, but the opportunities to curate my own exhibitions, to publish, and to teach provide a vital balance to the more administrative aspects of my position. Crucially, the Center's Director, Amy Meyers, is highly supportive of the research being done by senior staff; likewise, family life is given top priority—while I generally work from 9 to 5:30 and am expected to respond to email evenings and weekends if urgent matters arise, there's a lot of flexibility in time off, working at home, and taking days for research when needed.

SARAH KENNEL (PhD 2003)

Associate Curator in the Department of Photographs at the National Gallery of Art, Washington



Sarah Kennel joined the department of photographs at the National Gallery of Art, Washington in 2004, where she has worked to expand the collection, broaden the scope of the department's educational activities, and organize numerous exhibitions. She is the co-author of numerous exhibition catalogues and is also adjunct professor at George Washington University.

I came to Berkeley to be a professor of nineteenth-century French art, and I left with a half-completed dissertation on dance and modernism in the early twentieth-century and a fellowship at the National Gallery that included a curatorial component. That fellowship turned into an internship, a research position, and eventually a job as a curator of photographs. I occasionally wondered, particularly in the first few years of my fledging curatorial career, whether I had made the right choice. My anxieties—would I miss teaching, research, *ideas?*—revealed a limited understanding of what a curatorial career could be.

With the perspective of eight-plus years working as a curator, it has become clear that I never fully abandoned academia. Instead, I integrated many of its most valuable aspects into my work, which has included exhibitions and publications on different aspects of photography from the origins of the medium to the present, with occasional forays into other media. Some of my projects (including an upcoming exhibition and catalogue on the nineteenth-century French photographer

Charles Marville) are wholly conceived by me and based on extensive primary research, usually conducted in short spurts over many years. Other projects, such as a recent show exploring serial photographic portraiture in the past one hundred years, are thematic exhibitions that emerge out of looking and thinking hard about pictures in our permanent collection and trying to find ways to connect them to broader ideas about representation, culture, identity, technology, etc. Sometimes my work reflects an institutional mandate rather than a personal passion, but most of the time I have great flexibility, broadly speaking, in choosing what I want to learn about next—in that sense, it is not so far from an academic career.

By far the most interesting part of being a curator is the hands-on work with objects. Of course I get to rifle through the boxes of photographs in my own department, but I also have privileged access to the storerooms of the world's great museums, the studios of artists and the homes of private collectors. Just as captivating as the close study of art is the question of its public display. While museums can fetishize the "masterpiece" to an absurd degree, the business of making art available for public consumption is fascinating to me and I have become acutely aware of how different elements of an exhibition—from the selection of objects and design of the installation to the wall labels and educational programming—function to tell a particular story. The penultimate stage of unpacking and installing art for an exhibition is a particular thrill: how will the works speak to each other? What happens when we put particular objects together in a particular way? To what extent can an exhibition—versus a catalogue or book or article—offer a critical account of its subject? Even after nearly a decade as a curator, I am still in awe of the complex coordination required to put on an exhibition, and love the fact that I get to work with and learn from nearly everyone in the museum, from registrars and art handlers and conservators to fund raisers, press officers and museums guards.

There are certainly downsides to a curatorial career. For one thing, it offers far less time for reading, writing and reflection. My forty-five-hour work week only covers the myriad administrative, logistical, and practical details of my job. Reading, writing, and thinking often happen in stolen moments—late at night, very early in the morning, a day spent working at home, on a long plane ride. These are too few and far between to produce satisfying, critically informed work at the pace demanded and sabbaticals are not the norm. Thus, sometimes the final draft of an essay feels more like a good first draft. I've joked—but there is truth to it—that putting together a major loan show is akin to producing a Broadway musical and publishing a book at the same time.

More surprisingly, I've come to realize that a curatorial career offers far less of a work-family balance than a career in academia. The administrative and scholarly workload and the extensive travel, whether for research or acquisitions or fundraising, means that I almost never have time to run an errand, read the paper, or cook a great meal. Balancing this career with raising small children is even more challenging and sometimes I envy my academic colleagues (or even curatorial colleagues in less active departments), who can probably leave early to drive a child to a lesson. In quieter times I've had the opportunity to teach on the side (thanks to fellow Berkeley alum and George

Washington University professor Bibi Obler), but such extra-curricular undertakings are off the table for now.

Finally, there are broader philosophical issues which occasionally plague me. To what extent does the reliance upon private funding shape the work I do in ways that I can't objectively gauge? To what extent is the National Gallery—an institution dedicated to a mostly canonical history of American and European art since the early Renaissance—just another ivory tower? But for now, I put these concerns aside, grateful to work in a place that values art and education and that is open to the public, free of charge, 363 days a year.

EIK KHANG (PhD 1996)

Assistant Director and Chief Curator at the Santa Barbara Museum of Art



Eik Khang has fondest memories of her very first major exhibition on the 18th-century French still-life painter, Anne Vallayer-Coster, when she had the great privilege of collaborating with 18th-century French painting specialist Marianne Roland Michel, while also working with her dear friend and fellow Berkeley PhD, Melissa Hyde, who contributed a beautiful essay to the catalogue. Marianne is no longer with us, but Eik will always be indebted to her.

I entered the grad program at Berkeley with every intent of becoming a full-fledged academic. While job prospects seemed sparse even back in the '90s, I never actually questioned my presumed goal until I ended up at the National Gallery of Art. It was the penultimate year of my rather "long" trajectory in the PhD program. I'd been placed at the NGA through the auspices of the CAA Professional Development Fellowship, which I'd been one of the first to receive in 1994. Much to my embarrassment now, I distinctly remember sulking about having to work in a museum. After several months the clouds parted, however, as I began to realize just how much I had to learn under the tutelage of my mentor, Philip Conisbee. Philip opened my eyes to the pleasures of curating, the rewards of studying the material object, and the fascinating insights that only conservators can teach us to see. Looking back now I can only marvel at the opportunity I was given, working for Philip on some of his most important and beautiful exhibition, including *Georges de La Tour and his World* and the lovely *Corot in the Light of Italy*. By the end of my year at the NGA I was

ready to be persuaded that maybe I wasn't going to end up teaching after all. Ted Pillsbury, then director at the Kimbell Art Museum, had the good sense to make the completion of my long-suffered and insufferable dissertation a precondition of my appointment as Curatorial Research Fellow. My apprenticeship as a fledgling curator continued under the direction of then-Chief Curator Joachim Pissarro. I never really looked back after that. After a year at the Kimbell, I became assistant curator at the Dallas Museum of Art, working with the irrepressible Dorothy Kosinski. The contrast between the gilded environment of a private institution like the Kimbell and the sprawling DMA was an education in itself. My eight years at the Walters was probably one of the most

productive phases of my career, assigned as I was to crank out exhibitions in a full range of material, from the Russian avant-garde to Danish Golden Age painting to the equestrian portraits of George Stubbs. It's certainly hard to believe now that when I took my orals, I considered myself to be a specialist of French painting and theory from 1750 to 1850!

Today I am assistant director and chief curator at the Santa Barbara Museum of Art. I still curate, but my job now requires a much bigger-picture administrative role. These days, people management is one of my greatest challenges and I've actually enjoyed garnering this new skill set. The bottom line is part of my daily worry, with budgets and performance evaluations my least favorite responsibilities. But on the other hand, I do feel immensely gratified when I see the Museum and its staff produce at an increasingly superior level. I still have an occasional show, such as the upcoming *Delacroix and the Matter of Finish*, which has given me immense satisfaction to organize. Since I more often have to tend to the store I don't travel quite as much as I used to (though this is one of the clear perks of curating, as the hunt for loans takes one far and wide to see in person all of those famous artworks so often known only through reproductions). While donor cultivation and fund raising might be an occasional nuisance, receiving major funding from donors can be just as thrilling as seeing your newest exhibition catalogue for the first time. Everything, after all, is united by the objective of connecting people to art. While I never get those nice, long summer reprieves of my friends who are professors, I have a very pleasant work 9-to-5 schedule, with only the occasional evening event or weekend lecture. Mentoring includes not only younger colleagues seeking advice through our professional organization, the Association of Art Museum Curators, but my ever-replenished curatorial and research assistants, whose careers I continue to monitor with pride. I don't know if I'm ever going to want to

take the next logical step and become a museum director. But for now, I feel like I have the best of both worlds. I can choose my next project, promote the work of my colleagues by having them guest curate or contribute to catalogues and symposia, and I retain a vital connection to works of art, about which I remain deeply passionate.

HEATHER MACDONALD (PhD 2004)

The Lillian and James H. Clark Associate Curator of European Art, Dallas Museum of Art



Heather MacDonald studying Gauguin's painting Under the Pandanus (1891) with Chief Conservator Mark Leonard at the Dallas Museum of Art

In 2010, Heather MacDonald's critically acclaimed exhibition, The Mourners, co-curated with Sophie Jugie, Director of the Musée des Beaux-Arts de Dijon, was awarded "Outstanding Small Exhibition" by the Association of Art Museum Curators. In 2011, she returned to the eighteenth-century French painter of her dissertation, Joseph Vernet, and reunited a pair of paintings that had been separated since their collector's death in 1806. Her accompanying catalogue, Stormy Skies, Calm Waters: Vernet's Lansdowne Landscapes, was the first full-length English publication on Vernet in 30 years.

When I started graduate school, I was planning a teaching career. At that time, other options weren't discussed in the Berkeley program, and I didn't know any curators. By the time I had completed my dissertation research, however, I knew that I definitely didn't want an academic career. I debated abandoning the dissertation, but continued to write and teach while figuring out what came next. I heard about a position at the Huntington Art Collection in San Marino, where they were looking for a research assistant in eighteenth-century French art to assist with a collection catalogue and although I wasn't

actively looking for a museum job, I figured that I had nothing to lose by testing the waters.

I started at the Huntington in 2002, and over the next two and a half years received a second graduate education, one centered on objects. I continued to research and learned new skills, like provenance research, but I also spent a lot of time looking at the collection, often side-by-side with specialist conservators (this is still my favorite part of curatorial work). I had my first chance to look at paintings under the microscope, to assist with x-radiographs of bronze sculptures, to crawl under furniture, finding long-forgotten secret compartments and learning to read the marks on the backs of bronze mounts and porcelain plaques. In 2004, when my project was drawing to a close at the Huntington (and after *finally* completing my dissertation), my UCB friend John Zarobell told me about a curatorial position at the Dallas Museum of Art. I've been here now for eight years, and I've worked on more exhibitions than I can count, from small rotations of a dozen prints to international loan exhibitions.

Curating has been a rewarding career in part because I enjoy collaboration. My publications have usually involved participating in or leading research and writing teams of scholars. I've found I prefer this way of working to solitary research and writing. Writing often happens at nights and weekends (though the same is true for most academics). Even though like most curators I travel a lot, it can be a struggle to find time and money for research trips; you have to be creative. However, my publications are mostly institutional projects, and thus benefit from the museum's logistic and financial support. I do work on fundraising for exhibitions, publications, and research initiatives, but that's very collaborative as well. Fundraising is much more about being a passionate and articulate advocate for my projects than any kind of crude glad-handing.

My work has in some ways not taken me that far from the career I originally envisioned. I still spend much of my time on research, writing, and, yes, teaching. I've taught graduate seminars at local universities, mentored many undergraduate and graduate interns, and lectured both formally and informally at many museums. I love teaching in the galleries, but confess that I'm perfectly happy not to lecture several times a week or have grading to do afterwards!

JESSICA MAY (PhD 2010)

Curator of Contemporary and Modern Art, Portland Museum of Art, Maine



Jessica May's recent projects include Richard Estes' Realism: A Retrospective (2014-15; co-organized with the Smithsonian American Art Museum, Washington, D.C.).

From 2006 to 2012, May was Curator of Photographs at the Amon Carter Museum of Photography in Fort Worth, Texas. She is also co-author of American Modern: Documentary Photography by Abbott, Evans, and Bourke-White, University of California Press, 2010 (with Sharon Corwin and Terri Weissman).

When I began the graduate program at UCB in 2000, I fully expected to go into a teaching position. In 2005, I started a fellowship at the Metropolitan Museum of Art in the Department of Photographs. I had already spent a lot of time in the department, as the entire preceding year I worked my way through the Walker Evans Archive and the vast majority of the museum's collection of prints and negatives by Evans. On the first day of my fellowship, much to my surprise, I got a key to the storage areas, and was given a lesson in object handling. I was off and running, and deferred a lot of my precious writing time to going through Solander boxes. The experience was humbling, as the vast number of photographs I saw dramatically broadened the history of photography as I had previously understood it. I realized that I literally could not have *read* the history of photography; instead it is something you must *see*. (It's worth pointing out that such access for a lowly fellow is pretty unusual in an American museum. Some museums do not even give *curators* such free access to the vaults. My advice: don't work for them.)

My interest in the collection caught the attention of the curators, who included me in routine tasks for preparing installations which is the most important training one can get for curatorial work. Towards the end of my year as a Met fellow, a job popped up on my radar for an assistant curator position at the Amon Carter Museum of American Art in Fort Worth. I worked there for six years, finished my dissertation and got promoted to associate curator. In 2012, I relocated to Maine, where I am now Curator of Contemporary and Modern Art at the Portland Museum of Art.

In my current position, I work with two other curators to oversee a museum collection of about 17,000 objects and an exhibition schedule of six shows per year, divided into a relatively sane pace for research-driven "main stage" exhibitions and a totally harrowing pace for contemporary installations. I travel a lot for exhibition research or acquisitions work, but almost never on weekends (as I learned from my friend and fellow mom, Sharon Corwin). I have great support staff and I find the year-round pace of museum work pretty conducive to my natural working patterns.

At this point, I probably have one, or maybe two, more major exhibitions in me. I'm beginning to turn my attention to the fact that the museum field desperately needs a new generation of good leaders. I have now seen the inside of enough museums to understand that the difference between a museum that bristles with excitement and possibility and another that perpetuates tired patterns and bleeds money reflects the quality of their respective leadership. One of the main recommendations that I can make for turning your attention to museums as a potential career choice is that the possibilities are open for scholars and for leaders—we need both and, frankly, we're hiring.

SARAH NEWMAN (PhD 2005)

Curator of Contemporary Art at the Corcoran Gallery of Art



Sarah Newman has developed projects with numerous artists, including Spencer Finch, Chris Martin, Ellen Harvey, and Mia Feuer as well as major exhibitions such as 30 Americans and Washington Color and Light. She recently had an essay published in the recent National Gallery of Art catalogue on George Bellows.

In my first year after college, when I was feeling my way through an entry-level position at the Whitney Museum, one of the curators there gave me a piece of advice that everyone in the arts has certainly received dozens of times: don't pursue this career unless it is the only thing that that you can imagine making you happy. Almost twenty years later, working as the curator of contemporary art at the Corcoran Gallery in Washington, D.C., I still have no idea if that is true. I love my job, but like any job, there are days when it makes me miserable. I am realizing how funny it is that when I think now of alternative life choices, my "what might have been" is a career as an academic in art history. This may not represent a vast range of possibilities in the scheme of things, but for a graduate student in art history it represents a significant choice, and I can vouch that the difference is real.

Since I had worked in museums before graduate school and enjoyed it I always knew I might consider going back. While at Berkeley, I tried to keep my engagement with the more practical aspects of museum work alive by volunteering at museums. I was also lucky enough to receive fellowships at the Metropolitan Museum and the Smithsonian American Art Museum. After a while, it became clear to me that I wanted to be a curator. After a Graduate Curatorial Internship at the National Gallery, I landed a job as assistant curator at the Corcoran.

As a graduate student, I had often felt isolated by the writing process, and longed for the camaraderie that comes with working toward a goal with a group of people. Museum work is by definition collaborative, and I find it incredibly satisfying to conceive of an exhibition, work with a team to produce it, and then see it realized in the flesh. I like nothing more than working directly with artists and their work, and I still can't quite get over the excitement of having my work presented in a public forum with a PR machine behind it. However, much of what I love about being a curator can also be a source of frustration. I often miss the independence that comes with following a thread of research, relatively unencumbered by outside budgets and timelines. As a full curator, I am in

the fortunate position now of being able to choose my own projects (within a limited range, depending on budget, timing, audience, and competing exhibitions), but the advantages of collaboration come with trade-offs—my ideas and writing often get vetted and changed by educators, marketers, administrators, and occasionally, our Board of Trustees. Occasionally, my work can get derailed due to forces outside of my control, and fundraising is a constant concern. My projects are never solely my own, but more often than not I am happy to make that sacrifice to realize them.

Such negotiations are part of daily life as well. As in academia, curatorial work doesn't end when you leave the office, and at night I often attend events, openings, and meetings with supporters and potential donors. A few years ago when I was new to my job, these type of social events and travel were part of what made it fun, even if they were tiring. Now, with a young child, the calculus has changed somewhat, and these "extracurricular" events are more difficult to accommodate, as they would be with any career. In general, though, I am happy with the path my career took; when I think about the future, I only hope to have the chance to build on it.

URANCHIMEG (ORNA) TSULTEM (PhD 2009)

Curating Mongolian art around the world



Tsultem's fond memories as a curator include her nomination in 2008 of four Asian artists for a Signature Art Prize at Singapore Art Museum, one of whom, Dorjderem Davaa, won a "People's Choice" Award (one of the top 3 prizes). Davaa's work was purchased by the Singapore Art Museum and was shown in a touring exhibition across Asia.

When graduating in December 2009 in Asian art with a focus on the Himalayas and Mongolia, and unfortunately having little knowledge about the job market and how to be "marketable," I never imagined that the first job I would be offered would be a curatorial position at the Rubin Museum of Art in NYC (which I have not yet accepted). I have been curating since my first exhibition in Japan in 1997, the result of a prestigious grant "Watashi-no-Kikaku" ("My plan") from a business enterprise. The condition of the grant was to stage the exhibition at a luminous building designed by Michael Graves in Tsukuba, about an hour drive north from Tokyo. Since then, I have organized and curated shows of Mongolian modern art internationally (E&J Gallery, NYC, 2000; Frauen Museum, Bonn 2001; Han Art Gallery, Hong Kong 2011; 9th Shanghai Biennale 2012), and on campuses (Worth Ryder Gallery, 2005; and

Institute of East Asian Studies, 2009). I have also been invited to participate in international shows whenever Mongolian art is included. These recently included advising on the International Land Art Biennale (2010-present), serving as a Nominator for Signature Art Prize at Singapore Art Museum (2008-present), and writing essays for a group show in Finland (Kerava Art Museum, 2011) and a traveling show of Asian women artists in Japan (Fukuoka Asian Art Museum, 2012-present).

Curatorial work is laborious, with multiple stages of organization, administration, research, writing, socializing, and networking, and curators usually remain behind the scenes. I have been fortunate to travel for my shows and not need to do any fundraising. Among the simple pleasures of curating, I especially enjoy visiting artists' studios, handling original artworks, and overseeing installations. More extraordinary is the chance to turn the blue and pink halls of the postmodern building designed by Michael Graves into an exhibition stage. Moving from your desk into your own exhibition is always invigorating. Still, I regret the daily lack of research and writing time. Typically, a curator needs to oversee almost every aspect of an exhibition from installment, proofreading labels, preparing the curatorial statement for press, and checking on posters, catalogs, website material, etc. In other words, a curator is the one ultimately responsible. The tedium of administration frustrated me and ultimately led me to graduate school in 2002. I aimed at a different career focused on research, writing, and teaching. And yet, here I am with my first full-time job offer: a curatorial position. So it is advisable, after all, to be open and to acquire experience.

JOHN ZAROBELL (PhD 2000)

Assistant Professor and Chair, European Studies,
University of San Francisco



As Assistant Curator at the Philadelphia Museum of Art from 2002 to 2007, Zarobell curated Manet and the Sea and Renoir Landscapes and coordinated an African Art exhibition. At the San Francisco Museum of Modern Art, he served as the acting coordinating curator of the recent Frida Kahlo retrospective (still the most attended show in the institution's history) and oversaw the SFMOMA's first Art in the Atrium Commission of Kerry James Marshall.

When I was a grad student at UCB, I did not imagine myself a curator. After a couple of unsuccessful years on the job market, I began applying for all the postdocs and grants I could find and one, a Kress fellowship in the European Painting Department at the Philadelphia Museum of Art, was designed to engage recent

PhDs with no museum experience. Even I could apply for that. Unexpectedly, curator Joe Rishel called and the museum flew me there for a day-long interview. I enjoyed it and the feeling must have been mutual because they called again a few months later and told me, no, I did not get the fellowship but would I be interested in a position as Assistant Curator? So they flew me back—and this time I had dinner with the director, Anne d'Harnoncourt. I spent almost six years there, from 2002 to the end of 2007.

It took a while to learn the shape of collections management and what kind of responsibility it was, but the learning curve on exhibitions was steep and fast. We were in the midst of preparing for a guest-curated Degas exhibition (*Degas and the Dance*) and the planning meeting I attended was something of a shock. I was amazed at the institutional mechanisms—there were so many departments working on so many different angles: How much space for education? How much space for the shop? How to market the project to journalists and tour operators? This was no slide lecture. I had sometimes studied but generally eschewed the commercial implications of art, but I found that the apparatus for presenting art to the public was far more sophisticated than I had imagined. Further, the social demands of such an expansive museum were considerable as well. It led me to a kind of moral response, a sense of wanting to maximize the collaborative and public character of this civic museum during my time there. In a sense, I recaptured an idealism that academia had taught me to view with skepticism.

Six years ago, I felt excited to follow my wife back to the Bay Area (she landed a teaching job at University of San Francisco) and my timing was lucky because SFMOMA was looking for an assistant curator in the Painting and Sculpture Department. I had not been in a contemporary art environment in Philadelphia. I knew the curators of modern and contemporary art well and had the chance to assemble some contemporary African art for an African show I coordinated, but SFMOMA was a totally different environment. The institutional culture was distinct; it was smaller, more intimate, but far less inclusive. Also, contemporary art has a different set of rules and though my first project there was a somewhat familiar experience—a Frida Kahlo blockbuster—I moved onto two projects working with contemporary artists, Kerry James Marshall and Ranjani Shettar. The project with Kerry (that's the way it rolls in this world) was for the museum's atrium and had a big budget while the one with Ranjani—a New Work show designed to introduce the next generation of contemporary artists—gave me one room and a small budget. Both projects were satisfying experiences and had the strength of bringing fresh material to our audiences and posing questions from divergent (African-American and South Asian) perspectives.

I left the museum a couple of years ago to return to the academy for personal reasons and because I missed the chance to pursue research. I am now at University of San Francisco, teaching International Studies, and I am working on a book, *Art and the Global Economy*. But I have not given up on curating. After leaving SFMOMA I have worked on a handful of projects with no budgets (this is the norm for contemporary curating, to be honest) and I will be co-curating a show of 20th-century Bay Area painter and photographer Harry Bowden at the Worth Ryder Fine Art Gallery opening in September. It's funny to be coming back to Kroeber Hall at last, as a curator.

UPDATE ON THE INITIATIVE FOR GRADUATE STUDY IN CURATORIAL PREPAREDNESS AND OBJECT-BASED LEARNING

The Berkeley Initiative for Graduate Study in Curatorial Preparedness and Object-Based Learning, supported by the Andrew W. Mellon Foundation, enters its first active year in fall 2013 and planning for the first round of courses, curatorial internships and other key elements of the Initiative has been underway throughout the past year. A newly-appointed advisory committee, with members from the History of Art department, University museums and the Bancroft Library, met to discuss the capstone, a student-designed exhibition, which will open at the Bancroft Library Gallery in spring 2015.

The committee also awarded the first round of Curatorial Internship fellowships to Laure Marest-Caffey (for the Museum of Fine Arts, Boston) and to William H. Ma (Peabody Essex Museum in Salem, Massachusetts). Professors Margaretta Lovell and Patricia Berger worked out details for a new graduate course they are co-teaching in fall 2013 (History of Art 290.2) which brings students to conservation laboratories and industrial production sites throughout the Bay Area to study how science and technology can shed light on art-historical problems. This new course fills out a roster of three graduate seminars that will augment the skills of students bound for academic careers and prepare those who are considering careers as museum curators.

THE 2013 MARY C. STODDARD LECTURE



Thursday, October 17, 5:00 pm

Banatao Auditorium, 310 Sutardja Dai Hall

Islam and Image: Some Reflections

Barry Flood, New York University

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.

FACULTY NOTES

DILIANA ANGELOVA

Assistant Professor of Early Christian and Byzantine Art



Diliana Angelova at the Metropolitan Museum of Art measuring a tenth-century Byzantine box made of bone and wood

For Diliana Angelova, 2012-2013 was consumed with completing her book, *Gendered Imperium: Founding Men and Women in the Roman Imperial Power Discourse, 1st c. BCE to 6th c. CE*. With the help of a generous grant from the UC Berkeley Institute for International Studies she organized a mini-conference on the manuscript. In April, colleagues from UC Berkeley, UC Riverside, and Harvard University helped her improve the book by offering thoughtful advice and challenging questions. In addition, she gave invited talks on the project at UC campuses in Riverside, Santa Barbara, and Davis. In the fall, she co-taught a graduate seminar on the sacred and the arts from the Near East to Late Antiquity with Marian Feldman. The course offered her the chance to learn about the arts of and scholarship on ancient Mesopotamia, and to get to know students from other departments. The spring was dedicated to guiding the research papers of an outstanding group of art history majors. This year, two of Diliana's undergraduate students won well-deserved recognition for their work: Paige Walker received the Library Prize for her *summa cum laude* thesis on an illumination from a medieval manuscript and Vanessa Wilson received a Venice Guggenheim fellowship. Next year, Diliana will be on a sabbatical, doing research in England, Spain, and Italy on her new book-length study on art and love in Byzantium. As part of this project, she is spearheading an interdisciplinary effort to date a small number of Byzantine ivory and bone boxes with carbon-14. Diliana's project received two generous grants, one from the Hellman Family Fund and the other from the Harvard Initiative for the Study of the Human Past.



A notorious example of cross-cultural miscommunication: James Gillray, *The Reception (of the British envoy George Macartney at the Court of the Qing Qianlong Emperor)*, lithograph, 1792

PATRICIA BERGER
Professor of Chinese Art

2012-13 was another busy year for Pat Berger. She spent time on the road reviewing art history programs and working with doctoral students at sister institutions and she continued to advise two separate Mellon Foundation initiatives designed to enhance graduate training in art history. The first, a three-year grant to Berkeley's History of Art department, was announced in last year's newsletter, and is designed to provide training in object-based analysis and other skills essential to museum curators. Berger also continues to serve as a member of the advisory committee for a second Mellon initiative, which funds intensive two-week museum workshops/year for graduate students in Chinese art. This summer, workshops took place at the Metropolitan Museum (on Chinese painting) and the Freer-Sackler Gallery, Washington, DC (on Chinese bronzes). Berger is also part of a new group of scholars funded by the Robert Ho Foundation, which is charged with thinking about the problems that surround the exhibition in secular museum settings of art intended for religious purposes. Pat Berger's research and writing this past year has focused on a number of interrelated topics: ornament and color in late imperial China, the emergence of systematic typographies in the eighteenth-century, and translation theory and its applicability to the problems inherent in the transmission of pictures and objects across cultural boundaries—from China to Japan, Korea, India, Central Asia, Europe and the Americas, and back. She headed off to Mongolia in July with the excuse of attending the annual conference of the International Association of Tibetan Studies, but primarily to explore with UC Berkeley PhD and now National Mongolia University Professor Orna Tsultem the possibility of creating a Center for Mongolian Studies at Berkeley. Meanwhile, Berger's advanced graduate students in History of Art, East Asian Languages and Cultures, Asian Studies, and

Buddhist Studies, completed MA theses and dissertations, were hired for their first professional positions, and/or headed off to China to do field research. Michelle Wang is quickly finishing her dissertation on early Chinese ornamental scripts and will begin teaching at Bryn Mawr in spring 2014, and Corey Byrnes (East Asian Languages and Cultures), whose dissertation was on poetic, pictorial and cinematic images of the Three Gorges region of China, takes up a position as Assistant Professor at UC Santa Barbara in the fall. Michelle McCoy won numerous fellowships to begin dissertation fieldwork next year on early Chinese astronomical and astrological images. Yueni Zhong is in China investigating materials for her dissertation on color, pyrotechnics, and body technologies in the late Qing dynasty and modern period. During the summer William Ma was a visiting scholar at Fudan University, Shanghai, doing archival research on the Jesuit Tushanwan orphanage, which supplied art and architectural models to the 1915 Panama-Pacific exhibition. Another productive year for Chinese art at Berkeley!

JULIA BRYAN-WILSON
Associate Professor of Modern and Contemporary Art

OCTOBER FILES

ROBERT MORRIS

15

Bryan-Wilson's edited volume, Robert Morris (MIT Press, 2013)

As Acting Director of the Arts Research Center from 2012-13, Julia Bryan-Wilson had a busy year organizing events and conferences, not least major symposia on Latin American time-

based art and contemporary Chinese and Taiwanese art. She gave many invited talks, including visits to Bard's Center for Curatorial Studies, the Brooklyn Museum, Humboldt University in Berlin, Stanford, the University of British Columbia, UC Santa Cruz, Yale University, Wellesley College, and the international convention "Institutions by Artists." She also delivered the keynote speech at the annual art criticism conference at the San Francisco Art Institute. In addition, Julia had public conversations with graphic novelist Alison Bechdel, artist Zoë Sheehan Saldaña, art historian Richard Meyer, activist/artists Allyson Mitchell and Deirdre Logue, and choreographers Simone Forti and Yvonne Rainer. Among other research trips, this winter she traveled to Santiago, Chile, for her ongoing project about contemporary textile handicraft. Julia's essays, interviews, and reviews appeared in wide array of venues, including *Artforum*, *Bookforum*, *Mousse*, *The Journal of Modern Craft*, *Contemporary Art: 1989 to the Present*, and *Counter-Production*, a catalogue for the Generali Foundation (coauthored with Glenn Adamson). Her article "Occupational Realism," first published this winter in *TDR: The Drama Review*, has already been reprinted twice, in the book *It's the Political Economy, Stupid* (Pluto Press) and the volume *Living Labor* (HOK Norway). She has forthcoming texts on subjects such as institutional critique (for an exhibit at the Hammer), nuclear test photography, artist Ana Mendieta (for a retrospective at the Hayward Gallery in London), and critic Lawrence Alloway (for a book published by the Getty). Her edited volume, *Robert Morris*, part of the OCTOBER Files series issued by the MIT Press, came out in August 2013. Her lecture class on Latin American art was a highlight of her teaching career, as were her graduate seminar, "Art and Labor" (see pg. 4) and her intensive summer workshop at Leuphana University in northern Germany. Julia was honored to receive the 2013 College Art Association Art Journal Award for her article "Invisible Products," on Ansel Adams's photographs of the University of California system in the 1960s. She is excited to team-teach a course on histories of photography with Darcy Grigsby in the fall. In spring 2014 she will be the Terra Foundation Visiting Professor in American Art at The Courtauld in London, and she continues her quest to find the best pupusas in the Bay Area with her partner Mel Y. Chen.

WHITNEY DAVIS

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

In the past year, Whitney Davis gave a number of talks and lectures at conferences and institutions overseas, including the Centre Pompidou in Paris, the University of Liège in Belgium, and the universities of York, Birmingham, and Bristol in the UK. In fall 2013, he will be lecturing in Edinburgh and Copenhagen and presenting three seminars during a two-week residency at the University of Basel as well as a keynote lecture at the annual meeting of the Eikones group in Basel. Recent publications include "Climatic Variability and Pictorial Oscillation" in a special issue of *Res* edited by Christopher Wood, "Serial Portraiture and the Death of Man in Eighteenth-Century Britain" in the *Wiley-Blackwell Companion to British Art* edited by David Peters Corbett and Dana Arnold, "*Sein und Zeit im Raum: Perspective as 'Symbolic Form'*" in *Heidegger and*

the Work of Art History edited by Aron Vinegar and Amanda Boetzkes, and "What is Post-Formalism?" in *nonsite*. He is currently ruminating about contributions he will be writing for the *Wiley Blackwell Companion to Modern Art*, for a special issue of *Art History* on the question of scale in the visual arts, and for an anthology on the role of "reproductive imagination" in ancient Egyptian visual culture. His most recent book, *A General Theory of Visual Culture*, won the 2012 Monograph Prize of the American Society for Aesthetics and the Susanne K. Langer Book Award of the Media Ecology Association. He has recently joined the editorial boards of the *Journal of South Asian Studies* and the new online *Open Arts Journal*, the Advisory Council of the Research and Academic Program of the Clark Art Institute, and the selection committee of the Doctoral Dissertation Proposal Fellowship Program at the Social Science Research Council. At Berkeley, he has been taking part in faculty working groups on "Value," "Cognitive Humanities," and "The Abiding Self" at the Townsend Center for the Humanities. His most substantial current long-range teaching project is to develop a new course on "visuality, virtuality, and visibility" that will be taught exclusively online, taking advantage of new platforms and softwares that enable art-historical visualizations and reconstructions that previously have been difficult to present in the classroom. Among other things, students and professor will be able to engage collectively in real-time interactive generation and manipulation of "logically possible" and "logically necessary" objects that analytically and stochastically contextualize the more limited range of material objects actually produced in the past.

BEATE FRICKE

Associate Professor of Medieval Art



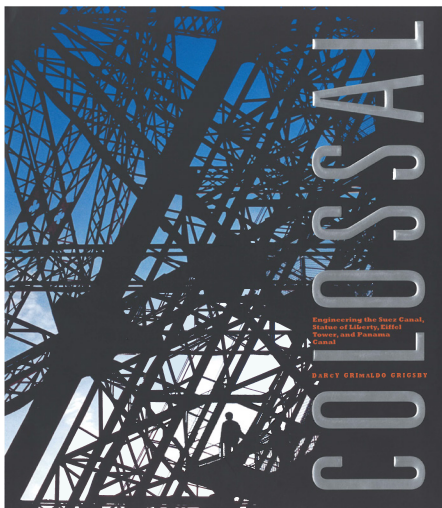
Professor Fricke's students Andrew Griebeler and Andrew Sears (L-R) at Palazzo Ducale, Mantova

During the summer of 2013 Beate was visiting a workshop for mother-of-pearl in Austria, traveling with medievalist gradu-

ate students Andrew Griebler and Andrew Sears (yes, two Andrews!) from Milan to the Biennale at Venice (seeing Pavia, Brescia, Verona, Padova and Mantova), traveling through Apulia and Sicily, and visiting the Ghent Altar in Belgium. She returned to Berkeley after serving as a visiting professor in Munich in spring 2012. In fall 2012 and spring 2013 she gave lectures in Edinburgh, New York, Weimar, Davis, Frankfurt, and at the Villa Vigoni in Italy. Together with Urte Krass she organized a workshop at the Center for Advanced Studies in Munich and chaired a panel on the “Invention of the audience in the Middle Ages,” both of which will be published in an edited volume next year. This year brought much good news - she received a large grant from the Hellman Family Faculty Fund and she was awarded tenure. She also taught the survey class Intro to Medieval Art for the first time—which kept her quite busy—and in the spring, she co-taught with Niklaus Largier a very exciting new graduate seminar on “The Sacred” with 24 students from 10 different departments.

DARCY GRIMALDO GRIGSBY

Professor of Modern Art



This was the year (finally!) of the publication of *Colossal: Engineering the Suez Canal, Statue of Liberty, Eiffel Tower and Panama Canal*. And despite her Mellon New Directions Fellowship to study engineering in order to write *Colossal*, she was astonished and pleased to have received four enthusiastic reviews by spring 2013, all in architecture and engineering journals! (*Building Design*, November 2012; *Architectural Review* March 2013; *Building Engineer*, April 2013; and *Structural Engineer*, May 2013). *Colossal* book events began with a launch at the Courtauld Institute last November, thanks to the always wonderful Caroline Arscott; a book party at University Press Books in December and another party organized by Richard Meyer in conjunction with CAA and generously hosted by our alumnus Ara Merjian, now professor of Italian Studies and Art History at New York University (sadly Richard came down with appendicitis that very day and we guiltily ate and drank all that he had purchased without him!). Once upon a time Grigsby felt quite alone wrestling with the problem of scale; no longer. This year she was invited to speak at two excellent conferences devoted to the subject: “Models and Scale” organized

by alumna Christina Kiaer and Robert Bird at the University of Chicago and Northwestern University, and “Size Matters: Questions of Scale in Art History,” at the Kunsthistorisches Institut in Florence. This fall she also spoke on scale, photography, and Egypt’s pyramids at the Institute for the Study of the Ancient World, New York University. In the fall, she enjoyed a conversation with Getty Visiting Scholar Jan Von Brevern in a department seminar on early photography. Besides revising her book on Sojourner Truth’s *cartes de visite*, she advanced her thinking on her current book project, *Creole Looking*, in a graduate seminar on Degas and in a Glass Lecture at Brown University, “Still thinking about the maid in Manet’s *Olympia*.” Finally Grigsby was deeply honored to receive a Distinguished Teaching Award this spring; the award recognizes an aspect of professor’s daily work too often overlooked in summaries such as these. She had a great year teaching despite her nervousness that every older man in her lecture halls was a chemist judging her performance when most in fact were loyal auditors. In June she celebrated the graduation of her daughter Gregoria from UC Santa Cruz with a double major in history and theater and a senior thesis on a Civil Rights theater group in New Orleans, and her son Pierre’s completion of seventh grade at the Oakland School for the Arts: some may be surprised to learn that her children are more theatrical than she is.

CHRIS HALLETT

Professor of Roman Art



In 2012-2013 Chris was invited to serve as Chaire Internationale at the Université Libre de Bruxelles. The invitation came from fellow archaeologist Dr. Cécile Evers, director of the Belgian excavations at Alba Fucens, member of faculty at Brussels University, and curator of the Roman collection at the Musées Royaux de l’Histoire et de l’Art. The Chair Internationale delivers a series of lectures on his or her current research; and although Chris spent only a month living and working in Brussels during the spring semester, a good deal of his year ended up being given over to preparing for this (—very welcome!) period spent away from his office in Berkeley. Chris gave four presentations in Brussels: a large public lecture and three two-hour “master classes” offered to advanced students, postdocs, and members of the faculty. The public lecture summarized his recent work on the design and representation of faces in ancient sculpture. The master classes showcased his research on Archaistic art in the Early Augustan period and on the Late Antique sculptural

decoration of the Bouleuterion (Council House) at Aphrodisias in Turkey. Chris' final seminar he wrote at the special request of his hosts—a look back at the research on nude portraiture he conducted for his book *The Roman Nude*, published in 2005. The presentation he gave was titled, “The Roman Nude—Eight Years On.” During his time in Brussels Chris visited the Musée Royal de Mariemont and The European Fine Art Fair (TEFAF) in Maastricht as the guest of his Belgian colleagues. He also took in the collections of ancient art in Leiden and Amsterdam and delivered a lecture at the Ioannou Centre for Classical and Byzantine Studies at Oxford University. Chris also found time during spring break to visit several sites and museums in Italy, including the sanctuary of Diana at Nemi and the museum that Mussolini built there to house the two great pleasure boats of the emperor Caligula that were excavated from the lake. He saw the ambitious exhibition at the Capitoline Museum in Rome, *L'età dell' equilibrio*; and then traveled south to visit Herculaneum, Oplontis, Pompeii, and the Naples Archaeological Museum. This latter trip he undertook as part of his preparations for teaching (jointly with Andrew Stewart) the Stronach Travel Seminar planned for spring 2014, on “Ancient Art in the Bay of Naples.”

ELIZABETH HONIG

Associate Professor of European Art, 1400-1700



Professor Honig and Yang “Candy” Song at the crafts market in Beijing. Candy was a visiting graduate student from Tsinghua University to Berkeley for the past two years

This year Elizabeth Honig continued her journey into the world of the digital humanities, expanding her wiki-based website janbrueghel.org. Over the summer a computer science student developed a prototype Image Investigation Tool which will, they hope, soon be built into the site and will enable Brueghel scholars to study the interrelations between all the thousands of paintings attributed to Brueghel and his workshop. Honig's team has grown to include a half-dozen undergraduate and graduate students and several post-graduates, each working on some particular aspect of Brueghel's oeuvre. In July-August of 2012, Honig and three of these research assistants went to The Netherlands and spent a month gathering data for the website. With the help of several new grants, including one from the UC Humanities Research Institute, the team got more data in Belgium and Holland this summer and expanded the site to

include the work of Pieter Bruegel the Elder. During the winter the team (mostly Trevor Hadden) designed a huge, beautiful, triptych-like poster about the project which was presented at the opening of Berkeley's new “D-Lab,” a new initiative at UC Berkeley to provide services, support, and a venue for cutting-edge research design and experimentation in data-intensive social science. In February Professor Honig and Jenny Sakai, a graduate assistant on the wiki, took the poster to CAA in New York and presented it to the larger art historical community; the wiki was also the subject of a presentation in the CAA session “The New Connoisseurship.” After spending two weeks in England visiting Tudor country houses with her Stronach Travel Seminar in March-April, Professor Honig journeyed to China in May to give several lectures at Tsinghua University in Beijing and to explore the Great Wall. In June she went to Munich for one day to see the Jan Brueghel exhibition before flying onward to Amsterdam to participate in a dissertation defense.

GREG LEVINE

Associate Professor of Japanese Art



Chocolate Buddha head, in the proprietary blend of a Berkeley chocolatier

In 2012-2013, Levine spoke at Duke University, the University of British Columbia, the University of Illinois, University of North Carolina, Washington College, the Sterling and Francine Clark Art Institute, and the University of San Francisco. Several of his lectures introduced portions of his book in progress, *Buddha Rush: An Artist, a California River, and Buddhist Visual Culture*. One rendering of the book's central episode appeared as “Buddha Rush: A Story of Art and its Consequences,” *BOOM: A Journal of California* (2012). “On Return: Kano Eitoku's Flowers and Birds of the Four Seasons and the Digital World” appeared in *Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu* (Princeton University Press), which he co-edited. A parafictional presentation he prepared for a workshop at UNC on the politics of exhibition was the subject of a talk on campus titled “Disrupting the Disruption? Academic Fraud?—Thoughts on ‘Occupying the Asian Art Museum.’” With the artist Scott Tsuchitani, Levine reprised last fall the undergraduate seminar, “Socially Engaged Art and the Future of the Public University.” His spring 2013 graduate sem-

inar, *Visual Cultures of Buddhist Modernism*, explored critical terms and questions for the study of visual images/objects within diverse spaces, practices, conceptions, and appropriations of Buddhism in the modern contemporary world. Topics included debates surrounding “Buddhist modernism,” archaeology and art history’s formations of Buddhism/Buddhist art, empire and Buddhist imageries, inter-religious dialogue and protest, contemporary art and “Buddha mind,” neo-orientalism, and literary and popular culture representations—as well as the consumption of chocolate Buddha heads.

MARGARETTA LOVELL

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



This year Margaretta Lovell has continued chairing the Faculty Senate Library Committee (producing, notably, a report on UC Berkeley’s threatened Subject Specialty Libraries), and she has also served on the Commission on the Future of the Library, as well as on the Senate Academic Planning and Resource Committee. Externally she participated in conferences at the National Gallery, London (on nineteenth-century landscape oil sketches); the Huntington Library (on eighteenth-century intellectual history); at the Association of Historians of American Art in Boston (on Fitz H. Lane and the art market); at the American Studies Association in Puerto Rico (on Ralph Waldo Emerson’s brothers in San Juan); and at the University of Pennsylvania (on new approaches to the Revolution); she chaired the “state of the field” session at the Society for the History of the Early American Republic in Baltimore; she served on the review of Boston University’s New England and American Studies Program; and she gave a lecture for the Presidio Trust (on Disney’s design of the Grand Californian Hotel). She served on the editorial board of *Common-place*, and on the Council of the Omohundro Institute at the College of William and Mary. She has also been pleased to work on a multi-event celebration of the role of John Galen Howard in the design of 23 campus buildings (sponsored by the Women’s Faculty Club). As well, she has begun working on several initiatives (along with Patricia Berger) sponsored by a generous grant from the Mellon Foundation to encourage object-based learning on the part of History of Art graduate students. Moving into both current

and distant art fields she taught two new courses, a seminar for undergraduates, “Art in the Workplace” (for which the arts items in the New York Times constituted the course reading), and “Tudor and Neo-Tudor Design” (with Elizabeth Honig), a Stronach Travel Seminar that enjoyed ten adventurous days visiting twenty-one sites all over England. Also moving into new territory, she co-published (with members of the Landscape Architecture department) an essay on the persistence of Capability Brown’s eighteenth-century water features, part of a larger study on cultural preconceptions biasing stream restoration projects in this country. Noting how international the field of American art is becoming, she was pleased to be able, over the course of the year, to host a Visiting Scholar, Simona Cupic who teaches American art (and Serbian art) at the University of Belgrade, and who eagerly participated in the discussions of the Berkeley Americanist Group. She was especially pleased to see an exhibition recently mounted in Doe celebrating the senior honor’s thesis of Kristina Borrman, our 2012 Valedictorian—who won the 2012 Library Prize for Undergraduate Research for her wide-ranging essay concerning James Earle Fraser’s *End of the Trail*, a sculpture that has had a long shadow in popular as well as fine art circles.

TODD OLSON

Associate Professor of Early Modern Art



Todd Olson and his son Wilgens Pierre at Darcy Grimaldo Grigsby’s Distinguished Teaching Award Ceremony

A year after the travel seminar to Spain, Todd continues to reap the rewards of advising undergraduate and graduate students in the art of Spain and New Spain. He taught an undergraduate seminar on Colonial Latin American Art out of which stemmed two honors theses: Liliana Herrera’s on a self-portrait by Sor Juana de la Cruz and Alyssa Machida’s on Velázquez. His graduate student Jessica Stair is preparing her dissertation prospectus on a topic concerning colonial Mexico. In addition, he continues to teach, advise, and write on the art of Italy and

Spain. His advisee Matt Culler successfully competed for a Fulbright Grant for research in Italy next year. Todd and his graduate advisees have been participating in the Renaissance and Early Modern Studies Designated Emphasis for which he was just elected to serve on the Executive Committee. This spring he co-hosted the visit of Maria Loh, early modernist at University College London, with Timothy Hampton. In the fall, Todd gave an invited lecture, “A woman, fair above, ends in a fish: the early modern print and the grotesque imagination” at the Art Gallery of Alberta on the occasion of the exhibition *Beautiful Monsters: Beasts and Fantastic Creatures in Early European Prints*. More recently, he visited UC Irvine for a symposium on The Senses in Medieval and Early Modern Visual Culture, organized by the Group for the Study of Early Cultures. His paper, “Ribera’s Mordant Vision,” is part of a book project that was developed in a graduate seminar regarding the Spanish artist in seventeenth-century viceregal Naples. He also participated in a panel at the College Art Association Conference in New York: Transatlantic, Transpacific: Oceanic Exchange and the Visual Culture of Colonial Latin America, where he spoke on the reception of the Codex Mendoza in sixteenth-century France and England, which is part of another book project. After putting the final touches on *Caravaggio’s Pitiful Relics* (Yale University Press, spring 2014), he has been preparing an historiographic essay on seventeenth-century French art for a publication of the Institut National d’Histoire de l’Art, Paris.

SUGATA RAY

Assistant Professor of South Asian Art

After joining the Berkeley faculty last fall, Sugata has increasingly taken to the idea of rootedness—something that had been purely notional for him. Having spent the last five years researching, writing, and living out of a suitcase in New Delhi, Kolkata, and London, teaching in Minneapolis, Ann Arbor, and Los Angeles, to say nothing of other smaller towns that have dotted his itinerary, Sugata is thrilled to finally find home. He has greatly enjoyed getting to know the Bay Area and his wonderful colleagues and students. Between completing and submitting essays on colonial museology, cartographic representations of Hindu pilgrimage sites, Islamic gardens in post-seventeenth-century north India and meanderings that led him to a 1928 theatre in Oakland based on a medieval Hindu temple and a 1905 building in San Francisco that he believes was the first Hindu temple in the United States, Sugata had an eventful year. As Scholar-in-Residence at the Doris Duke Foundation for Islamic Art, Sugata also spent a month in Honolulu, where he completed an essay on Mughal carpets, textiles, and jewelry in the Museum’s collection to be published as part of the Shangri La Working Papers in Islamic Art series. Living in

Doris Duke’s 1938 oceanfront pavilion inspired by the Chehel Sutun in Isfahan was, of course, critical to theoretically understand Islamic sensescapes. Over the year, Sugata gave talks both locally and nationally at a number of venues, including the Society of Asian Art, the Asian Art Museum, the California State University, and Columbia University. At Berkeley, he gave lectures at the Institute of East Asian Studies and the Center for Buddhist Studies, the Center for South Asian Studies, the Asian Visual Cultures Townsend Working Group, and an international conference on the Rāmāyaṇa. Spring 2013 saw Sugata and his students searching for resistance to the “prisonhouse of reason” during his graduate seminar on visualizing the Enlightenment in the colony. This quest took them to the Asian Art Museum, Spivak, and contestations over Buddhist reliquaries, among other destinations. Finding resistance, they realized, was not an easy task! Sugata continues this quest in 2013-2014 as a Fellow at the Forum Transregionale Studien, Wissenschaftskolleg zu Berlin, where he will work on a book manuscript on the spatio-visual practices through which the idea of Hinduism emerged in early modern and colonial South Asia. In 2014, he is also co-organizing an international conference in New Delhi on the spatialities of water.



Sugata Ray discussing a narrative scroll from rural India depicting 9/11 in HA 30: Introduction to the Visual Cultures of South Asia. Photograph by Jason Hosford

ANDREW STEWART

Professor of Ancient Mediterranean Art and Archaeology



(L-R) Andy Stewart and Seth Estrin

Andy Stewart continues to chair the Graduate Group in Ancient History and Mediterranean Archaeology and in late summer 2013 chaired History of Art in Chris Hallett's absence. His article on Demeter in Hellenistic Athens, including fragments of a colossal Hellenistic cult group in the Athenian Agora tentatively attributed to the City Eleusinion and the second-century BC sculptor Polykles of Thorikos, was published in December 2012. He resumed work in the Agora in the early summer of 2013, ably assisted by Seth Estrin (Classical Archaeology) as his RA, focusing on Apollo, Ares, Artemis, and the other Olympians. Yet another article, on sculptors' models, sketches, and doodles from the Agora, is currently in press at *Hesperia*. Finally, in summer he sent his long-overdue textbook on Hellenistic art to Cambridge University Press for publication. After lecturing in fall 2012 in Portland, San Antonio, and Lubbock, in January he flew to Sydney to address (yet another) conference and exhibition on Alexander the Great, and to give the annual Trendall Lecture to the Australian Academy of the Humanities, on "Individuality and Innovation in Greek Sculpture." In April he was privileged to be the respondent to a series of papers on the stunning and enigmatic marble youth discovered at the Sicilian site of Motya in 1979, speaking at the Getty Villa in front of the statue itself. In the fall he is scheduled to give the Archaeological Institute of America's Norton Lectures at ten venues on the East Coast and the Midwest.

Meanwhile, as usual 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.

EMERITI PROFILES

SVETLANA ALPERS

Professor Emerita of Northern Renaissance Art



Svetlana Alpers, who now lives in New York and also in France, is publishing a book titled *Roof Life*, Yale University Press, fall 2013. Having spent a lifetime looking at art, she has written a book of essays about looking as a way of being in the world. It is not a memoir. It does not take the form of a story. It is instead a kind of self-portrait, or perhaps several self-portraits. With that coming up in the near future, it is worth looking back to the Berkeley department in the past to note that Svetlana Alpers and Michael Baxandall and T.J. Clark are among the sixteen writers chosen by the Burlington Magazine to be included in *The Books that Shaped Art History: From Gombrich and Greenberg to Alpers and Krauss*, Thames & Hudson, 2013.

JAMES CAHILL

Professor Emeritus of Chinese Art
James Cahill has moved back to Berkeley permanently after some years of living elsewhere, and has settled in his old house not far from campus. His principal late-life projects are two series of video lectures about Chinese and Japanese painting, posted for free viewing on his website, jamescahill.info, and also on that of

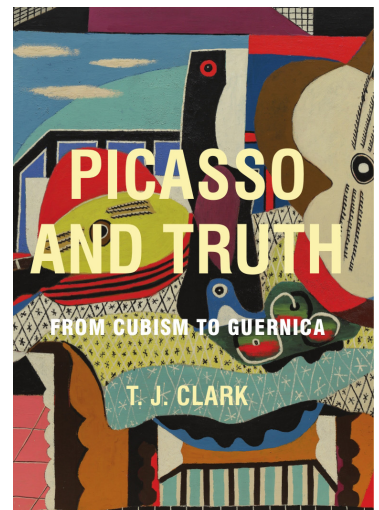
the Institute of East Asian Studies. His books and other writings continue to be widely read, especially in China, where translations of seven of his books are big sellers and his Chinese name (Gao Juhan) is well-known. He recently contributed most of his library to

the China Academy of Art in Hangzhou, where it will join that of the late Sir Ernst Gombrich. Cahill's twin sons Julian and Benedict are about to finish high school and go off to college. His older son, Nicholas, directs the old excavation at Sardis in Turkey and teaches at the University of Wisconsin in Madison; his daughter Sarah continues to be an active and prominent Bay Area personality, performing new music, organizing events, and broadcasting a regular Sunday evening music program. Cahill is feeling his age markedly and no longer travels or moves around freely, but he is accessible for student consultation and other services that can be

performed by email at jamescahill3@aol.com or at his residence.

TIM CLARK

Professor Emeritus of Modern Art

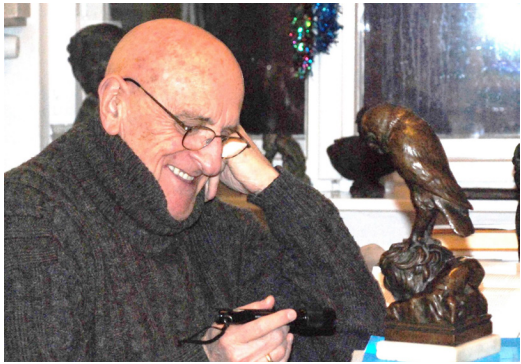


In the past twelve months T.J. Clark has brought *Picasso and Truth: From Cubism to Guernica* to a conclusion. The book came out in May 2013. An essay titled "For A Left With No Future" was published in *New Left Review* in 2012, and is about to appear as a book in Brazil. Preparing the Tate Britain exhibition *Lowry and the Painting of Modern Life* with Anne Wagner,

and writing the essay “Lowry’s Other England” for the book accompanying the show took up much of the year. One of the most surprising moments of 2013 was opening a package from China and discovering six copies of the Chinese translation of *The Sight of Death*.

JACQUES DE CASO

Professor Emeritus of Modern Art
Since his retirement in 1994, Jacques de Caso has been dividing his time between San Francisco and Paris, where he resides part of the year. Jacques has returned to sculptor David (d’Angers). He is completing an edition of David’s numerous unpublished articles on art and politics. He is also editing a volume of the newly discovered longstanding correspondence be-



Jacques De Caso

tween poet Victor Pavie and David (d’Angers) and working on a study of David’s visit to Goethe in Weimar in 1829. He is participating in an exhibition of works by David (d’Angers) to open at the Frick Collection in September, 2013. Jacques has just curated the first exhibition of the works of the Romantic sculptor Félicie de Fauveau on view at the Historial de la Vendée, which opened in June 2013 at the Musée d’Orsay.

LOREN PARTRIDGE

Professor Emeritus of Early Modern Art

Loren Partridge had a *mangiata* at his home toward the end of June to celebrate Rebekah Compton’s appointment as an assistant professor at Charleston University; she was accompanied by her husband Brian and son West. Meryl Bailey, assistant professor at Mills, her husband Bill, and son Gus were

also present. All of Loren’s ex-graduate students now have good jobs. Loren is about to complete a companion volume to his recently reprinted *Art of Renaissance Florence 1400-1600*, to be entitled *Art of Renaissance Venice 1400-1600*, which will also be published by UC Press in the spring. Finally, Loren was recently rescued by an adorable, energetic, and mischievous terrier mix, who keeps him from spending too much time in front of his computer.

ANNE WAGNER

Professor Emerita of Modern and Contemporary Art

Over the past twelve months, Anne Wagner has published several essays, among them “Vision Made Visible,” which appeared in the catalogue of *Light Show*, an exhibition on the recent history of light art organized by Cliff Lauson for the Hayward Gallery; and “Sarah Lucas: Sculpture from Below,” in Lisa LeFeuvre, ed., *Sarah Lucas: Ordinary Things*, 2012. On June 25, 2013, *Lowry and the Painting of Modern Life*,

an exhibition co-curated with T. J. Clark, opened at Tate Britain, accompanied by a fabulously illustrated jointly-authored book from Tate Press. This past fall, her lingering homesickness was assuaged by spending almost three months in Chicago, thanks to a Mellon Collaborative Fellowship awarded by the Grey Center at the University of Chicago with the intention to foster collaboration in the visual arts. This meant among other things that she got to work closely with the artist Jessica Stockholder and to see a bit of the many Berkeleyans who are in the area. Equally rewarding was the second of three scheduled visits to the University of Pennsylvania at the invitation of Kaja Silverman, who as a recipient of a Mellon Distinguished Achievement award has been hosting a wide range of events involving both artists and art historians—among them, many current and former Berkeley students.

ALUMNI PROFILES

BRIDGET ALSDORF (PhD 2008)

had a busy year. Highlights include giving the Robert Rosenblum Memorial Lecture at the Guggenheim Museum, where she presented new research on Bonnard and Vallotton; writing an essay on Vallotton for an exhibition catalog on fin-de-siècle Parisian art (Peggy Guggenheim Collection, Venice, forthcoming fall 2013); and completing another essay on Manet’s *Young Woman with a Round Hat* for a forthcoming catalog of the Pearlman Collection. A translation project (Lacoue-Labarthe’s writings on art) is nearing completion. Most excitingly, her book, *Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth-Century French Painting*, was published in December by Princeton University Press. She will spend the coming academic year on research leave, during which her home base will be Atlanta along with her husband Todd Cronan (PhD 2005) and their rambunctious toddler, Nicholas.

As of fall 2012, **MERYL BAILEY (PhD 2011)** is Assistant Professor of Art History at Mills College in Oakland, CA. While teaching has kept her very busy for the past year, her article “La devozione delle confraternite, la Riforma cattolica e il ciclo del Purgatorio di San Fantin” was published by the Ateneo Veneto in 2012. She is currently working on a research project on portraiture in Venetian Renaissance and Baroque narrative paintings.

CATHERINE BECKER (PhD 2006)

is Assistant Professor of Art History at the University of Illinois at Chicago. Her first book, *Shifting Stones, Shaping the Past: Sculpture from the Buddhist Stupas of Andhra Pradesh*, is under contract with Oxford University Press. Catherine is also co-editing with Ömür Harmanasah (Brown University) a collection of essays, *Place and Performance: Theorizing Architectural Spaces in the Ancient World(s)*. Catherine conducted new research in India and Sri Lanka this last summer. She will present her paper, “Wherefore does the earth quake?: Artistic exchange and the construction of Buddhist homelands in Andhra Pradesh

and Sri Lanka,” at the American Council for Southern Asian Art Symposium in Los Angeles this November.

KIMBERLY CASSIBRY (PhD 2009)

as Assistant Professor of Ancient Art at Wellesley College, brought out of storage nearly 200 Greek and Roman artworks for a co-curated spring 2013 exhibit at the campus’ Davis Museum. At CAA 2013, she co-chaired a session focused on rethinking the canon of Roman art history in light of recent excavations. She continues to participate in the Getty’s three-year “Arts of Rome’s Provinces” traveling seminar, which has held sessions in Britain (2011), Greece (2012), and the Getty Villa (2013). During her Early Leave year (2013-2014) she will be a fellow at the Metropolitan Museum, where she aims to complete her book manuscript, currently entitled *Resilient Esthetics: Classical Encounters in Celtic France and Britain, 200 BCE-200 CE*.

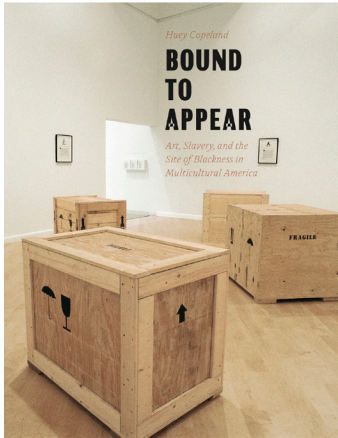
REBEKAH COMPTON (PhD 2011)

recently completed a two-year Mellon Postdoctoral Fellowship in the Department of Art History and Archaeology at Columbia University. During the fellowship she worked on her book manuscript, titled *Venus and the Arts of Love in Renaissance Florence*. Focusing on the incitement to love through vision, the book investigates techniques of attraction associated with Venus and employed by painters and sculptors to arouse amorous desire. Recently, Rebekah completed an essay, “The Venusian Magic of Marsilio Ficino’s *De vita libri tres* in Renaissance Art,” which will be included in a book on the Renaissance philosopher, to be published by Brill in 2014. Next year, Rebekah will begin her new position as an Assistant Professor of Renaissance and Baroque Art History at the College of Charleston in South Carolina, where she was born.

HUEY COPELAND (PhD, 2006)

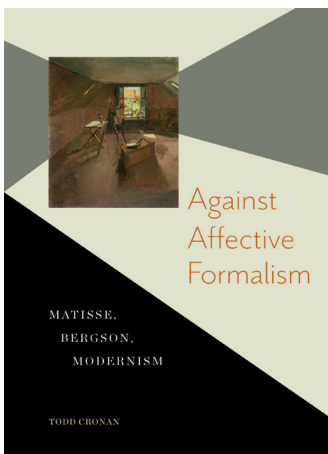
is now a tenured Associate Professor and Director of Graduate Studies in the Department of Art History and Affiliated Faculty in the Department of African American Studies and the Program in Gender and Sexuality Studies at Northwestern University. During the past year, he organized the

international conference “Black Collectivities” with Naomi Beckwith, the Museum of Contemporary Art Chicago’s Marilyn and Larry Fields Curator. Next year, he looks forward to continuing work on “In the Arms of the Negress: A Brief History of Modern Artistic Practice,” which is supported by a recently-awarded 2013-14 American Council of Learned Societies



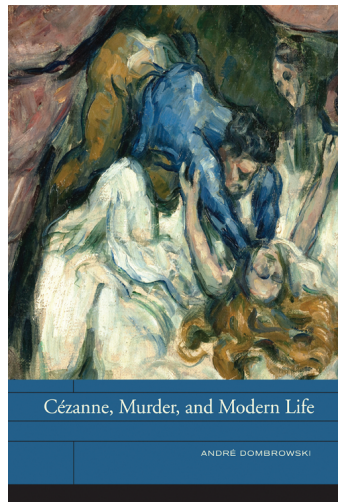
Fellowship. In addition to a year of leave, Huey eagerly awaits the arrival of his first book, *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*, which will be out this fall from the University of Chicago Press.

TODD CRONAN (PhD 2005) is assistant professor of modern art at Emory University. In 2013-14 he will publish two books: *Against Affective Formalism: Matisse, Bergson, Modernism* (University of Minnesota Press) and *Matisse* (Phaidon). He is also completing a co-translation of Philippe Lacoue-Labarthe’s writings on art. Over the last year he gave roughly ten invited talks and hosted the international Lovis Corinth Colloquium on German Modernism at Emory. Cronan is also chief editor at nonsite.org, an



interdisciplinary journal of the humanities, which has received half a million hits in its first two years and has just received a major Mellon Foundation grant. Cronan also writes regular reviews for *Radical Philosophy* (London). Next year brings the whole family down to Atlanta, which means a temporary reprieve from the grueling Atlanta-Princeton commute.

ANDRÉ DOMBROWSKI (PhD 2006) spent the academic year 2012-13 as a member of the School of Historical Studies at the Institute for Advanced Study in Princ-



eton, where he worked on a new book project about the intersections between Impressionism and modern techniques of time-keeping. His book *Cézanne, Murder, and Modern Life* was published by the University of California Press in December 2012.

NINA DUBIN (PhD, 2006) is Associate Professor of Art History at the University of Illinois at Chicago. Her book, *Futures & Ruins: Eighteenth-Century Paris and the Art of Hubert Robert* (Los Angeles: Getty Research Institute, 2010), appeared this year in paperback. In 2013-2014, she will be a Samuel H. Kress Senior Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery where she will be joined by Matthew Jackson and their two-and-a-half-year-old daughter, Sarah Jane. (She is thrilled to be reunited with DC luminary Bibi Obler even as she will be bereft of her new colleague Elise Archias.)



CHARLOTTE EYERMAN (PhD 1997) was recently appointed Executive Director of the Monterey Museum of Art, effective October 2013. Since 2010, she has been Director of FRAME in North America (French Regional American Museum Exchange) a non-profit organization that promotes collaboration among 26 member museums. As an independent scholar, she organized an international Cubism exhibition for the Complesso del Vittoriano, Rome, (Spring 2013) and edited the catalogue (*Cubisti Cubismo*, Skira). Having guest-curated its critically acclaimed *Pacific Standard Time* exhibition in 2011 for the Natural History Museum of Los Angeles County, she has been invited to curate a contemporary art exhibition there opening November 2013. Previous positions include: Director, Gagosian Gallery, Beverly Hills; Curator and Department Head, Modern and Contemporary Art, Saint Louis Art Museum; Assistant Curator of Paintings, Getty Museum; and Assistant Professor, Union College, Schenectady, NY.

SARAH E. FRASER (PhD 1996) became Chair and Professor of Chinese Art History at the University of Heidelberg, Germany, during 2012-13. She will continue to advise her doctoral students at Northwestern University after her move. In the summer 2013 issue of *The Art Bulletin*, Fraser will address the issue of mimesis and the ethnographic other for the “Notes from the Field” section dedicated to “Mimesis.” At the 2014 CAA in Chicago, Fraser will co-chair a panel on the state of the field in Chinese art with Eugene Wang, entitled “New Frontiers.” Fraser is currently finishing a book manuscript on art during the Si-

no-Japanese war (1931-1945) and Buddhism’s symbolic role in the construction of Sino-modernity. This spring she is participating in a workshop in Paris on expansion of Tibetan art and religion in Taiwan organized by the École française d’Extrême-Orient.

SARAH HAMILL (PhD 2008) is assistant professor of modern and contemporary art at Oberlin College. She is finishing final revisions on her book, *David Smith in Two Dimensions: Photography and the Matter of Sculpture*, under contract with the University of California Press, and was just awarded a two year ACLS Collaborative Research Fellowship with Megan R. Luke (USC) to co-author a book entitled *Sculpture and Photography: The Art Object in Reproduction*. With Luke, she is also organizing a series of public events at the Getty Research Institute and Clark Art Institute, scheduled for 2014. She is excited to move to Toronto with Chris Lakey for the 2013-14 academic year, where she has an appointment as visiting professor.

SHARON HECKER (PhD 1999) gave papers at the Alberto Italian Studies Institute, Seton Hall University; Department of Italian at the University of Warwick, Venice; Politecnico di Milano; Biblioteca di Prato; Henry Moore Institute, Leeds; School of Visual Arts, New York; American University in Rome; Kunsthistorisches Institut, Florence; and College Art Association, Los Angeles. Her articles include “Sealed Between Us. The Role of Wax in Luciano Fabro’s *Tu*,” *Oxford Art Journal* (March 2013). “‘Servant of Two Masters’: Lucio Fontana’s Sculptures in Milan’s Cinema Arlecchino (1948),” *Oxford Art Journal* (December 2012), “‘Markets, Bacchanals and Gallows’: Luciano Fabro’s *Italia all’asta* in Piazza Plebiscito in Naples (2004)” in A. Nova and S. Hanke, eds., *Platzanlagen und ihre Monumente: Wechselwirkungen zwischen Skulptur und Stadtraum*, (Deutscher Kunstverlag, 2013) and “‘If the Boot Fits’ Luciano Fabro’s *Italie*” in Giuseppe Gazzola, ed., *Forum Italicum: Italy from Without* (SAGE, 2013).

ELEANOR HUGHES (PhD 2001) is Associate Director of Exhibitions and Publications at the Yale

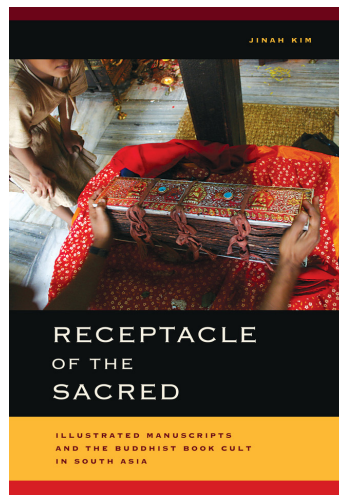
Center for British Art. Her most recent publication is an essay in *The Pleasure Garden, from Vauxhall to Coney Island*, edited by Jonathan Conlin (University of Pennsylvania Press, 2012). Ellie is currently working on a major exhibition and accompanying publication on British marine painting, opening at the Center in fall 2016, and on an edited volume on British visual culture and the Levant in the seventeenth and eighteenth centuries. This spring she taught her first course at Yale, an undergraduate Art History seminar on art and war in Britain and Europe during the long eighteenth century.

SONAL KHULLAR (PhD 2009) is assistant professor of South Asian art at the University of Washington, Seattle. Her book, *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990*, is forthcoming from the University of California Press. With her University of Washington colleague Sasha Welland, an anthropologist, she organized an international conference, "New Geographies of Feminist Art: China, Asia, and the World," in November 2012. Last year she traveled to the Kochi-Muziris Biennale in Kerala, India, an exciting art exhibition that sought to intervene in the politics of the art world and articulate a new cosmopolitanism. This summer she was in Colombo, Sri Lanka, for a conference on contemporary art, war, peace, and reconciliation organized by Sujatha Meegama (2011); it will be her first time there since 2003 when she visited artistic and archeological sites across the country with Emerita Professor Joanna Williams.

CHRISTINA KIAER (PhD 1995) spent a transformative year in 2011-2012 as a residential fellow at the Institute for Advanced Study in Princeton, working on her book on Soviet Socialist Realism and taking up (temporarily, at least) crew, tennis, and ice-skating. This year she returned to teaching art history at Northwestern University, where she co-organized with Robert Bird (University of Chicago) a symposium on "Scale Models" which happily turned into a Berkeley art history fest with the participation of Whitney Davis, Darcy Grigsby, Matthew Jesse

Jackson (PhD 2003), Richard Neer (PhD 1998), and Lytle Shaw (PhD English 2000 and honorary art historian). Christina's daughter Zora started 4th grade in the fall and currently plans to become an artist, designer and mathematician.

JINAH KIM (PhD 2006) spent the academic year 2012-2013 at the Getty Research Institute as a Getty-NEH postdoctoral fellow working on her new project, "Visions and the Visual: History of Vision Practices and the Production of Painted Manuscripts in medieval South Asia." She hopes that a 1-year leave soaking up the California sun with her 4-year-old son, Aroon, has prepared the family to start a new life in Cambridge, MA, as she begins her job in the Department of History of Art & Architecture at Harvard University. She is happy to report that her book, *Receptacle of the Sa-*



cred: Illustrated Manuscripts and the Buddhist Book-cult, came out from the University of California Press in April 2013.

SABINE KRIEBEL (PhD 2003) co-chaired a large two-session panel at CAA in New York this year called "Photography and Doubt," and was thrilled to be able to catch up with the Berkeley crowd. She presented her work in Amsterdam, Stony Brook, and Ingelheim, Germany this year. Her book, *Revolutionary Beauty: John Heartfield, Political Photomontage and the Antifascist Imaginary, 1929-1938*, is currently in production and is forthcoming from the University of California Press.

KATHERINE KUENZLI (PhD 2002) spent another year as Associate Professor of Art History at Wesleyan University. Highlights of this year include the publication of her article "Architecture, Individualism, and Nation: Henry van de Velde's 1914 Werkbund Theater Building" in *The Art Bulletin*. Another article, entitled "The Birth of the Modernist Museum: The Folkwang as *Gesamtkunstwerk*" was accepted for publication in the *Journal of the Society of Architectural Historians*. This past April, she delivered a paper entitled "Educating the *Gesamtkunstwerk*" on art school reform in early twentieth-century Germany at the Bauhaus University in Weimar. In January, she moved out of Middletown, CT, to the more rural Glastonbury, where she resides with her husband, two children, and their newly acquired dog. In August, Katherine went to Montreal for a short residency at the Canadian Centre for Architecture.

CHRISTOPHER LAKEY (PhD 2009) was appointed Assistant Professor of Medieval Art History at Johns Hopkins University beginning July 2013. He will spend the 2013-2014 academic year on leave as a Mellon Fellow at the Pontifical Institute of Medieval Studies, University of Toronto.

EVE LINCOLN (PhD 1994) has been promoted to Professor of the History of Art & Architecture and Italian Studies at Brown, and her book, *Brilliant Discourse: Pictures and Readers in Early Modern Rome*, is coming out with Yale University Press. Her exhibition (with Emily Peters, curator at the RISD Museum and student of Mark Meadow, '94), *The Festive City*, of early modern prints of festivals and carnival celebrations, was on display at the RISD Museum until July 14, 2013.

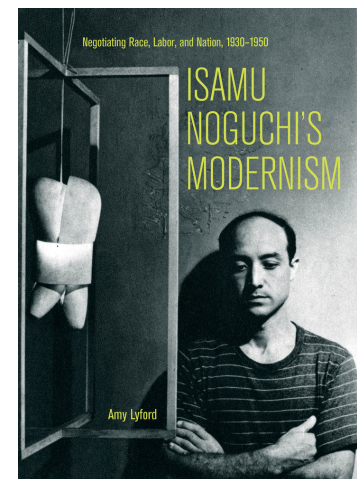
AMY LYFORD'S (PhD 1997) second book, *Isamu Noguchi's Modernism: Negotiating Race, Labor, and Nation, 1930-1950*, came out from University of California Press in July 2013. Lyford is Professor of Art History at Occidental College in Los Angeles, where she really enjoys living with her husband, Dave, and her two big dogs.

After filing her dissertation on the artist Jess and the poet Robert Duncan in May 2013, **TARA MC-**

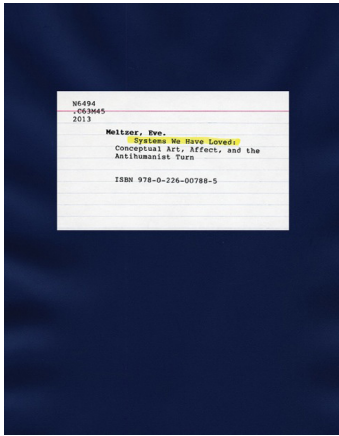
DOWELL (2013) accepted the position of Associate Professor and Director, Curatorial Practice at Monash University in Melbourne, Australia. The brief is to found a curatorial practice PhD within the context of an experimental art school, and is meant for more established curators who would like to do a significant research project, historical or contemporary, within the framework of an educational institution rather than a museum. In this way, the program will support not only rigorous historical work on exhibitions, but also more experimental projects that would not normally find support within such institutions.

SUJATHA MEEGAMA (PhD 2011) had a hectic first year as Assistant Professor in the School of Art, Design, and Media at Nanyang Technological University in Singapore. She spent the month of June studying sixteenth-century ivory caskets from Sri Lanka in museums in London, Munich, and Vienna. In July, she organized a conference and co-curated an exhibition, *War and Peace: Visual Narratives from Contemporary Sri Lanka*, which brought together academics, visual artists, performance artists, filmmakers, dancers, and theatre practitioners for three exciting but exhausting days in Colombo. The event was also a mini-reunion of Berkeley art history alumni, including Sonal Khullar, PhD '09, and Kaitlin Emmanuel, BA '11.

During the 2012-2013 academic year, **EVE MELTZER (PhD 2003)**, was a fellow at NYU's Humanities Initiative, where she began work on her second book: *Group Photo: The Psycho-Photographic Process in the Making of Group Identity*. Her



first book, *Systems We Have Loved: Conceptual Art, Affect, and the Anthropologist Turn* was published by



the University of Chicago Press. In the spring, she was promoted to Associate Professor of Visual Studies and Visual Culture at NYU's Gallatin School, where she is also an affiliated member of the Department of Art History.

ARA H. MERJIAN (PhD 2006) is Assistant Professor of Italian Studies and an affiliate of the Institute of Fine Arts and Dept. of Art History at NYU. His book, *Giorgio de Chirico and the Metaphysical City*, is due out with Yale University Press in February. He is working on a new book project, "Heretical Aesthetics: Pier Paolo Pasolini against the Avant-Garde," for which he recently won a Creative Capital/Warhol Foundation grant. He loves NYC but still misses the California sun.

JEANNE NUECHTERLEIN (PhD 2000) has been working at the University of York on various articles, one of which has been published (in the *Journal of Art Historiography*, December 2012) with more to come over the next months. Perhaps most importantly, she has been working on an exhibition to be held at the National Gallery, London, in spring 2014, co-curated with Susan Foister. It showcases the history of the National Gallery's German Renaissance painting collection, examining the often conflicting opinions about German Renaissance art in the 19th and early 20th centuries, and contrasting how the works were valued then with how the artists themselves seemed to think about their work in the 16th century. The title hasn't been finalized yet but it might be something like

Strange Beauty: Rethinking German Renaissance Art (or whatever the National Gallery considers the most catchy).

BIBI OBLER (PhD 2006) received a Millard Meiss Publication Fund grant for *Intimate Collaborations: Gender, Craft, and the Emergence of Abstraction* (forthcoming from Yale University Press, spring 2014). Other highlights of 2012-13 included talks at the Smithsonian American Art Museum ("Craft as a Response to War"), the College Art Association ("Studio Craft Extends an Invitation"), and the University of Pennsylvania, at a conference organized by Kaja Silverman ("An Ornament for One").

TODD PRESNER (PhD 2003) is Professor of Germanic Languages and Comparative Literature at UCLA. He is the Sady and Ludwig Kahn Director of the UCLA Center for Jewish Studies and Chair of the Digital Humanities Program. His most recent book is *Digital Humanities* (MIT Press, 2012), co-authored with Anne Burdick, Johanna Drucker, Peter Lunenfeld, and Jeffrey Schnapp. In collaboration with faculty at UC Berkeley, he is part of a three-year, Mellon sponsored initiative called "Urban Humanities," which brings together architecture, design, urban planning, and humanities faculty to investigate the dynamics of megacities.

JEANNENE PRZYBLYSKI (PhD 1995) completed her first year as Provost at CalArts. Incredibly, she also managed to produce one short piece of writing, a collaborative text on the paradoxes of teaching art, co-authored with artist (and soon to be UCB faculty in the Art Department) Allan DeSouza, which appears in the recent special issue of *Shifter*, entitled "What We Can Knot." As CalArts faculty, she will also launch her first MOOC in October, a Coursera course entitled Live!: A History of Art for Artists, Animators and Gamers. Come join the party.

JOSHUA SHANNON (Ph.D. 2003) is Associate Professor of contemporary art history and theory at the University of Maryland. His most recent publications have appeared in *Art Journal* (a review of

Hal Foster's new book on pop and subjectivity) and in the OCTOBER Files volume on Claes Oldenburg (a reprint of an essay first written while in grad school at Berkeley!). He's on leave in 2013-14, finishing his second book, *The Recording Machine: Art and Fact, 1968* (under contract, Yale University Press). He is also the founder and director of a new interdisciplinary and inter-institutional research initiative in Washington, DC, called The Potomac Center for the Study of Modernity. He lives in Washington with Rona, Jasper, and Mae.

Last summer (2012) **MELISSA GEISLER TRAFTON (PhD 2003)** moved from Idaho to New Hampshire, where she is doing work with the Cape Ann Museum (Gloucester, MA) for their online catalogue raisonné project on Fitz Henry Lane. She published an article on John Frederick Kensett in *American Art* (Summer 2011) and is continuing to work on Kensett, and on collecting in 19th-century America. Her three girls (ages 12, 9, and 7) are growing fast and the whole family is enjoying New England.

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 Assistant Professor of Medieval Art History at The Ohio State University. He recently published "Experimenting with Opicinus de Canistris (1296-ca.1354)" in the medieval art journal *Gesta*. As his work on medieval maps is finally wrapping up, he is enjoying working on a new project on modes of picture-making in fourteenth-century Italian painting. Recent courses he has taught at Ohio State include surveys of medieval art, a graduate seminar on medieval art and the body, a course on Gothic architecture, and a medieval studies course on science and technology.

JOHN ZAROBELL (PhD 2000; see p. 16).

GRADUATE STUDENTS

MONT ALLEN (2004) currently lives in Berlin with his wife and colleague Stephanie Pearson. He received both a Charlotte W. Newcombe Doctoral Dissertation Fellowship and a DAAD (German Academic Exchange Service) Graduate Scholarship for the 2012-2013 school year. These generous awards have enabled his dissertation research on ancient Roman sarcophagi, conducted at the DAI (German Archaeological Institute) and Berlin's Freie Universität. The city's astonishing number of museums, archaeological institutions, and art historical offerings occupy the rest of his time. He plans to finish his dissertation in the fall.

WILL COLEMAN (2009) spent 2012-2013 conducting archival research around the Northeast from a base in Philadelphia for his dissertation "Thomas Cole's Buildings: Architecture in Painting and Practice in the Early Republic," supported by fellowships from the Winterthur Library and the Yale Center for British Art. For 2013-14, he is a Summer Fellow in the Center for American Art at the Philadelphia Museum of Art and a predoctoral fellow at the Smithsonian American Art Museum. He will give papers in the symposium "Home: Departure and Destination" at Bryn Mawr College in October and at the Society of Architectural Historians' annual conference in Austin in April. Visits from Sarah Cowan and Micki McCoy were highlights of last year and he'd love to get together with Berkeley folks in the DC area in the next.

SARAH COWAN (2012) studies modern and contemporary art with a focus on conceptual spatializations of political relationships. She has focused her seminar papers on diverse topics like work by Argentinian artist Amalia Pica, the YouTube series *Art Thoughtz*, and the *Topography of Terror* exhibition in Berlin. She enjoyed visiting Spiral Jetty with the graduate seminar *Art & Labor*, serving as a member of the Townsend Working Group in Contemporary Art, and leading tours of the exhibition *Silence* at

the Berkeley Art Museum this year. This summer she studied Spanish at the Middlebury Language School in Vermont as preparation for further engaging Latin American art. She is enjoying GSling this year.

CARL GELLERT (2007) will be on a Japan Foundation Fellowship in Nara, Japan, for 12 months, starting in September. While there he will be conducting research for his dissertation at the Nara National Institute for Cultural Properties and Archaeological Institute of Kashihara. His dissertation will examine the Fujinoki tomb, focusing on an examination of grave-goods and other artifacts from the site as a means of better understanding 5th-8th century mortuary traditions and Japan's early relationship with China and Korea. After 12 months, Carl plans to return to the U.S. for a final year of dissertation writing.

AGLAYA K. GLEBOVA (2007) is writing her dissertation on propaganda photographs and films of Soviet forced labor camps from the late 1920s and early 1930s. Along with Michelle Wang, Aglaya was a Townsend Dissertation Fellow in 2012-2013. This summer, thanks to generous funding from the History of Art Department, she visited the sites of the earliest GULags, including the Solovki islands and the White Sea-Baltic Canal, and did archival research in the Republic of Karelia. As a Mellon/ACLS Dissertation Completion Fellow, Aglaya plans to file her dissertation in May 2014.

DIANA GREENWOLD (2008) spent the summer in New York and Boston conducting research for her dissertation through grants from the History of Art Department and Harvard's Schlesinger Library. In July, she participated in the National Endowment for the Humanities summer institute in American material culture at the Bard Graduate Center. In the fall, Diana began a year-long predoctoral fellowship at the Metropolitan Museum of Art.

This past year **ANDREW GRIEBELER (2012)** submitted his qualifying paper on the Paris Gregory, a ninth-century manuscript of

Gregory of Nazianzus' homilies in Paris (Paris, Bibliothèque nationale, cod. gr. 510). In the fall semester, he taught for the first time as a GSI for Introduction to Medieval Art. In March, he presented a paper in Heidelberg on the thirteenth-century wall paintings of the church of St. Clement's in Ohrid, Macedonia. He is currently preparing to present a paper at the University of Winchester on the mosaics of the sixth-century church of San Vitale in Ravenna. In the upcoming year, he looks forward to reading and studying for his qualifying exams.

During the 2012-2013 academic year **GRACE HARPSTER (2011)** continued with her coursework and also completed her first year as a GSI for Justin Underhill's course on Renaissance art. In February she presented at the College Art Association conference in New York. Her talk discussed the role of blackness—in all senses of word—in Christian missionary thought in the seventeenth-century Iberian world. In the summer of 2013 Grace shifted her interests back to Rome, spending two months there learning Latin and Italian while exploring the art of the Eternal City. During this Italian sojourn she also began formulating a dissertation topic, as Grace will spend much of this semester working with her advisor, Todd Olson, on developing a prospectus.

This past fall, **SAMANTHA HENNEBERRY (2008)** began work on her dissertation, which examines the iconography and place of the warrior-hoplite in Lakonian cult contexts and the role of diverse material and technological craft traditions in shaping warrior identity and social memory. In March, she received the American School of Classical Studies at Athens' Jacob Hirsch Fellowship, which will fund nine months of museum and on-site research in Greece during the upcoming academic year. During her very busy summer, Sam taught an R1B course on "Battle Imagery and the Body in Ancient Art," got married!, pursued dissertation research at Berkeley with support from a Graduate Division Summer Grant, and hopefully

found some time to bake and get outdoors.

Supported by a Jacob K. Javits fellowship, **AARON HYMAN (2012)** is currently in the preliminary stages of research for his dissertation project, "Rubens in a New World: Prints, Authorship and the Crisis of the Periphery." For the summer months of 2013, he was at work in the archives of the archbishopric of Cuzco, Peru, and he hopes to spend the spring in Belgium. He has recently presented a paper entitled "Fictions of Order: Framing Translation at the Parish Church of Andahuaylillas, Peru" at a conference about translation and the visual arts at UCLA. Aaron has two forthcoming articles: "Brushes, Burins and Flesh: The Graphic Art of Karel van Mander's Haarlem Academy" (*Corpus Fictum*, ed. Christiane Hille, Diaphanes Verlag) and "Painting in New Spain, 1521-1810" (*Oxford Bibliographies Online*, Barbara Mundy, co-author).

JOSIE LOPEZ (2009) is currently conducting research and writing her dissertation in New Mexico with the support of the SMU Eleanor Tufts Fellowship. Her dissertation examines nineteenth-century political satire and caricature in the prints of Mexican lithographer Constantino Escalante.

WILLIAM H. MA (2008) has finished up his fifth year in the PhD program. His area of interest mainly focuses on the artistic exchange between China and the West (Europe and America) during the late-imperial period. During the spring semester he conducted dissertation research on the art and craft workshops at the Tushanwan Catholic Orphanage in Shanghai. In the summer he was a Visiting Scholar at Fudan University in the same city, and he spoke at the National Institute for Advanced Humanistic Studies there. In June, he shared his preliminary findings at the International Symposium of Culture, History, and Future Development at Tushanwan. He is the winner of the first Mellon Curatorial Internship and in the fall semester 2013 returned to the United States to conduct research and work at

the Peabody Essex Museum at Salem, MA.

This past year, **DANIEL MARCUS (2007)** has been a visiting scholar in the History of Art Department at the University of Pennsylvania at the invitation of Professor Kaja Silverman. He is working on a dissertation titled "The Banality of Speed: Automotive Modernity in Interwar France," which investigates artistic responses to the vulgarization of the automobile. Alongside his dissertation work, he has written regularly on contemporary art and politics, contributing a catalogue essay to the Boston ICA's upcoming survey of artist Amy Sillman, a reply to *October's* questionnaire on Occupy Wall Street (with Jaleh Mansoor and Daniel Spaulding), and numerous exhibition reviews to *Artforum* and *Art in America*. For the coming year, he has accepted a position as Teaching Fellow in the Histories of Art, Media, and Design at the Pasadena Art Center College of Design in Los Angeles.

LAURE MAREST-CAFFEY (2010) studied ancient Greek numismatics at the American Numismatic Society in New York and started dissertation research in Paris during the summer and early fall 2012. She participated in the organization of the new Lightning Session at the Annual Meeting of the Archaeological Institute of America in January. After passing her qualifying exams in April she spent another season in the field as Finds Manager for the Butrint Archaeological Research Project in Albania, after which she continued her dissertation research on portraits on Hellenistic gems at the Antikensammlung in Berlin.

Last year, **MICKI MCCOY (2009)** continued her dissertation research on the stars and the sky in tenth- to fourteenth-century Chinese and Inner Asian art. She spent the fall in Cambridge, MA, and returned to Berkeley in the spring to serve as GSI for Patricia Berger's Art and Architecture of Early China course. With support from the Fulbright Program and Social Sciences Research Council, Micki will spend fall 2013 in Beijing and move to Lanzhou,

the capital of Gansu province, in early 2014. She will round off this research year abroad with trips to Western Europe and St. Petersburg.

ELIZABETH MCFADDEN (2011) is interested in the history of dress and is currently researching the dissemination and changing styles of fashion plates in seventeenth- and eighteenth-century France and England. Having taken a costume design course at Berkeley in the spring semester, she has become increasingly involved in the design and construction of clothing. This summer she has deciphered old dress patterns in the theatre department's costume shop while learning how to use a sewing machine. The paper that she wrote for Professor Honig's Five Senses seminar entitled "Food, Alchemy, and Transformation in Jan Brueghel's *The Allegory of Taste*" will be published in Volume 30 of *Rutgers Art Review*.

During the 2012-13 year, **KAPPY MINTIE (2011)** took up her first GSI position for Professor Lovell's course on art, architecture, and design in the United States. She had a great time working with Berkeley undergraduates and felt honored to receive an Outstanding GSI Award. Kappy has continued to develop an interest in nineteenth-century American photography and wrote her master's thesis on a series of photolithographs over the summer. In July, she traveled to the American Antiquarian Society in Worcester, MA, and then to upstate New York to complete her research for this project. This year she looks forward to teaching once again and to the challenge of writing her dissertation prospectus.

STEPHANIE PEARSON (2007) currently lives in Berlin with her husband and colleague Mont Allen. Her dissertation research continues with the support and library of the German Archaeological Institute, along with the resources of the many other archaeological institutions in the city—whose dizzying schedule of lectures and exhibitions ensure never a dull moment! From across the pond, Stephanie was also

thrilled to receive the Outstanding GSI Award for teaching Late Antique Art (Spring 2012) with Diliانا Angelova.

KAILANI POLZAK (2008), now ABD, traveled to Paris last summer with Alexandra Courtois to assist Darcy Grigsby in preparation for an upcoming exhibition at the Louvre on Africans in French painting. She was honored to serve as the graduate student representative on the Department's search committee for an Assistant Professor of Visual Studies and is grateful to her fellow graduate students for helping to make the process enjoyable. This spring, Kailani presented a portion of her qualifying paper on Goya's *Second of May 1808* at the University of British Columbia Art History Graduate Symposium Eyes on Protest. She also taught as a GSI for Darcy Grigsby's course, Art and Revolution in France 1789-1851, where she gave a guest lecture from her dissertation on European voyages in the Pacific and theorizations of human difference. Kailani will spend the next year conducting research for her dissertation in New Zealand, Australia, the United Kingdom, France, and Germany, supported by a summer grant and a Mellon International Dissertation Research Fellowship from the SSRC.

LAURA RICHARD'S (2008) field is Modern and Contemporary Art with a Designated Emphasis in Film. This past spring she taught a course on installation art and last summer her article, "Anthony McCall: The Long Shadow of Ambient Light" appeared in the *Oxford Art Journal*. She was the volume editor of *State of Mind: New California circa 1970* (UC Press, 2011) and, since 2009, has been the co-coordinator of the Townsend Working Group in Contemporary Art at UC Berkeley (see p. 8). She is currently writing her dissertation on the early film and room works of Maria Nordman, a portion of which she presented at the UCSD Visual Arts Graduate Student Conference in March. When not in the library or with her three daughters, Laura enjoys trail running, cooking, and playing co-ed soccer.

MIRIAM SAID (2011) earned her BA in art history from Syracuse University in 2009 and focuses on art of the ancient near east and the early Greek period. Her research interests include art of the first millennium with a focus on near eastern cultural cross-roads and interaction with the Eastern Mediterranean world; ritual and religion; and the representation and function of hybrid beings in art. 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 working at both The Metropolitan Museum of Art and The Museum of Modern Art.

ANDREW SEARS (2012) is studying Western medieval art with Dr. Beate Fricke. In his first year of coursework he took up Latin. He also participated in the Stronach Travel Seminar on Tudor and Neo-Tudor houses, became fascinated by late medieval private house chapels, and hopes to work more on intersections of devotion and domesticity. This summer he spent learning German as a Kress Fellow at Middlebury College.

JESSICA STAIR'S (2010) third year in the graduate program was filled with important milestones, including passing her qualifying paper, "The Scent of Perfection: Sensory Stimulation in *Monjas Muertas*," which she revised and presented at the Renaissance Society of America Conference in San Diego in April. Jessica will file the paper as a master's thesis and hopes to publish a portion of it as an article next year. Additionally, Jessica served as co-organizer of the Townsend Working Group for Latin American Art and Literature, which brought two distinguished guests to campus, Barbara Mundy and Magali Carrera. Finally, Jessica enjoyed serving as a graduate student instructor for Todd Olson's Visual Culture in Early Modern Spain and Colonial Latin America course. She spent a quiet summer during which she wrote her dissertation prospectus on the visibility of legal documents in colonial Mexico.

After an extended research stay in Belgium and the Democratic Republic of Congo, **YASMINE CHTCHOUROVA-VAN PEE (2006)** returned to Berkeley in fall 2012 to teach an R1B course titled The Artist as Ethnographer. This past spring semester, she started writing her dissertation, "*La colonisation pittoresque: Crafting Heritage in Interwar Belgium and Belgian Congo, 1920-1940*," which she aims to file next spring. Her family has grown with two cats, one tortoise, one opossum, and one dog.

ELAINE YAU (2007) is currently researching Sr. Gertrude Morgan's painting and performance alongside the racial and cultural politics of twentieth-century folk art during the 1960s-80s. She also serves as an editor for *Cultural Analysis*, an interdisciplinary, peer-reviewed journal dedicated to investigating expressive and everyday culture. Other research interests include theories of the vernacular and traditionality, visual anthropology, American genre painting, and the sensory cultures of religion. She is advised by Professor Lovell and supported by the Wyeth Fellowship at the Center for Advanced Study in the Visual Arts. When not working, Elaine is usually on the search for the best fruit pies in her research locales.

PATRICIA YU (2011) geared up for her third year by studying intensive French last summer in order to read the writings of French Jesuits serving in the court of the Qianlong Emperor. This past year she served as a GSI for the first time, teaching the Art and Architecture of Japan. She spent the first two weeks of 2013 in Taiwan attending Academia Sinica's Winter Institute, where she observed folk religion practices. She also experienced her first snowfall in England while on the Tudor/Neo-Tudor Country Houses travel seminar. She is excited to lead tours of BAM's fall exhibition, *Beauty Revealed: Images of Women in Qing Dynasty Chinese Painting*.



Cakes baked by students inspired by classes taught by Professor Julia Bryan-Wilson



PLEASE SUPPORT THE BERKELEY ART HISTORY DEPARTMENT

As this newsletter demonstrates, the History of Art Department is a vibrant community of scholars, students, staff, alumni, and friends, each with their own aspirations for advancing the field and for furthering their own research goals. The department's priority is to earn the support of this community in order to sustain this level of activity and the excellence of the department overall. Indeed, unrestricted annual support is one of the ways we will achieve this. Won't you consider a gift to the department this year?



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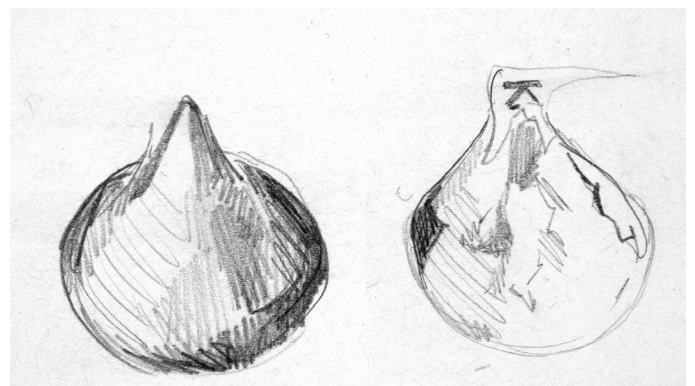
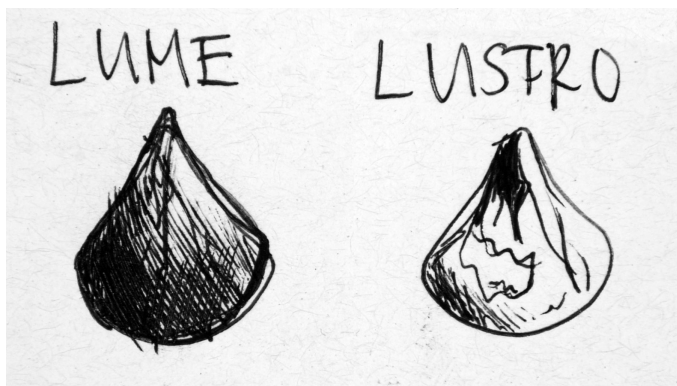
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Why chocolate kisses? See page 7 for an explanation of how Professor Darcy Grigsby uses them in her classes.

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