



Annual Newsletter
For Friends of the Department
2014 - 2015

LETTER FROM THE CHAIR



The last few years have been ones of rapid change in the Department of History of Art, and 2013-14 turned out to be no exception. We added two new members of faculty, completed our new high-tech lecture hall and conference space (p. 13), and undertook a complete overhaul of the History of Art major (p. 7). And that is just for starters.

Our search for a “global modernist” resulted in the appointment of Anneka Lenssen, formerly a member of the faculty of the American University in Cairo (p. 3); and we were fortunate enough to be able to appoint in addition Lauren Kroiz, who specializes in American art in the early twentieth century. Lauren comes to us from the University of Wisconsin–Madison, and already began teaching for the department in spring 2014 (p. 4). Needless to say, these appointments give a tremendous boost to our program’s strength in modern art.

There is much else to report. The sad loss of emeritus professor Jim Cahill in February 2014 was marked by a moving celebration of his life and work that was held at the Berkeley Art Museum (see Pat Berger’s tribute, p. 5-6). On the national stage Margaretta Lovell was honored with the College Art Association’s Distinguished Teaching of Art History Award, presented at the annual meetings of the CAA in Chicago. While at home Linda Fitzgerald, our Department Manager, won UC Berkeley’s Excellence in Management Award, in recognition of the remarkable transformation she has carried out in the running of the department and of our Visual Resource Center. The department sponsored three conferences in 2013-14, including a triumphant revival of the department’s Graduate Student Symposium on the theme “Invisibility | Illegibility,” which was held in our own new conference space.

2014-15 promises yet more good things. We welcome Koenraad Jonckheere as Peter Paul Rubens Chair (p. 17); and another postdoctoral scholar, Sabrina Maras, a graduate of UC Berkeley’s Near Eastern Studies department, will be teaching courses for us in ancient Near Eastern art. Perhaps the most promising news of all—the department will be conducting yet another faculty search, this time jointly with Italian Studies, to fill a position in Italian Renaissance/Early Modern Visual Culture. So all in all we have high hopes for the coming academic year as well.

*Chris Hallett,
Chair, Department of History of Art*

SELECTED LECTURES AND EVENTS 2014-15

Please visit arthistory.berkeley.edu for the latest listings and to confirm times and locations.

September 11, 2014

“In My Backyard: Conversations with Art History Neighbors”

The department hosts colleagues from San Francisco State University

September 17, 2014

Lecture: “Art History in India and Its Discontents in Global Times”

Parul Dave-Mukherji, Jawaharlal Nehru University

September 25, 2014

Lecture: “Counterfeit Money, Starring Patty Hearst”

Byron Hamann, The Ohio State University

October 2, 2014

Lecture: “Memorial Mania: Public Feeling in America”

Erika Doss, University of Notre Dame

February 26, 2015

Mary C. Stoddard Lecture

Thomas B. F. Cummins, Harvard University

March 12, 2015

Lecture: “Between Campesino and State: Photography, Rurality, and Citizenship in Post-Revolutionary Mexico”

Robin Greeley, University of Connecticut

April 2015

Graduate Student Symposium

May 22, 2015

History of Art Commencement

Speaker: Colin Bailey, Director, Fine Arts Museums of San Francisco

NEW GRADUATE FELLOWSHIP IN ART HISTORY

The department is pleased to announce that History of Art alumna Helen Crane Desai (B.A. 1952, M.A. 1954) and her husband, Raj Desai (M.S. 1953 Engineering), recently established the Rajnikant T. and Helen Crane Desai Endowed Fund for Graduate Fellowships in Art History. The faculty and the students of the History of Art department would like to express their warmest thanks to Helen and Raj for their generosity.

*faculty editor: Lisa Trever
editor and designer: John McChesney-Young
cover design: Julie Wolf*

founding editor: Darcy Grimaldo Grigsby

*Cover: A Maya woman painted on an eighth-century mural at Calakmul, Mexico, which has been featured in our increasingly global curricula.
Back: Judith Stronach Travel Seminar participants at Villa Poppaea, Oplontis.*

**INTRODUCING ANNEKA LENNSEN,
ASSISTANT PROFESSOR OF
GLOBAL MODERN ART**



The faculty, staff, and students of the department are very pleased to welcome the latest addition to our faculty, Assistant Professor Anneka Lensen, appointed in the field of global modern art. Anneka received her BA in studio art at Kenyon College and did her graduate studies at MIT in the Aga Khan Program for Islamic Architecture, where she worked with Professor Nasser Rabbat, and in the Department of History, Theory, and Criticism of Art, where she worked with Professor Caroline Jones. She filed her dissertation this spring on twentieth-century art in Syria. While completing her dissertation, Anneka also served as Assistant Professor of Theory, History, and Criticism in the Department of the Arts at the American University in Cairo, where she was Acting Director of the Visual Cultures Program.

She is already the author of several reviews of books and exhibitions and several articles in print or forthcoming, including an impressive analysis of the “plasticity of the Syrian avant-garde 1964–1970” in *ARTMargins* and the forthcoming chapter on “Articulating the Contemporary,” co-written with Sarah A. Rogers, in the Wiley-Blackwell *Companion to Islamic Art and Architecture*, edited by Gülru Necipolgu and Finbarr Barry Flood. In ad-



In April 2014, Anneka participated in a panel at the conference “Alternative Models in University Education in Egypt,” held in Cairo. Her panel’s organizers had arranged for Egyptian political cartoonist Andeel to provide live visual “accompaniment” to the presentations. As Anneka spoke, projections of Andeel’s cartoon drawings of businessmen appeared behind her as representations of the high expense of the private university.

dition, Anneka is one of three co-editors of *Arab Art in the Twentieth Century*, commissioned by the Museum of Modern Art, scheduled to appear in 2017. Anneka’s research has been supported by several grants and fellowships, notably a Fulbright in Damascus in 2009–10 and an SSRC International Dissertation Research Fellowship in Cairo, Damascus, Rome, and Paris in 2011–12. She has presented her work in lectures and talks at a number of institutions and conferences in the U.S. and the Middle East, including Beirut, Cairo, Damascus, Amman, and Doha.

Anneka’s major project to date is, of course, her dissertation: “The Shape of the Support: Painting and Politics in Syria’s Twentieth Century.” Based in large measure on her first-hand scrutiny of important archives and private collections of Arab painting in Syria, Lebanon, Egypt, and Europe, Anneka examines painting in post-Independence Syria from the 1940s to the 1960s in the context of the worldwide effort—in the Middle East, Africa, Latin America, and elsewhere—to negotiate national sovereignties and artistic identities in postcolonial situations, focusing on crucial institutional frames of artistic production—the political party; the foreign fellowship; the literary magazine; and the national university. At the AUC she was able to put some of her ideas to work in the concrete business of building a new visual cultures program, and, given her location in Cairo, it’s not surprising that she developed a strong interest in the visual strategies of the recent Arab uprisings.

In fall 2014, Anneka inaugurates our undergraduate global modern rubric with the seminar “Global Surrealisms,” which will examine surrealist artistic practices in Mexico, Egypt, Serbia, Martinique, Japan, and Syria as well as the networked links between them. In spring 2015, she will offer a course on modernism, modernization, and the Middle East. She is also developing a graduate course on authenticity, taking a comparative and historiographic approach to this key problematic of the twentieth century. In subsequent years, she expects to offer courses on modern art and global mass culture, figuration and abstraction, and worldwide socialist realisms.

We are thrilled that she is joining the department and look forward to working with her!



ARTMargins used an image from Anneka’s article for the cover of its June 2013 issue: itself the cover of a special 1969 arts issue of the Syrian magazine Al-Tali’a (The Avant-Garde). The graphic is an array of photographs of Syria’s leading plastic artists and critics, whom the magazine had gathered for a roundtable discussion about their craft and their political commitments.

*Whitney Davis
Chair, Global Modern Art search*

INTRODUCING LAUREN KROIZ, ASSISTANT PROFESSOR OF TWENTIETH-CENTURY AMERICAN ART



Lauren Kroiz and son Isaac visit Hofmann by Hofmann at the Berkeley Art Museum

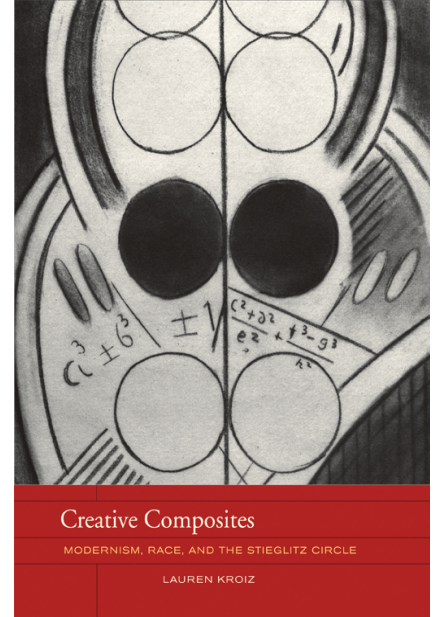
The department is pleased to welcome Lauren Kroiz, who began teaching in spring 2014, as Assistant Professor. Formerly Assistant Professor of Art History at University of Wisconsin–Madison (2010–13), Lauren received her PhD from the Massachusetts Institute of Technology in 2008. Lauren’s work centers on the art and visual culture of the United States during the twentieth century, locating the history of that modernism comparatively within a global context. Her work has been published in *Oxford Art Journal*, *Journal of the Society of Architectural Historians*, *The Journal of Architecture*, and is forthcoming in the new online journal of the Association of Historians of American Art, *Panorama* (Fall



Alice Weber, *Head of Swine*, 1944. This oil painting forms part of the permanent collection of the Wisconsin Regional Art Program at the University of Wisconsin–Madison and features in Lauren’s article “A Jolly Lark for Amateurs’: John Steuart Curry’s Pedagogy of Painting,” forthcoming in *American Art*.

2014) and the Smithsonian Institution’s *American Art* (Spring 2015). Lauren has received grants and fellowships from ACLS, CAA, the Center for the Study of Modern Art at the Phillips Collection, Washington, D.C., and the Society for the Preservation of American Modernists.

Her first book *Creative Composites: Modernism, Race, and the Stieglitz Circle* (University of California Press, 2012) received the Phillips Book Prize from the Center for the Study of Modern Art. This book studies turn-of-the-century New York to explore the ways photographer and modern art impresario Alfred Stieglitz and his allies embraced a racialized aesthetic discourse in their expressions of identity in the modern era. This book examines the often-neglected role played by immigrant artists and critics in the Stieglitz circle, including Japanese-German author Sadakichi Hartmann, Mexican-born caricaturist Marius de Zayas, and English Sri Lankan curator Ananda Coomaraswamy, as well as better-known US-born painters, including Arthur Dove and Georgia O’Keeffe. *Creative Composites* argues for a new understanding of early American modernism as a “composite modernism.” It analyzes episodes in the Stieglitz circle’s use of diverse new media—photography, caricature, film, and collage—to frame their modernist practice as part of the ongoing national dilemma of integrating difference. Lauren is currently working on a second book manuscript, tentatively entitled *Cultivating Citizens: The Regional Work of Art in the New Deal Era* and under advance contract with the University of California Press.



Lauren began her teaching at Berkeley by offering an undergraduate seminar on “Art in Public” that took students across campus and the East Bay, as well as a lecture course that satisfies the University’s American Cultures requirement. Her “Race and Representation in the Twentieth Century in the United States” attracted a broad range of students from undeclared freshmen to senior art history and electrical engineering majors. We look forward to a range of courses in modern art, including those focused on theory, historiography, and methodology. Among others, she will teach our popular HA 11 “Introduction to Western Art” and HA 100 “Theories and Methods of Art History.”

Lauren’s husband, Benjamin Recht is also a new member of the university’s faculty, having just joined the Electrical Engineering and Computer Science Department and the Department of Statistics; their son Isaac is not yet on the faculty.

Margaretta M. Lovell

JAMES F. CAHILL, 1926-2014



Professor Emeritus James F. Cahill, a world renowned expert in Chinese painting, died in his Berkeley home on February 14, 2014, at the age of eighty-seven. Cahill authored a long list of books and exhibition catalogs, published countless articles and reviews, and delivered a steady stream of scholarly papers over the three decades he taught at Berkeley, from 1965 to 1994. His writing is remarkable for its lucid eloquence and conversational tone. His first book, the now-classic *Chinese Painting*, which was published for the Skira series on the history of world art in 1960 and has remained in print ever since, is often described as “reading like a novel,” as it laid out the history of Chinese painting from antiquity through the late imperial period. Cahill’s eloquence and his non-stop devotion to the cause of promoting the appreciation and understanding of Chinese painting to Western and eventually Asian audiences garnered many formal accolades: the College Art Association’s Distinguished Teaching of Art History Award in 1995, its Distinguished Lifetime Achievement Award for Writing on Art in 2007, and the Charles Lang Freer Medal in 2010. He was inducted into the American Academy of Arts and Sciences in 2001. He was one of only two art historians invited to deliver Berkeley’s annual Faculty Research lecture, which he did in 1982. He received one of Berkeley’s highest honors, the Distinguished Teaching Award, in 1985. He is listed as one of the Builders of Berkeley on the Doe Library Terrace for his extraordinary contributions to the University’s art collections.

James Cahill was a proud California native. He was born in 1926 in Fort Bragg along the rugged coast that he credited with spurring his love of landscape painting and he spent his high school years in Berkeley, where he attended Berkeley High. He received his BA in Oriental Languages from the University of California, Berkeley in 1950, after serving as a Japanese language specialist in the US Army in both

Japan and Korea. He earned his PhD (1956) in the History of Art from the University of Michigan, where he studied with the renowned early Chinese bronze specialist Max Loehr. After holding a museum training fellowship at the Metropolitan Museum of Art in New York, on a Fulbright Scholarship in 1954–55 he studied at Kyoto University with Shujiro Shimada. From 1956 to 1965, he served as Curator of Chinese Art at the Freer Gallery, Washington, D.C.

Cahill brought to Berkeley a unique combination of skills: a curator’s acute eye, an historian’s methodological range, and a poet’s eloquence. In the 1970s, he began a project to write a five-volume history of Chinese painting from the Song through the Qing dynasties (tenth to early twentieth



Dai jin, Summer Trees Casting Shade, fifteenth century, hanging scroll, ink on silk. Berkeley Art Museum & Pacific Film Archive, 2000.7

centuries). He completed three volumes, covering painting of the Yuan and Ming dynasties: *Hills beyond a River: Chinese Painting of the Yüan Dynasty, 1279–1368* (1976), *Parting at the Shore: Chinese Painting of the Early and Middle Ming Dynasty, 1368–1580* (1978), and *The Distant Mountains: Chinese Painting of the Late Ming Dynasty, 1570–1644* (1982). Translations of these books have been published in Chinese, Japanese, Korean, and several European languages.

Cahill's insights into Ming-dynasty painting were revolutionary at a time when most connoisseurs of Chinese art thought that painting had fallen into an irreversible decline by the thirteenth century. His approach to writing the history of Chinese painting changed dramatically after his first trip to the People's Republic of China in 1972. There he gained access to hundreds of paintings that he had only seen in dim lithographs of the 1930s and to many more he had never dreamed existed. He returned to China many times after his first trip and he invited many of his Chinese colleagues, Yang Xin of the Palace Museum, Li Xueqin and Su Bai of Beijing University, the painter Cheng Shifa of the Shanghai Painting Academy, and many others to visit Berkeley. Eventually his books were translated into Chinese and, under his Chinese name Gao Juhan, he achieved near-pop star status.



James Cahill receives the twelfth Charles Land Freer Medal from the Smithsonian Institution in 2010 in recognition of his distinguished scholarly career

Subsequent volumes on Ming and Qing painting explored questions of cultural contact between China and the West, exchanges between popular and elite culture, and the largely ignored question of what purposes Chinese paintings were designed to serve, including the award-winning *Compelling Image* (1979), based on the Norton lectures he gave at Harvard in 1978–79; his Franklin D. Murphy lectures for the Uni-

versity of Kansas, published as *Three Alternative Histories of Chinese Painting* (1988), and the Bampton Lectures given at Columbia University, which appeared as *The Painter's Practice: How Artists Lived and Worked in Traditional China* (1994). The Reischauer Lectures delivered at Harvard University in 1993 were published in 1996 as *The Lyric Journey: Poetic Painting in China and Japan*. Cahill presented a fifth lecture series, the Getty Lectures, at the Uni-

versity of Southern California in 1994 that grew into the book *Pictures for Use and Pleasure: Vernacular Painting in High Qing China* (2011), the last of his two dozen books and catalogs.



Friends, colleagues, and former students of James Cahill at the Berkeley Art Museum & Pacific Film Archive in May 2014

James Cahill worked actively to introduce students to gain historical insights by studying actual works of art. He and his first wife, Dorothy Dunlap Cahill, amassed a large collection of Chinese and Japanese paintings, grouped together under Cahill's Chinese studio name, Ching Yuan Chai (Studio for Gazing into the Abstruse). Many of these works, which span the twelfth through the twentieth centuries, are now part of the collection of the Berkeley Art Museum. Cahill also insisted that his graduate students learn curatorial skills and led them through the creation of two groundbreaking exhibitions of Ming and early Qing-dynasty painting, *The Restless Landscape* and *Shadows of Mount Huang*, both held at the Berkeley Art Museum in the 1970s. An innovative and engaged teacher, Cahill went on after his retirement in 1994 to create some of the earliest MOOCs (Massive Open Online Courses) in two online lecture courses that are available at jamescahill.info (known as the Treasury of Imperishable Ephemera). There you can also find his complete bibliography, papers on topics ranging from Chinese and Japanese painting to his musings on music, poetry, literature, his poems and libretti for comic operas and skits, along with a blog on the ongoing evolution of the field of Chinese art studies.

With the passing of James Cahill, our department and the entire University community has lost an unflagging advocate of public education, a brilliant and prolific scholar, and an immensely generous teacher, colleague, and friend. His paradigm-shifting work lives on.

Patricia Berger



Students in Lauren Kroiz’s undergraduate seminar “Art in Public” discussed the role of art with Berkeley Mayor Tom Bates and Civic Arts Coordinator Mary Ann Merker (at left) in the Mayor’s office at City Hall in spring 2014.

NEW UNDERGRADUATE CURRICULUM IN HISTORY OF ART

During the 2013–14 year the Undergraduate Advisors, Professors Margaretta Lovell, Greg Levine, and Elizabeth Honig undertook to research, design, and—after the faculty approved the program—implement a new curriculum for undergraduate majors. This revised curriculum reflects the department’s new directions in teaching and research, recent faculty appointments, our response to changes in the discipline, and our commitment to the advanced study of art history and visual culture at the undergraduate level.

Over the last decade the discipline of art history has changed dramatically, bringing attention to, among other things, inter-regional/trans-cultural inquiry, material culture studies, and a global perspective on the study of visual materials of all kinds. Our redesign has, therefore, been crafted to address the opportunities presented by our current and future teaching and to guide majors through existing and recently approved courses. In our upper division course requirements we now strike a greater balance between broad investigation of various global traditions of art making and an individual Focus of Study on an important area of scholarship within the discipline of art history. We continue to require students to take at least one course on theory, historiography, or methods, and we have increased student participation in seminars. Students will now take eight units of seminar work (previously, four), including at least one seminar in which they pursue an advanced research project resulting in a substantial and original written study.

Students who declare in fall 2014 will follow this new program; those who declared during spring 2014 had the option of starting on the new program; and those who had declared previously will complete the original program of study. Both the original and the new program are available on the departmental website: arthistory.berkeley.edu.

MARGARETTA LOVELL WINS CAA’s DISTINGUISHED TEACHING OF ART HISTORY AWARD

In the fall of 2013, a group of Margaretta Lovell’s current and former advisees banded together in secret to nominate their beloved mentor for the discipline’s highest honor for pedagogy. Writing heartfelt letters of nomination were, in order of the date they were lucky enough to come under Margaretta’s guidance: Derrick Cartwright (BA 1984, PhD at Michigan with Margaretta as co-chair 1994), Kirk Savage (PhD 1990), Eleanor Hughes (PhD 2001), Amy Lippert (BA 2001, PhD 2011, both in the History department), and Will Coleman (2009 PhD cohort) on behalf of her current students. There was much praise for her innovative courses founded upon core principles that have stuck with one writer, who describes them as follows: “to ask questions of the object; to allow for multiple meanings; to value the asking of questions themselves as well as the provision of definitive answers; and to root those answers in a deep and thorough understanding of the historical past.” Another singled out the “brilliant syllabus and her vibrant discussion leadership” for a course on collecting that caused the writer to question her core assumptions and launched an abiding research interest. A constant refrain across all the letters was deep appreciation for Margaretta’s encouragement of the development of a “toolkit” of professional skills through participation in her rich working group: the Berkeley Americanist Group, or B.A.G. While Margaretta has been recognized for her efforts at the campus level before, we were delighted that our efforts were successful to have her honored as a beacon of best practices for the discipline as a whole. Many Berkeley art history folks, past and present, were there to see Margaretta honored on the big stage at the College Art Association annual conference in Chicago in February 2014 and a delightful celebratory evening followed over an elaborate feast of locavore cuisine, of which even the Bay Area would have approved.

Will Coleman

MELLON CURATORIAL PREPAREDNESS AND OBJECT-BASED LEARNING AT BERKELEY



Professors Berger and Lovell with the students in the Objects Seminar at the Asian Art Museum

2013–14 was the first year of a generous grant from the Mellon Foundation to help the department prepare students for object-based teaching, learning, and curatorial work. Over the course of the year, Mellon funding enabled innovative teaching, remarkable internship opportunities, and course fieldwork additions to classroom teaching for graduate students in the PhD program.

The Mellon Graduate Seminar in Object Analysis was designed and taught by Professors Pat Berger and Margaretta Lovell to draw on the expertise of senior conservators at Bay Area museums with a view to giving graduate students a better understanding of the nature of the materials and the fabrication of art objects of all kinds. The vivid hands-on exercises prepared by the conservators provided extraordinary learning opportunities for all, and suggested the scope of potential inter-institutional activities in the future.

In addition, the Mellon grant sponsored fieldwork add-ons for other graduate seminars including the Proseminar for first year students; they were able to study objects and review exhibitions on Medieval art, Islamic art, and Early Modern textiles in New York City with Professor Beate Fricke. In the spring term Professors Chris Hallett and Andy Stewart were able to take their seminar to the Getty Villa in Malibu where they had the benefit of a class with the curator, a visit in the conservation laboratory, and an opportunity to carefully study both the reconstructed villa and some of the rare objects in that collection.

The Mellon project was also designed to give advanced graduate students long-term exposure to great collections in their areas of expertise. In 2013–14 two students, William Ma and Laure Marest-Caffey, spent a semester at the Peabody Essex Museum and the Museum of Fine Arts, Boston, respectively, working in the departments of Asian Export Art and Ancient gems. Their appointments were similar to GSI appointments in that they were 50% assignments, helping the curators with exhibitions, acquisitions, and research, while also allowing substantial time to further their dissertations.

Looking forward, the 2014–15 Mellon Interns will be Sasha Rossman, who is working on Early Modern Europe, and Kappy Mintie, who is studying nineteenth-century American photography. Mellon-supported graduate seminars will include classes designed by Professors Julia Bryan-Wilson, Sugata Ray, and Elizabeth Honig.

Professors Berger and Lovell will teach their Material Culture seminar, one of the three anchoring courses in the Mellon initiative. At the same time, preparations for the department's ambitious exhibition slated for spring 2016 continue. This will provide an opportunity for graduate students to explore the riches of UC Berkeley's mostly-hidden collections, to learn the mechanics of creating an exhibition, and to write explanatory text for an audience comprised both of their peers and of the public.

William Ma, Mellon Intern at the Peabody Essex Museum



William Ma examines the Tushanwan Orphanage workshop pagoda models. Photograph by Karina Corrigan.

I was excited when I heard the department had received the Mellon Curatorial Initiative grant, and even more so when awarded the first Curatorial Preparedness internship. I thought this would be an excellent opportunity to explore topics related to my dissertation and interest beyond it, so I requested to work with the Chinese export art collection at the Peabody Essex Museum (PEM) in Salem, MA, for the fall of 2013.

I wanted to use the collection to explore issues of workshop practices in late-imperial China, especially in the often-neglected area of commercial workshops in the southern port city of Guangzhou (Canton). Because of its long history of maritime trade with Guangzhou and other Asian port cities during the nineteenth century, PEM has an excellent and well-preserved collection of export art and related archival materials.

At PEM I was lucky to be working closely with the Curator of Asian Export Art Karina Corrigan, who, along with the museum staff, created a warm and welcoming environment for me to thoroughly explore the collection, eventually leading to the discovery of many exciting objects and potential projects.

As stipulated by the fellowship, I had the rare opportunity to shadow Karina and be part of the process of planning a large exhibit: *Asia in Amsterdam*. Working with the new Curator of Chinese Art, I also took part in the initial planning, designing, and research for the reinstallation of the permanent Chinese gallery.

Laure Marest-Caffey,
Mellon Intern at the Museum of Fine Arts, Boston



Laure Marest-Caffey examines ancient engraved gems at the Museum of Fine Arts, Boston

I chose to intern at the Museum of Fine Arts, Boston because of its strength in my area of specialization: ancient engraved gems. Its collection, whose core was formed by E. P. Warren in Europe and donated to the museum in the 1920s, is indeed world renowned, foremost in the United States and contending with the great European collections. Furthermore, the collection features several of the best Hellenistic portraits worldwide, which constitute the focus of my dissertation.

During the four months I spent at the MFA, I worked on a variety of projects such as cataloging the gem collection, advising for its photography, researching objects to be featured in the forthcoming re-installed galleries, selecting gems to be loaned to the Metropolitan Museum of Art, working on a book proposal, and giving a lecture for benefactors of the museum. During my stay in Boston, I was also able to conduct research at the Harvard libraries, attend lectures, meet with local faculty, and explore neighboring collections such as the Peabody Essex Museum and the Worcester Art Museum. I am very grateful to the Mellon Foundation and the Advisory Committee for this opportunity, and to the Department of Art of the Ancient World, particularly the curators of the Classical Section, Christine Kondoleon, Mary Comstock, and Phoebe Segal, for their hospitality and generosity.

HUMANITIES 2.0: NEW TOOLS FOR THE DIGITAL AGE



Justin Underhill (PhD 2012) presents at the Humanities 2.0 symposium. This fall Justin begins a post-doctoral fellowship in digital humanities at USC. Photograph by Julie Wolf

In April 2014, the Department of History of Art and the UCHRI Early Modern Patterns research group co-sponsored a symposium on the digital humanities: “Humanities 2.0: New Tools for the Digital Age.” Professor Elizabeth Honig and Lynn Cunningham, Principal Digital Curator of the Visual Resources Center, co-organized the half-day event. The symposium addressed such topics as: What is digital humanities (DH)? What does it mean to engage with humanities digitally, to use digital tools for research, and to present the results of your study in digital form?

Dan Edelstein and Nicole Coleman from Stanford University presented the keynote address. Edelstein is Professor of French and History at Stanford, serves as Faculty Director of Humanities+Design Research Lab, and currently works on a NEH-funded, digital humanities project Mapping the Republic of Letters (republicofletters.stanford.edu). Coleman is the Academic Technology Specialist for the Stanford Humanities Center and Staff Director of the Humanities+Design Research Lab. Coleman’s work involves the application of networked resources and digital technologies in humanities research, with an emphasis on distance collaboration, interdisciplinary collaboration, data visualization, and interface design. Three research presentations by Justin Underhill (UC Berkeley), Almerindo Ojeda (UC Davis), and Elizabeth Honig (UC Berkeley) followed the keynote. Honig debuted her Jan Brueghel wiki project (janbrueghel.net), a collaborative website where scholars and the general public can gather, share, and debate information on Jan Brueghel and view hundreds of his artworks. Ojeda discussed his website (colonialart.org) where he has assembled 2,000 “correspondences” between early Spanish colonial paintings and the European prints on which they were based.

A lively roundtable discussion ended the day with participation from various members of the UC community: Patrick Schmitz (Research IT), Quinn Dombrowski (Digital Humanities Coordinator, Research IT), Eric Schmidt (University of California Press), Joan Starr (California Digital Library), and Erik Mitchell (Associate University Librarian). Among the topics of discussion were questions such as: What are the challenges in terms of funding, sustaining, and collaborating on DH projects? Can the infrastructure that sustains our paper-based scholarship incorporate similar functions for digital work? What should the peer-review process be for digital research and publishing?

COMMENCEMENT 2014



Holland Cotter, art critic for the New York Times, delivers the 2014 Commencement Address. Photograph by Julie Wolf

On May 23, 2014 the department celebrated the conferral of forty-six Bachelor of Arts degrees and four Doctor of Philosophy degrees (two other PhDs were awarded earlier in 2013–14) in its Commencement ceremony at the Zellerbach Playhouse. We were extraordinarily fortunate to have the pleasure of listening to commencement speaker Holland Cotter, art and museum critic for the *New York Times*, who delivered an erudite, challenging, and inspiring address to the graduates and their families.

The valedictorian of the graduating class in History of Art was Arielle Younger and the departmental citation was awarded to Eileen Lim. Sixteen History of Art graduates earned College of Letters and Science honors. Shana Heller graduated with Honors; Emily Cardoza, Nada Hosking, and Alexandra Mackintosh graduated with High Honors; and Jennifer Baumann and Yessica Porras graduated with Highest Honors in the major. Emily Cardoza, Eileen Lim, Yessica Porras, and Julie Turgeon were elected to Phi Beta Kappa. Yessica Porras also won a Charlene Conrad Liebau Library Prize for Undergraduate Research for her honors thesis “Church of St. John the Baptist at Sutatausa (Colombia): Indoctrination and Resistance.”



History of Art 2014 graduates Yessica Porras, Catherine Volmensky, and Anna Trejo



Newly hooded Doctors of Philosophy: Michelle Wang, Camille Mathieu, Aglaya Glebova, and Jenny Sakai. Photograph by Julie Wolf

Four new PhDs were hooded in the May ceremony: Aglaya Glebova (dissertation: “Visualizing Stalinism: Photography of Early Gulags,” advisor Anne Wagner, hooded by Darcy Grimaldo Grigsby); Camille Mathieu (dissertation: “Revolutionizing the Antique: French Artists and Artistic Community in Napoleonic Rome, 1803–1816,” advisor Darcy Grimaldo Grigsby); Jennifer Sakai (dissertation: “Undoing Architecture: Temporalities of Painted Space in Early Modern Amsterdam,” advisor Elizabeth Honig); and Michelle Wang (dissertation: “Characters of Design: Writing and Materiality in Early China,” advisor Patricia Berger). The doctorate in History of Art was also awarded in 2013–14 to Mont Allen (dissertation: “The Death of the Roman Sarcophagi,” advisor Chris Hallett) and Edwin Harvey (dissertation: “The Place, Space, and Practice of Andrew Wyeth’s *Hay Ledge*,” advisor Margaretta Lovell).

We congratulate these newest Berkeley PhDs in History of Art for their impressive achievements! We are also pleased to note that the department’s record of job placements for new doctorates has been extremely good; each one of these graduates has secured a teaching position (several tenure-track) or a postdoctoral fellowship for the coming year.



Mont Allen before a Roman sarcophagus showing philosophers and Muses. This summer he moves from Berlin to Carbondale as Assistant Professor of Classics & Art History at Southern Illinois University.

2014 HISTORY OF ART GRADUATE SYMPOSIUM, “INVISIBILITY—ILLEGIBILITY”

On April 11, 2014, the Department of History of Art hosted a daylong Graduate Symposium on the themes of invisibility and illegibility in art and visual culture. Six graduate scholars from across the country were selected to present research that touched on a wide range of objects, communities, and experiences that fall outside of or exceed the boundaries of vision and discourse.

John Blakinger (Stanford), Jackson Davidow (MIT), Michael Hatch (Princeton), Lex Lancaster (UW Madison), Rachel Newman (Stanford), and Laura Somenzi (Emory) presented stimulating papers on topics such as Bauhaus camouflage, invisibility in the lesbian feminist archive, and nineteenth-century translations of broken stele into Chinese calligraphy. Graduate students in the department served as respondents. The symposium concluded with an inspiring keynote address by Alexander Nemerov, Carl and Marilynn Thoma Provostial Professor in the Arts and Humanities at Stanford University: “Snowflake: Wilson Bentley’s Civil War.” His lecture put the work of Bentley, a Vermonter who photographed thousands of snowflakes, in conversation with commemorative portraiture, medals from the Civil War, and bullet casings and concluded with a rousing meditation on the imaginative potential of art history as an academic discipline. The symposium’s Q&A sessions sparked animated discussions that continued during the breaks between panels, and over a post-symposium round of drinks at Jupiter, signaling that the event was a success in forging long-term scholarly connections across institutions!

The Graduate Symposium is a Berkeley tradition that had lapsed over the past several years. It was revived this spring at the suggestion of Julia Bryan-Wilson, and organized by second-year graduate students Sarah Cowan, Andrew Sears, Emma Silverman, and Jon Soriano, with help from many graduate students in the department.



Graduate presenters, keynote speaker Alex Nemerov, and graduate students in the History of Art at Berkeley enjoy post-symposium drinks at Jupiter in downtown Berkeley. Photograph by William Ma

THE JUDITH LEE STRONACH TRAVEL SEMINAR: GREEK AND ROMAN ART ON THE BAY OF NAPLES



Andy Stewart; Chris Hallett (behind Andy); David Loer; Aaron Brown; Josh Thomas, a doctoral student in ancient art from Oxford; and Sarah Smith at the Collegium of the Augustales, Herculaneum

This year's Stronach Travel Seminar, led by Professors Chris Hallett and Andy Stewart, took graduate students and faculty to the Bay of Naples, where we explored the remains of the luxurious past of the Roman elite. The themes of our seminar reflected the interests of the ancient Roman "one percent": the acquisition and display of expensive luxury goods, extravagant villa culture, and an abiding love of Hellenistic art and literature. We romped around the Bay experiencing the countryside as the playground of intellectual pursuits just like the wealthiest of Romans had in the past. Fueled by abundant amounts of gelato and pizza margherita, we traversed the paths between ancient towns along the Bay of Naples encountering those sites that most readily allowed us to study the themes of the class.



Chris Hallett, Kevin Edholm Moch, David Loer, and Miriam Said at the Forum Baths, Pompeii

At Pompeii we visited the House of the Faun where the famous Alexander Mosaic was discovered and saw the installation of famous Hellenistic paintings readapted for floor mosaics in elite households. At Herculaneum we were privileged to gain access to the new excavations at the Villa of the Papyri, entering a newly discovered and extremely well-preserved stucco-decorated vaulted chamber. Up the coast we braved a rainy downpour in order to explore the cave at Sperlonga, where the famed sculptural groups of Odysseus blinding Polyphemus and Scylla attacking the crew of Odysseus' ship may have served to entertain the Roman emperor Tiberius while dining with guests.



Aaron Brown and Kelsey Turbeville at the Large Theater, Pompeii

The various site visits and trips to the National Archaeological Museum in Naples gave students the chance to explore, in depth and in person, a wide range of research interests—everything from the Roman cult worship of the Egyptian goddess Isis to illusionistic wall paintings of fantastical realities; from the social and economic culture surrounding fish ponds to provocative and erotic objects as sources of Roman humor and magical protection. The wonderful visits to the archaeological sites and museums, and meetings with some of Italy's most respected scholars, together with our happy consumption of Neapolitan cuisine, would not have been possible without the generosity of the Judith Lee Stronach Travel Seminar Fund.

Participants presented their research projects that emerged from the semester-long seminar, class visit to the Getty Villa funded by the Mellon Initiative (p. 8), and the journey to Naples in a symposium in honor of the Seminar's benefactor Judith Lee Stronach in the department's newly-renovated lecture room, 308A Doe, in early May 2014.



Miriam Said

Travel seminar at the National Archaeological Museum, Naples (standing: Aaron Brown, Kelsey Turbeville, David Loer, Eric Driscoll; seated: Kevin Edholm Moch, Miriam Said, Sarah Smith, Chris Hallett, Andy Stewart, Lisa Pieraccini).

HISTORY OF ART AND VRC SPACES REMODELED



*The department's new lecture and conference room, 308A Doe Library.
Photographs by Julie Wolf*

2013–14 was a busy year for the department in terms of space remodels. The Visual Resources Center in 307 Doe Library received a long-overdue remodel, complete with new flooring, paint, shades, and fresh workspaces for the VRC staff. Room 308A Doe, formerly the slide cabinet storage room of the Visual Resources Center, was transformed into a much-needed, flexible lecture and conference space. 308A Doe was outfitted with a new ceiling-mounted digital projector, built-in sound system, videoconferencing system, and new lighting, flooring, paint, and furnishings. The newly renovated lecture space was immediately heavily booked with department events, meetings, guest lectures, symposia, and videoconferences.



*Staff members Emily Cardoza and Erin Parker in the newly-renovated 308A Doe.
Photograph by Julie Wolf*

The department has also begun renovations on two seminar rooms—104 Moffitt and 425 Doe—to be completed by fall 2014. Both of these renovations include fresh paint, flooring, furnishings, and new audio-visual equipment and will provide a revitalized teaching environment for our students, faculty, and GSIs.

Each of these renovations—the Visual Resources Center, the 308A Doe lecture room, and the seminar rooms in 104 Moffitt and 425 Doe—are eligible for donor naming opportunities. We invite you to contact the department at art_history@berkeley.edu for more information on becoming a donor.

LINDA FITZGERALD HONORED



Lynn Cunningham, Julie Wolf, Linda Fitzgerald, Matt Joyce, Samantha Zhu, and Jason Hosford after the Excellence in Management Award ceremony. Photograph by Michael Thompson

These facility renovations would not have been possible without the vision and organizational skills of department manager Linda Fitzgerald. This year the History of Art and Visual Resources Center staff conspired to nominate Linda for the campus-wide Excellence in Management Award, which she won. In nominating her for the award, the staff praised Linda for fostering “an environment that embraces creative problem-solving, empowers employees, and allows for clear and open communication.” Linda has made many valued contributions to the operation of the undergraduate and graduate programs in History of Art. She has also creatively reinvented the Visual Resources Center, shepherding the transition from traditional slide library to a modern center for research, teaching, and publishing with digital images, now catalogued through ARTstor’s web-based software Shared Shelf. Perhaps most noticeably, Linda supervised the redesign of the department’s beautiful and user-friendly website. It is no surprise that Linda also just received a Staff Appreciation and Recognition SPOT award specifically for “Innovation and Imagination.” We know how lucky we are to have Linda Fitzgerald managing our ever-larger and more complex department, and we congratulate her on these much-deserved, campus-wide recognitions of her achievements!

THE MARY C. STODDARD LECTURE



Finbarr Barry Flood delivers the 2013 Stoddard Lecture. Photograph by Julie Wolf

Finbarr Barry Flood, William R. Kenan Jr. Professor of the Humanities and Professor of Art History, Middle Eastern and Islamic Studies at the Institute of Fine Arts, New York University delivered the 2013 Stoddard Lecture “Beyond Aniconism and Iconoclasm: Re-figuring the Image in Islam” on October 17. Professor Flood’s lecture was a masterful presentation on the theological, juridical, and art historical contexts of aniconism, iconoclasm, and figuration in early Islamic art and image making, followed the next day by a stimulating, in-depth seminar on his research-in-progress with the department’s faculty and graduate students.

The 2014–15 Stoddard Lecture will be delivered by **Thomas B. F. Cummins**, Dumbarton Oaks Professor of the History of Pre-Columbian and Colonial Art at Harvard University on Thursday, February 26, 2015. For details, please visit arthistory.berkeley.edu/events.



Thomas B. F. Cummins

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

THE MARIO DEL CHIARO LECTURE



Mario Del Chiaro, speaker Nancy de Grummond, Marco Del Chiaro, and Lisa Pieraccini at the 2014 Del Chiaro Lecture on Etruscan art. Photograph by Julie Wolf

On March 5, 2014 **Nancy de Grummond**, M. Lynette Thompson Professor of Classics and Distinguished Research Professor at Florida State University presented the third Mario Del Chiaro Lecture on “Divination by Thunder and Lightning in Etruscan Religion.” A specialist in Etruscan, Hellenistic, and Roman archaeology, Professor Grummond delivered a wonderful and uncanny lecture—seeming to divine herself a very rare thunderstorm in Berkeley that very night!

The Mario Del Chiaro Fund was established in 2011 to support the teaching and study of Etruscan and ancient Italic art at UC Berkeley. Professor Del Chiaro is a distinguished alumnus of the University, having earned his BA, MA, and PhD from the Department of History of Art. The faculty and students wish to express their warmest thanks to Professor Del Chiaro who this year made a further gift of \$25,000 to the fund—bringing his donations to a total of \$100,000 over the last three years.

WOVEN PAINTINGS? FLEMISH AND FRENCH TAPESTRY, 1660–1770



Koenraad Brosens, Elizabeth Honig, Katlijne van der Stighelen, and Chris Hallett at the “Woven Tapestries” Symposium. Photograph by Julie Wolf

On November 22–23, 2013, Berkeley’s Townsend Center hosted the first conference on the history of tapestry ever organized at an American university. Sponsored in large part by De Wit Royal Manufacturers of Tapestry (Belgium), the symposium was the original concept of professor Koenraad Brosens of the KU Leuven, who was the visiting Peter Paul Rubens Chair of Flemish Studies at Berkeley that semester. Elizabeth Honig of the Department of History of Art also helped to organize the event.

The conference kicked off with a gala reception sponsored by Flanders House, New York. There followed two days of sessions at which both established and younger tapestry scholars, from museums and universities in America, Europe, and Asia, presented original research on French, Flemish, and Chinese tapestry from about 1660–1770. The first day’s papers focused on tapestry manufacture in Paris, while the morning session on the second day looked at works made in Brussels and Antwerp and in the afternoon the papers discussed material cross-currents between East and West. Very memorable was a paper on “privileges” granted by the city of Brussels to eighteenth-century tapestry makers, in which we learned the importance of beer and socializing to early modern artistic commerce, and also that the mere word “beer,” spoken before an audience of art historians, elicits gales of laughter. The papers presented at the conference will be published as a volume from Brepols Publishers, hopefully in the winter of 2014–15.

COLLECTING SOUTH ASIA | ARCHIVING SOUTH ASIA

In February 2014, Professor Sugata Ray spearheaded a one-day international conference “Collecting South Asia | Archiving South Asia,” to rethink object histories and reexamine the role of museums and archives from the nineteenth century to the present. Organized by the Center for South Asia Studies in collaboration with the Department of History of Art, the Berkeley Art Museum & Pacific Film Archive (BAM/PFA), and the Arts Research Center, the conference brought together anthropologists, art historians, curators, and other critical thinkers for a series of presentations that looked at everything from new forms of archiving created through India’s national biometric ID program to British perceptions of the Buddha’s body.

Highlights from the conference included a discussion by curator Debra Diamond (Freer and Sackler Galleries) about her recent exhibition *Yoga: The Art of Transformation*. Janice Leoshko (UT Austin) and Anjali Arondekar (UC Santa Cruz) further opened up the idea of an archive by revealing the complex ways in which information and objects were made and circulated in the nineteenth century. Shifting focus away from archives, Atreyee Gupta (Haus der Kunst, Munich) posed the question “Can all art be collected?” by examining *Ghar Pe*, a collaborative, community-based project in Mumbai. Cristin McKnight Sethi (UC Berkeley) discussed a few key South Asian objects at the BAM/PFA and Padma Maitland (UC Berkeley) spoke about his role in curating the exhibition *The Elephant’s Eye: Artful Animals in South and Southeast Asia* (March–June 2014).



Unknown, India, Vishnu and Garuda Save the King of the Elephants, 1660, gouache on paper, 8 ½ x 6 ¼ inches, Museum purchase. Courtesy of the Berkeley Art Museum & Pacific Film Archive. Exhibited in The Elephant’s Eye: Artful Animals in South and Southeast Asia, Berkeley Art Museum.

GRADUATE STUDENT WORKING GROUPS SUPPORTED BY THE TOWNSEND CENTER FOR THE HUMANITIES



Jon Soriano, Patricia Yu, and Shivani Sud in the Liu Fang Yuan Chinese Garden at the Huntington Library



The shrine of Nuestra Señora de Copacabana, on the shores of Lake Titicaca in Bolivia. Photograph by Aaron Hyman

Asian Art and Visual Cultures

Organizers: Mary Lewine, Jon Soriano, and Patricia Yu

The Asian Art and Visual Cultures Working Group (AAVC) kicked off the academic year with a trip to attend “East Asian Gardens as Social Spaces,” a symposium hosted by the Huntington Library. We co-sponsored “Archives, Censors, Wives: Research in Contemporary Asian Art: A Conversation with Jane DeBevoise,” and also co-sponsored “Porous China: Transactions into the World” with the Mobilities and Materialities Working Group to bring Professor Timothy Brooks to Berkeley. Other events this year included a discussion with jade and ceramic experts from the Palace Museum in Beijing, an introduction to the Kaiping Village Conservation and Development Project in Guangdong, China by Dr. Selia Tan, and an overview of delightful Canton trade objects in the Peabody Essex Museum by William Ma. We closed out the academic year with another road trip to Southern California, this time to attend “Chinese Paintings in Japanese Collections,” a one-day symposium hosted by LACMA with their exhibition of the same name.

Mobilities and Materialities in the Early Modern World

Organizers: Jessica Stevenson-Stewart and Jessica Stair

The first year of the Mobilities and Materialities in the Early Modern World Working Group was immensely successful. We sponsored ten workshop sessions featuring twenty-seven outstanding faculty members who discussed a wide range of interdisciplinary topics. Some highpoints of our sessions included early modern collecting culture; materiality in Latin America and Asia; furniture trade in Yemen; cultural intermediaries; poetry and literature; and varying methodologies in Mobility and Materiality Studies, among other topics.

Colonial Latin American Art, Literature, and Visual Culture

Organizers: Dexter Hough-Snee (Spanish & Portuguese) and Aaron Hyman

The Colonial Latin American Art, Literature, and Visual Culture Working Group enjoyed a productive and fruitful academic year. The group met regularly to workshop student and faculty research-in-progress, discuss lectures and academic events related to the group’s core themes, and to attend the talks of our two invited speakers, Stella Nair (Associate Professor, History of Art, UCLA) and Patrick Hajovsky (Associate Professor, History of Art, Southwestern University). After a string of lectures last year on topics related to the history of New Spain, the group was excited to hear presentations that treated the colonial (mis)reception of Inka stonework and miracle-working cults in Cuzco, Peru, respectively.

Contemporary Art

Organizers: Laura Richard and Sarah Cowan

The Working Group in Contemporary Art works to broaden conversations around contemporary art across disciplines and local institutions. Since 2009, our monthly seminar-style meetings have featured faculty, curators, students, and artists speaking on recent and ongoing work. Lectures followed by extensive Q&A provide speakers with critical feedback on and encouragement for work-in-progress. The 2013–2014 academic year brought meetings with talks by University of Chicago Professor Huey Copeland, the UC Berkeley second-year MFA students, Graduate School of Education doctoral student Franklin Moreno, working group co-founder Laura Richard, Asia Art Archive founder Jane DeBevoise in conversation with Assistant Professor of Rhetoric Winnie Wong, and Assistant Professor of History of Art Lauren Kroiz.

VISITING FACULTY AND FACULTY EXCHANGES IN 2014–15



Sabrina Maras

In fall 2014 the department welcomes **Sabrina Maras** as Assistant Adjunct Professor in Near Eastern Studies and History of Art. She earned her doctorate in Ancient Near Eastern Art and Archaeology at UC Berkeley in 2009 and she has held the position of Visiting Scholar in the Department of Near Eastern Studies, where she has taught a variety of courses. She has been a Researcher with the Persepolis Fortification Seal Project, Oriental Institute, University of Chicago. Her research has taken her to the Musée du Louvre, the British Museum, Çatal Höyük (Turkey), Kerkenes Dag (Turkey), and Erebuni (Armenia). In History of Art she will offer courses in Ancient Near Eastern Art, commencing with an undergraduate seminar on the subject “Priest, Warrior, King: Images as Propaganda in the Ancient Near East” in fall 2014.

The **Peter Paul Rubens Chair**, sponsored by the Flemish government and run by UC Berkeley’s Dutch Studies Program, brings a visiting professor to campus for one semester each year to teach a seminar in their area of expertise. The previous two Rubens Chairs in History of Art were held by Katlijne van der Stighelen and Koenraad Brosens, both from Leuven. In 2014 we welcome **Koenraad Jonckheere** (*photo right*), assistant professor in Northern Renaissance and Baroque Art at Ghent University (Belgium). He studied History and Art History in Leuven and received his PhD from the University of Amsterdam in 2005. His publications include *Adriaen Thomasz. Key* (2007), *The Auction of King William’s Paintings* (2008), *Willem Key* (2011), and most recently *Antwerp Art after Iconoclasm: Experiments in Decorum, 1566–1585* (2012). Last year he curated a major exhibition in Leuven on the painter Michiel Coxcië. At Berkeley he will teach an undergraduate seminar on “Reformation, Iconoclasm, and the Origins of Northern Baroque” in fall 2014.

From April–July 2014, **Rolf Schneider** (Professor of Classical Archaeology at Munich’s Ludwig-Maximilians-Universität) visited the department. Taking full advantage of the new UC Berkeley-LMU humanities faculty exchange program, he came to consult with Chris Hallett on Roman images of “barbarians” and with Andy Stewart on various Greek topics and to work on his book about South Africa’s Voortrekker Monument (1931–49). During his stay, he gave us two witty, stimulating, and brilliantly unscripted



François Lissarrague (École des Hautes Études en Sciences Sociales, Paris and Classics 2014 Sather Professor), Chris Hallett, and Rolf Schneider at the Stornach Traveling Seminar’s oyster bake, Heart’s Desire Beach, Sunday, May 18, 2014. Photograph by Andy Stewart

talks. The first, “From Memory to Marble: The Frieze of the Voortrekker Monument at Pretoria,” tackled its complex genesis, execution, checkered history under apartheid, and contested status in contemporary South Africa. The second, “Laughter: A Human Characteristic in Classical Imagery,” confronted such questions as: How did ancient art express such emotions? Who’s doing the laughing? Who commissioned such images and why? For which social and religious contexts? And so on. Among the highlights of his visit, he singles out his “many delightful and enlightening chats about ancient sculpture (sorely missed); great collaboration with departmental staff; intensive discussions with Whitney Davis, Beate Fricke, Leslie Kurke, Tony Cascardi, and Klaus Corcilius; and great progress with the book.

This year the department is also fortunate to welcome Visiting Assistant Professor **Ping Foong**, who will teach courses on Chinese art. Lecturer and Research Associate **Imogen Hart** will teach for a second year in the department, offering classes on British art including a fall 2014 seminar on “Transatlantic Modernisms,” co-taught with Lauren Kroiz. Students in History of Art will also have opportunities to enroll in a diverse array of courses taught this year by lecturers **Ivy Mills**, **Jordan Rose**, and **Caty Telfair** and by faculty from other departments: **Winnie Wong** (Rhetoric) and **Lisa Regan** (Italian Studies). For current course offerings in History of Art, please visit arthistory.berkeley.edu/courses.



Koenraad Jonckheere

FACULTY NOTES

DILIANA ANGELOVA

Assistant Professor of Early Christian and Byzantine Art

Thanks to a Humanities Research Fellowship from UC Berkeley, Diliana Angelova had a memorable sabbatical year of writing, travel, and research. Her article on the building activities of the fifth-century empress Pulcheria appeared in *Byzantine Images and Their Afterlives* (Ashgate, 2014). She reviewed a volume of essays on the cult of the Virgin Mary in Byzantium for the *Bryn Mawr Classical Review*. Her first monograph, *Sacred Founders: Women, Men, and Gods in the Discourse of Imperial Founding, Rome through Early Byzantium*, is now in press with University of California Press. Travels to Israel advanced her research on her second book, dedicated to the early history of the True Cross, and the Constantinian church of the Holy Sepulcher in Jerusalem. Visits to European collections and archaeological sites helped in the conceptualization of her book-length study, dedicated to the synergy between art and love from antiquity through the middle ages. Over the summer, she will be working on a shorter study on the Altar of Augustan Peace.

She is pleased with the achievements of her students. Andrew Griebeler (for whom she is dissertation co-director with Beate Fricke) won the prestigious Kress two-year doctoral fellowship in Florence. Ana Clara Anaya was awarded an internship at the Cervantes Institute in Paris; Vanessa Wilson was admitted in the doctoral program for rhetoric and art at Southern Methodist University; Paige Walker was admitted to every graduate program she applied to and her honors' thesis, which won the Conrad Liebau Library Prize in 2013, was honored with a small exhibition at the Doe Library.



Diliana with a marble statue of the fourth-century empress Helena Augusta, a major protagonist in Sacred Founders. Capitoline Museums, Rome.

PATRICIA BERGER

Professor of Chinese Art



Pat visits the new, colossal stainless steel Chinggis Khan statue outside of Ulaanbaatar

Pat Berger continued to work on problems of cultural translation for a new book project that explores the period of Marco Polo. She gave lectures on the arts of the Qing-dynasty court at the Seattle Art Museum and Willamette University, and was discussant for a panel on Mongolian art organized by Orna Tsultem at the annual conference of the International Association of Tibetan Studies in Ulaanbaatar. Pat organized a symposium on Western perspective in Chinese painting in November 2013 at the Institute of East Asian Studies to honor Professor Emeritus James Cahill, who passed away in February. The symposium accompanied Cahill's last, highly acclaimed exhibition at the Berkeley Art Museum, *Beauty Revealed*.

Pat also served as an advisor to the Ho Family Foundation, which is devoted to supporting the study of Buddhism and the exhibition of Buddhist art. A meeting of Ho Foundation advisors took place in Washington, DC this past fall, corresponding precisely to the federal government's shut-down and thus leaving the group locked out of the Freer and Sackler Galleries (but kindly rehoused by the Phillips Collection). Pat continued to serve as advisor to two Mellon Foundation initiatives, including our departmental program aimed at enhancing graduate opportunities for students who are considering curatorial careers. The Mellon Initiative, which Margaretta Lovell and Pat co-administer, funded two curatorial internships and the first of three planned graduate seminars. This roving seminar introduced technical approaches to the analysis of objects through visits to conservation labs in museums around the Bay Area. Pat also served as chair of the Berkeley Academic Senate's Committee on Courses of Instruction and on the executive committee of the Center for Chinese Studies.

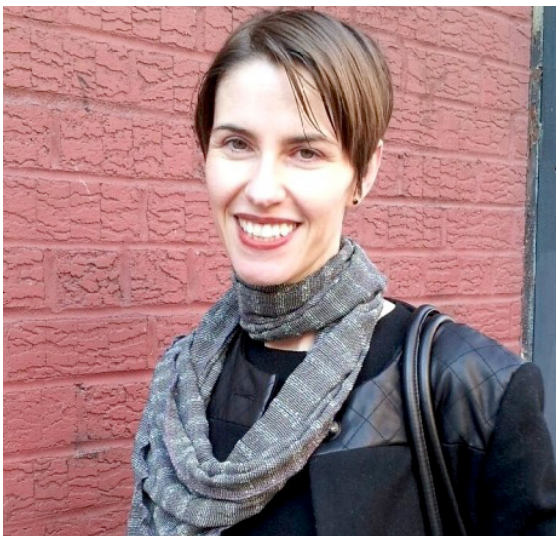
JULIA BRYAN-WILSON

Associate Professor of Modern and Contemporary Art

Julia Bryan-Wilson's year was marked by several happy collaborations, starting with team-teaching the history of photography with Darcy Grigsby in the fall. She also co-organized, with Jennifer González of UC Santa Cruz and Dominic Willsdon of SF-MOMA, a conference entitled *Visual Activism*, which brought together artists, activists, and scholars from around the world for a two-day event. She conducted a series of interviews both in public and in print with artists Sabrina Gschwandtner, Josh Faught, Sharon Hayes, Luis Jacobs, Liz Collins, and Cheryl Dunye (the last was published in *Art Journal* as part of a dossier on queer archives). She and Glenn Adamson finished their co-authored book, *Art in the Making*, forthcoming from Thames and Hudson.

In terms of solo projects, this year Julia published in a wide array of venues, including catalogue essays on Nicole Eisenman, Mika Rottenberg, and Simone Forti, and an article on the video collective EZTV in *Grey Room*. Forthcoming texts explore the queerness of nuclear culture (for a University of California Press anthology on landscapes), Yoko Ono (for MoMA), and Corita Kent (for Harvard Art Museums).

Julia spent a very rainy winter at the Courtauld Institute of Art, where she was the Terra Foundation Visiting Professor for American Art, and enjoyed hosting friends and family, including her partner Mel Chen. While based in London, Julia delivered invited lectures around the UK, including engagements at Goldsmiths and Central Saint Martins, as well as in Dublin, Edinburgh, Lüneburg, and Nottingham. She also spoke at NYU's Institute of Fine Arts, Northwestern, the Leslie Lohman Museum, the Santa Barbara Museum, the Kitchen, the Whitney Independent Studies Program, and gave keynotes for symposia at the Courtauld and at the School of the Art Institute Chicago, among other engagements. This upcoming year she plans to focus on writing, and looks forward to being on leave in the spring as a fellow at Berkeley's Townsend Center for the Humanities, completing her book on contemporary textiles in art and activism.



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 University of Copenhagen, the Ludwig-Maximilians-Universität in Munich, and the universities of Oxford, Cambridge, Warwick, York, and London in the UK. In fall 2013, he presented 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 research 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; "Sense of History in World Art Studies," in the new journal *World Art*; and several entries in the second edition of the six-volume *Encyclopedia of Aesthetics* published by Oxford University Press, for which he also worked as one of the core editors under the general editorship of Michael Kelly. Forthcoming publications include an article on scale and pictoriality in ancient Egyptian painting and sculpture for a special issue of *Art History*; a contribution to the catalogue for the career retrospective of On Kawara at the Guggenheim Museum in New York in 2015; an essay on Michael Baxandall's understanding of the "idiographic stance" in art history for an anthology on Baxandall edited by Peter Mack and Robert Williams; and an article on the problem of "presence" in prehistoric art for a collection on "one-way images" edited by Inge Hinterwaldner. In fall 2014, he will be lecturing at several universities and museums in Australia and New Zealand. He completed his first year as part-time visiting professor of art history and humanities at the University of York, an innovative three-year arrangement that enables him to work with postgraduate students in British art studies. At Berkeley, he has been serving on the executive committee of the Townsend Center for the Humanities, the steering committee of the Mellon Foundation initiative on "global urban humanities" between the College of Environmental Design and the Division of Arts and Humanities, and on the Senate Committee on Academic Planning and Resource Allocation.

BEATE FRICKE

Associate Professor of Medieval Art



Beate's advisees Andrew Sears and Andrew Griebeler at the Modern Art Museum of Fort Worth, Texas (standing in front of Jenny Holzer's *Kind of Blue*, 2012)

During the summer of 2014, Beate traveled with her graduate students Andrew Griebeler and Andrew Sears to Poland, exploring churches, castles, and museums as well as lots of heavy food. With friends she went further through Spain, France, Austria, and Germany, on travels filled with painted traces of spilled blood and more, until reaching the Princess Island at Istanbul (no churches!) in late summer. During the academic year she finally set foot in territories in the US she was less familiar with and went to Dallas, Texas to see the exhibition *Nur: Light in Art and Science from the Islamic World*, the great collections in Fort Worth, and—much to her surprise—there were indeed lots of people wearing cowboy boots and cowboy hats! In 2013–14, she gave lectures in Basel, Chicago, Thurgau, Berlin (on three different occasions: a great workshop on Color in Early Modern Culture, a conference about *Episteme in Transition*, and she held a workshop with the research group “Bildevideenz”). She has submitted the manuscript of the translation of her first book to the press, while the manuscript of the second book is under review. She taught the class she always wanted to teach—Gothic Art—choosing a new angle and teaching it as an introduction to Pre-Modern Visual Culture. She received a Mellon Project Grant, which will help her to gather the perfect illustrations for the second book.

DARCY GRIMALDO GRIGSBY

Professor of Modern Art

Besides a family trip to Madrid, Athens, Hydra, and Paris, highlights of Darcy Grimaldo Grigsby's year included co-teaching two new classes with wonderful colleagues: a lecture course on Histories of Photography with Julia Bryan-Wilson; and a cross-listed seminar with African American Studies professor Leigh Raiford on Black Visual Culture, in which alumnus Huey Copeland, Associate Professor, Northwestern University, shared his fabulous new book. These classes and conversations were immensely pleasurable and also stimulating; she learned so much from her co-teachers. In the spring she taught a lecture course on “Art and Technologies of Modernity in late Nineteenth-Century France” that attempted to incorporate her thinking in her book *Colossal*.

This year Grigsby also completed the revision of her book *Enduring Truths. Sojourner's Shadows and Substance* to be published by University of Chicago Press next spring. She also completed two articles from her next book, *Creole Looking. Portraying France's Foreign Relations in the Long Nineteenth Century*: “Cursed Mimicry. France and Haiti Again 1848-1851” (*Art History*, February 2015) and “Still Thinking about Olympia's Maid” (*The Art Bulletin*, June 2015). The latter work was also presented as talks at Dartmouth College, thanks to an invitation from former undergraduate, now Assistant Professor Katie Hornstein, and at the “Manet Now and Then” Conference, co-organized by Kaja Silverman and alumnus André Dombrowski, now Associate Professor at the University of Pennsylvania. In the fall, she also gave a talk on Delacroix's *Liberty* at a Delacroix conference organized by alumnus and curator Eik Kahng at the Santa Barbara Museum of Art.



This May Grigsby was delighted to hood PhDs Camille Mathieu and Aglaya Glebova and to celebrate Jenny Sakai's completed dissertation. What a pleasure it has been to spend time with current and former students, not only Camille, Aglaya, Jenny, Huey, Katie, and André, but also graduate student Kailani Polzak, with whom she spent New Year's Eve in Paris; graduate students Alexandra Courtois and Caty Telfair who served as terrific Graduate Student Instructors for her late nineteenth-century course this spring; Nina Dubin who drove her around Philadelphia; and Ara Merjian who gave a talk here this spring. You are all so amazing and beloved. Congratulations to you for jobs exceedingly well done: committed teaching, completed dissertations, recent tenure promotions, and newly published books; this includes you Bibi Obler! Lovely too to have spent time with former colleagues Anne Wagner and Tim Clark!



CHRIS HALLETT

Professor of Roman Art

In September 2013 Chris addressed a reception for the World Heritage Fund in St. Helena, CA, on the subject of “Contemporary issues in conservation at archaeological sites in Libya and in Turkey.” The following month he was an invited speaker at a conference, “Sculpture in Roman Asia: Cultural Contexts and the Lives of Monuments,” held in Selçuk (Turkey) and organized by the Österreichisches Archäologisches Institut in Vienna. In early 2014 he traveled to Rome to visit the remarkable exhibition *Augusto*; and on his return he spoke about the aims and highlights of this show in a lecture on “Roman Art and its Legacy” to the docents of the Fine Arts Museums of San Francisco, held at the de Young Museum.

The main challenge of Chris’ academic year, however, was unquestionably organizing and teaching the department’s Judith Lee Stronach Travel Seminar to Naples, co-taught with Andrew Stewart. The seminar was titled, “Greek and Roman Art on the Bay of Naples” and the group spent two weeks in Italy, visiting Pompeii, Herculaneum, Oplontis, Baiae, and the National Archaeological Museum in Naples.

Chris also spent the year preparing for his planned sabbatical in 2014–15. He has been chosen to be a Getty Residential Scholar at the Getty Villa for September–December 2014, and a Visiting Professor at Ludwig-Maximilians-Universität from January to July 2015. After being Chair of History of Art for the last five years, Chris is looking forward to being able to spend the year concentrating on his research. But he has agreed to continue as Chair for one more year in 2015–16.



Chris Hallett and Andy Stewart at the Getty Villa, March 2014

Elizabeth Honig and her current team of undergraduate assistants for janbrueghel.net. From left: Jennifer Tanji, Ye Seon Lee, Snow Zhu, Julie Turgeon (site manager), Cecily Manson; on screen: Christine Quach (former site manager, now doing her MA in London); Elizabeth Honig, Ashley Jerbic, Jess Bailey, Ben Rodgers. Not pictured: Tristan Brody, Emily Domanico, Elena Waller, Jenny Wu, and programmer Angela Hong.

ELIZABETH HONIG

Associate Professor of European Art, 1400-1700

This year Elizabeth Honig lead a multi-campus research group, sponsored by the UC Humanities Research Institute, on “Early Modern Patterns.” Their focus was on employing new digital tools to investigate the use and transmission of patterns, both visual and verbal, in the early modern world. Faculty from UCLA, Santa Cruz, Santa Barbara, Davis, and Berkeley were involved, representing departments of art history, linguistics, French, and literature. The project culminated in a conference “Humanities 2.0: New Tools for the Digital Age,” jointly sponsored by UC Berkeley’s Department of History of Art and held here in April. In November Professor Honig was co-organizer, with Rubens Visiting Professor Koenraad Brosens, of the international conference “Woven Paintings? Flemish and French Tapestry, 1660–1770.” Honig also received a sub-award on a three-year grant from the National Science Foundation for her website janbrueghel.net. She thinks that she may be the first art historian ever to be funded by the NSF.

GREG LEVINE

Associate Professor of Japanese Art

This past year Greg Levine reduced the number of his invited lectures and conference papers to focus on completing his book of previously published and new essays: *Long Strange Journey: Zen Art and Other Predicaments*. Two essays to be included in this collection have just appeared in multi-author volumes: “The Faltering Brush: Material, Sensory Trace, and Nonduality in Chan/Zen Buddhist Death Verse Calligraphies,” in *Sensational Religion: Sensory Cultures in Material Practice*, edited by Sally M. Promey, and “Zen Art before ‘Nothingness,’” in *Inventing Asia: American Perceptions Around 1900*, edited by Noriko Murai and Alan



Fukushiro Yōdō, Mushin, 1994, ink on paper. Private collection

Chong. Now a bit tired of Zen, he is also completing a chapter, “Looting Buddha Heads,” focused on the modern history of Buddhist sculpture removed from Tianlongshan, China, for a second book: *Buddha Heads: Fragments, Landscapes, and Buddhist Visual Cultures*. A new graduate seminar in spring 2014, “Making Art Modern in Japan,” brought together a dynamic group of students, in Berkeley’s History of Art and History departments as well as the Graduate Theological Union, to reflect on a series of recent publications and their proposals. Along with Professors Honig and Lovell, Levine worked this past year on the redesign of the undergraduate major in the History of Art, which reflects the department’s recent faculty hires and diversity of teaching areas and methods. In fall 2014, he will teach the department’s graduate pedagogy seminar and redesign his lecture course, “Buddhist Icons in Japan.” He was immensely pleased to see his students Kristopher Kersey (at CASVA, Washington, DC) and Carl Gellert (Nara, Japan) progressing well this year with their dissertations, while also tackling the job market and fellowship applications. He continues to serve as an elected board member of the Berkeley Faculty Association and recently joined the editorial board of the journal *Artibus Asiae*.

MARGARETTA LOVELL



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

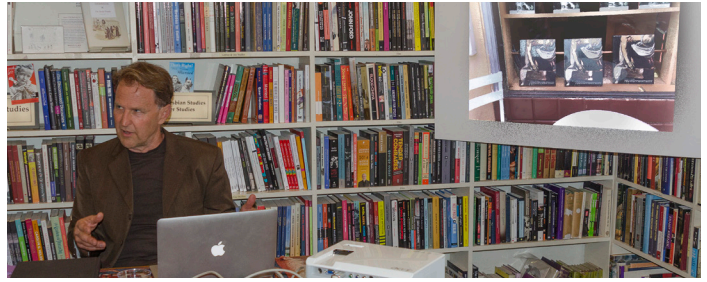
As joint project director with Patricia Berger for the Curatorial Preparedness and Object-Based Learning Initiative generously funded by the Andrew W. Mellon Foundation, Margaretta Lovell co-taught with her a new graduate seminar in the fall semester in the technical examination of art objects. The course took place almost entirely in the conservation

studios of the Asian Art Museum, the de Young Museum, the Legion of Honor, the Oakland Museum, and the Bancroft Library. It proved an extraordinary learning experience for all concerned. She was busy with three Senate committees: Library (continuing as Chair), Committee on Academic Planning and Resource Allocation, and the Senate Athletic Council—as well as a special symposium on the condition of UC Berkeley’s core campus (viewable at http://youtu.be/oTmQNBp_vSo) and a presentation to the Berkeley Folklore Roundtable.

She also gave talks at the American Society for Environmental History conference and at the Biannual Meeting of the International Consortium of American Studies Faculties at Freie Universität Berlin. She served on the College Art Association’s Nominating Committee, on the prize committee of the American Society of Eighteenth-Century Studies, and on the Council of the Omohundro Institute at William & Mary. Publications include a review of a splendid new book, *Mahogany* by Jennifer Anderson, an article on art and the American Revolution, and a brochure on John Galen Howard’s contributions to the Berkeley campus. The year’s surprise and high point came at the College Art Association’s annual conference in Chicago where she was delighted to receive that organization’s Teaching Award and to celebrate with a festive cohort of former and current Berkeley students.

TODD OLSON

Professor of Early Modern Art



Professor Olson at the Pitiful Relics book talk at University Press Books

Todd Olson celebrated the publication of *Caravaggio’s Pitiful Relics* (Yale University Press, 2014) with friends, family, students, staff, and colleagues at University Press Books in anticipation of his promotion to Professor. At the 2014 Renaissance Society of America (RSA) annual conference in New York he gave a paper related to a book-in-progress concerning Jusepe de Ribera, the seventeenth-century Spanish painter who was active in Rome and Naples. Todd sponsored the Townsend Center for the Humanities Mobilities and Materialities of the Early Modern World working group, for which Jessica Stewart and Jessica Stair organized an extremely ambitious and invigorating series of talks and roundtables. Todd contributed a paper on the reception of the sixteenth-century Mexican Codex Mendoza in France and England. The narrative of trans-oceanic material transmission and reception is part of another book project. For the second year in a row, Todd has directed a student who was the recipient of a Summer Undergraduate Research Fellowship; Olivia Dill traveled to London to conduct research in the British Museum and the Victoria and Albert Museum on the printed reproduction of sixteenth-century botanical illustrations. Two of Todd’s advisees for honor’s theses—Liliana Herrera (Class of 2013) and Mathilde Bonvalot (Class of 2014)—accepted admission to the graduate program in History of Art and Architecture at Harvard University. Another advisee, Yessica Porras (Class of 2014), received Highest Honors for her study of indigenous motifs in church murals, which was based on fieldwork in her native Colombia. She has been recognized as the recipient of a University Research Apprenticeship Summer Award and one of the winners the 2014 Charlene Conrad Liebau Library Prize for Undergraduate Research. In fall 2014, Todd will participate in a roundtable sponsored by the Italian Art Society on the subject of “Sensuous Suffering” at the Sixteenth-Century Studies conference in New Orleans (UC Berkeley alumnus Walter Melion will be in the same session). In spring 2015, Todd will attend the RSA in Berlin and present a paper in a session interrogating the “Global” Renaissance, chaired by former Berkeley ACLS New Faculty Fellow Kathryn Blair Moore, who is Assistant Professor at Hong Kong University.

SUGATA RAY

Assistant Professor of South Asian Art

Sugata Ray spent 2013–14 at the Forum Transregionale Studien, Wissenschaftskolleg zu Berlin writing *Sensorium and Sacrament in a Hindu Pilgrimage Town: Theological Aesthetics, Ecology, and the Islamicate, 1600–1900*, a monograph on the intersections among early modern environmentalism, topophilic theology, and material culture.

Writing rhythm was punctuated by research across Europe and Asia. A traveling seminar with architects from the ETH Zürich took him to Marseille and Genova to trace the architecture of maritime interconnectivities. Following trade routes and oceanic currents, he conducted fieldwork at the fifteenth-century Gwalior fort, a structure sumptuously decorated with Persian-style glazed tiles. The port city of Mumbai, which came into prominence in 1661, the “Oriental” collection in Dresden’s Grünes Gewölbe, and Mughal paintings on the walls of Vienna’s Schönbrunn Palace were some other affective points that Sugata charted this year for a new book project on the global function of early modern, non-European taxonomies.



Sugata Ray speaking at Khajuraho, a tenth-century temple complex in central India with Gerhard Wolf and Hannah Baader (Kunsthistorisches Institut, Florenz), Romuald Tchibozo (University of Abomey-Calavi, Benin), Ching-Ling Wang (Rijksmuseum, Amsterdam), Magdalena Wróblewska (University of Warsaw), and others. Photograph by Luise Neubauer.

In tandem, Sugata organized two international conferences. Held at the Berkeley Art Museum, the first gathered museum professionals and scholars from the US, Europe, and the Middle East to discuss collecting and archiving practices through sites ranging from illicit trade in antiquities to national biometric cards (p. 15). This led to his fall seminar on erasures in the archive of art history. The second focused on the spatial cultures of water. Organized with support from the Ministry of Culture and held in New Delhi at the former residence of the first Prime Minister of India, the conference will be published as a co-edited volume: *Liquescent: Spatializing Water in Global South Asia*.

Other engagements this year included essays on the “failure” of colonial museology (*The Art Bulletin*), the making of the field of Islamic art history (*Shangri La Working Papers in Islamic Art*), contributions to *The Encyclopedia of Empire*, and invited talks at Chicago (University of Chicago), Berlin (Forum Transregionale Studien and Heidelberg University), Washington DC (Freer and Sackler), New Delhi (Nehru Memorial Museum), and Honolulu (Doris Duke Foundation), among others.

ANDREW STEWART

Professor of Ancient Mediterranean Art and Archaeology

Andy Stewart continues to chair the Graduate Group in Ancient History and Mediterranean Archaeology and in late summer 2013 chaired History of Art in Chris Hallett’s absence. On sabbatical in fall, he was elected an honorary fellow of the Australian Academy of the Humanities, and gave the Archaeological Institute of America’s annual Norton Lectures at eleven venues on the East Coast and Midwest. His article on sculptors’ models, sketches, and doodles from the Athenian Agora was published in *Hesperia*, and another, entitled “Two Notes on Greeks Bearing Arms,” in a co-edited Heidelberg volume dedicated to his friend and colleague Tonio Hölscher. The proceedings of a conference on the subject of his 1972 dissertation, the Parian sculptor Skopas, organized by his Greek colleague Dora Katsonopoulou, held in June 2012, and jointly edited with her, were published in February. His essay, summing up his current views on the subject,



Andy Stewart in the Agora, studying an old find newly identified: the Athena from the Temple of Ares, carved by Lokros of Paros around 420 BC

is entitled “Desperately Seeking Skopas.” In spring, Chris Hallett and he led the departmental endowed Travel Seminar to the Bay of Naples, en route stopping off at the Università di Studi di Napoli to give an invited lecture. He resumed work in the Agora Museum in the early summer of 2014, putting the finishing touches to two more articles in his Hellenistic series, including the architectural sculpture of the Temple of Apollo Patroos, carved around 305 BC and identified in the Museum basement in summer 2013, and the cult statues of the Temple of Ares, identified this summer. Cambridge University Press will publish his introductory textbook on Hellenistic art this fall. 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.

LISA TREVER

Assistant Professor of Visual Studies,
Precolumbian and Colonial Latin American Art



Lisa Trever in the excavations at Pañamarca, Peru

In her first year at Berkeley, Lisa Trever has been busy settling in to the Bay Area and the department. She has loved getting to know students and establishing new curricula on Latin American art history. In 2013–14 she taught a lecture course on Precolumbian art, a seminar on Ancient American mural painting, and a graduate seminar on agency, materiality, and presence, which was filled to capacity with students from History of Art, Anthropology, and Spanish and Portuguese. She is developing a new lower division course on Arts of Latin America—from prehistory to the present—for fall 2014. Other 2014–15 courses include a seminar in The Bancroft Library on nineteenth-century photography and illustration of Mexican ruins (with Darcy Grimaldo Grigsby) and a class on illustrated manuscripts from early colonial Mexico and Peru. She is delighted to serve as Jessica Stair's dissertation co-advisor and as a committee member for students in History of Art and in Anthropology.

Lisa traveled this year to give conference papers and invited lectures at Dumbarton Oaks and the Conference on Latin American History (both in Washington, DC), UC Davis, UCLA, UC Santa Cruz, and closer to home at the de Young Museum and the Archaeological Research Facility at UC Berkeley. She published an article in *Ñawpa Pacha: Journal of Andean Archaeology* on her project's discovery of a 1200-year-old feathered shield at Pañamarca, which was picked up by popular archaeology media including LiveScience.com and *Archaeology* magazine. She also contributed an essay, "The Artistry of Moche Mural Painting and the Ephemerality of Monuments," to a symposium volume to be published by Dumbarton Oaks in 2016. Lisa dedicated summer 2014 to two, interrelated book projects: *Image Making and Experience in Ancient Peru* and the site-specific, co-authored volume *The Archaeology of Mural Painting at Pañamarca*. In July she traveled to Peru with funding from a grant from the Wenner-Gren Foundation to present the results of her field research to local audiences.

EMERITI PROFILES

SVETLANA ALPERS

Professor Emerita of Northern
Renaissance Art

Svetlana Alpers shares the excellent news that she has recently been elected an Honorary Fellow of the Royal Academy of Arts in London.

TIM CLARK

Professor Emeritus of Modern Art

T. J. Clark's *Por Uma Esquerda Sem Futuro* was published in Brazil in July 2013, at the start of the street protests, and sold out in two weeks. A translation of the same text, "For A Left With No Future," appeared in *Agora*, an anthology produced for the 4th Athens Biennale. Clark spoke in Athens and Thessaloniki the following December. The exhibition *Lowry and the Painting of Modern Life*, co-curated with Anne Wagner, opened at Tate Britain in June and divided the critics. The accompanying book sold more than 20,000 copies. Chinese translations of *The Painting of Modern Life* and *Farewell to an Idea* came out in 2013 and in March 2014 the *London Review of Books* published "Veronese's Allegories of Love."

JACQUES DE CASO

Professor Emeritus of Modern Art

Following the first retrospective exhibition of works by the sculptress Félicie de Fauveau (1801–86) that he organized at the Musée d'Orsay last year, Jacques de Caso is glad to have entrusted to the French Archives Nationales the bequest of the artist's nearly 1,300 letters addressed to her companion, Félicie de La Rochejaquelein. The entire correspondence is now under study and has been accepted for publication in the venerable *Bibliothèque de l'École des chartes*. Dividing his time between San Francisco and Paris, Jacques is still at work on his study of the articles by the sculptor David d'Angers (encompassing subjects political, cultural, and aesthetic) published in the artist's lifetime (Honoré Champion – Zadkine). Applying again his well-known motto "unknown,

therefore important," Jacques is engaged in the recovery of the forgotten, British-born, Saint Simonian artist Peter Hawke (1801–87), a dissident in many ways, who elected to live a long time in France: "Église, effet du soleil couchant, Zwei Ansichten des unvollendete, Kölner Domes von Pierre Hawke in Angers," (with Michael Puls), *Kölner Domblatt, Jahrbuch des Zentral-Dombau-Vereins*, Verlag Kölner Dom, Köln 2013.

LOREN PARTRIDGE

Professor Emeritus of Early
Modern Art

Professor Emeritus Loren Partridge published an interpretive essay on the pair of marble tombs in the chancel of S. Maria sopra Minerva in Rome by Baccio Bandinelli for the Medici popes Leo X and Clement VII. The essay appeared in the catalog *Baccio Bandinelli Scultore e maestro (1493–1560)*, edited by Detlef Heikamp and Beatrice Paolozzi Strozzi, for the 2014 exhibition of Bandinelli's work held at the Museo Nazionale del Bargello in Florence. Loren is currently engaged in the final preparation of his new book *Art of Renaissance Venice 1400–1600*, which will be published by University of California Press in early 2015 and serve as a companion volume to his *Art of Renaissance Florence 1400–1600* (2009) and *The Renaissance in Rome* (reprinted 2012). He continues to enjoy retirement with frequent excursions to Sea Ranch, long walks with his terrier Paco, and leisurely reading of newspapers and novels, while his wife Leslie supports his vices by teaching French in the French Department at Cal.

PETER SELZ

Professor Emeritus of Modern Art

Professor Emeritus of Modern Art Peter Selz was one of five University of Chicago alumni to receive the Professional Achievement Award at Rockefeller Memorial Chapel in June. Selz continues to curate exhibitions. During the summer of 2014 his exhibition of William T. Wiley's work of the twenty-first

century will be at the Sonoma Valley Museum. A retrospective of painting by Jim Morphesis will open at the Pasadena Museum of California Art and a show of recent sculpture by the British-American artist Brian Wall will open at the de Saissett Museum at the University of Santa Clara in the spring. Selz also enjoys working with the Paris curator Laurent de Verneuil on a re-structured Funk exhibition and book.

GRADUATE STUDENTS

Mont Allen (2003) spent a second year in Berlin at the German Archaeological Institute; finished his dissertation (on the abrupt disappearance of mythological imagery from Roman sarcophagi in the third century); and somehow landed a tenure-track job—a joint appointment in Classics and Art History—with wonderful colleagues at Southern Illinois University. In August of 2014 he leaves Berlin for Carbondale, eager to don the mantle of Assistant Professor but also full of questions: Will he need, finally, to buy a car? And what is this alien thing called “air conditioning”?

Will Coleman (2009) spent the 2013–14 academic year as a predoctoral fellow of the Smithsonian American Art Museum and gave papers at an array of acronyms: BMC, CAA, F&M, PCA/ACA, SAH. The grind was lightened by a couple of awards: the Sir Denis Mahon Prize, for unpublished work on the seicento by a young scholar, and the Dora Wiebenson Prize, for a grad student conference paper on eighteenth-century art and architecture. With the end of his dissertation, “Something of an Architect: Thomas Cole and the Country House Ideal,” now in sight, he looks forward to returning to teaching in 2014–15.

Sarah Cowan (2012) studies US American and Latin American art produced from the mid-twentieth century to the present day. She is particularly inter-

ested in photography, race and gender, and the political stakes of representations of subjects in geographical space. This year she is conducting research on contemporary Argentine artist Amalia Pica and photographer Roy DeCarava, who extensively shot his hometown of Harlem from the late 1940s through the 1990s. Sarah earned her BA from UC Berkeley in 2011. She loves teaching and exploring Land Art in the American West.

In her first year, **Susan Eberhard (2013)** studied objects produced from nineteenth-century events of global encounter, from Chinese patient portraits made for an American missionary in Canton to the diplomatic gifts exchanged at Commodore Matthew Perry’s “opening” of Japan. Far more local areas of study were salvaged images and artifacts from California sites of production, which included San Francisco’s whaling industry and Sausalito’s WWII-era shipbuilding factory, Marinship. She took intensive Chinese at Berkeley this summer, and looks forward to GSling for Professor Lovell’s American art and architecture course in the fall.

Carl Gellert (2007) has been conducting research in Japan at the Nara National Research Institute for Cultural Properties and the Archaeological Institute of Kashihara. His dissertation examines the sixth-century Fujinoki tomb, seeking to better understand protohistoric Japanese funerary practices and the archipelago’s early relationship with China and the Korean peninsula. When not sequestered in the research centers’ archives or studying artifacts at the Kashihara Archaeological Museum, Carl spends his time visiting excavations and exploring tomb sites throughout the Nara basin.

Diana Greenwold (2008) is currently the Douglass Fellow in American Art at the Metropolitan Museum of Art. She is in the midst of writing her dissertation entitled “Crafting New Citizens: Immigrant Handicraft,

the Workshop, and the Museum, 1900–1945.” In addition to speaking at the Metropolitan Museum and the Stickley Museum at Craftsman Farms, Diana is at work completing an exhibition catalog essay for the Boston University Art Gallery.

In fall 2013, **Andrew Griebeler (2012)** acted as a GSI for “Introduction to Islamic Art and Architecture” taught by Heba Mostafa. In early November, he presented a paper on a ninth-century illustrated Byzantine manuscript at the Byzantine Studies Conference at Yale. Later that month he passed his exams and advanced to PhD candidacy. Since then, he has been working on his dissertation on illustrated Greek herbals. He has recently accepted a two-year institutional Kress fellowship to work on his dissertation while at the Kunsthistorisches Institut in Florence. In the upcoming year, he looks forward to observing illustrated herbals in their natural habitat.

Grace Harpster (2011) studies early modern Italian art with advisor Todd Olson. She specializes in the religious art of Counter-Reformation Italy and its wider global missionary network. After turning in her Master’s thesis on the Shroud of Turin and taking her qualifying exams, Grace became a PhD candidate in May 2014. After a summer toiling away in the Latin workshop, she will spend the 2014–15 academic year beginning her dissertation research on S. Carlo Borromeo and his interactions with sacred images.

This past year, **Samantha Henneberry (2008)** completed museum study and fieldwork in Greece for her dissertation on Lakonian warrior-hoplite iconography and the role of diverse craft traditions in shaping warrior identity and social memory. While the Jacob Hirsch Fellow at the American School in Athens, she researched in various collections, including the National Archaeological and Acropolis Museums in Athens, Sparta Ar-

chaeological Museum, and Altes Museum in Berlin, and traveled throughout the archaic landscapes of the southern Peloponnese (by tiny Peugeot!). This fall, Sam will focus on research and writing in Berkeley, funded in part by a Frank E. Ratliff Fellowship.

A Tinker Fellowship from the Center for Latin American Studies allowed **Aaron Hyman (2012)** to spend the summer in Cuzco, Peru conducting archival research for his dissertation “Rubens in a New World: Print, Authorship and the Slavish Copy.” After completing his qualifying exams in the fall semester, he presented a paper and chaired a panel at the annual conferences of the College Art Association and Latin American Studies Association, respectively. Hyman will continue research on his dissertation in Belgium, as a visiting scholar at the Rubenianum in Antwerp, through September of 2015 (Belgian American Educational Foundation Fellowship).

Josie Lopez (2009) is currently in New Mexico conducting research and writing her dissertation on Mexican lithographer Constantino Escalante. She is investigating nineteenth-century caricature and visual satire of Mexico, France, and Spain. Her essay, “Picasso and the Forgotten War” appears in *Picasso and the Politics of Visual Representation: War and Peace in the Era of the Cold War and Since*, edited by Jonathon Harris, which was published in October 2013. Beginning in the fall of 2014 she will be teaching at SMU as the Eleanor Tufts Fellow. Darcy Grimaldo Grigsby is her advisor.

PhD candidate **William H. Ma (2008)** is spending most of this year teaching and writing his dissertation on the Jesuit orphanage workshop Tushanwan in Shanghai. In the summer he will be teaching a lecture course on the Art of Beijing. To finish the last bit of his field research, he will travel to Brussels to visit King Leopold II’s Chinese res-

restaurant and the Jesuit archives in Paris in the fall. He is the co-convenor of the Haas Junior Scholar program “Unfolding Modernity in East Asia,” and was awarded the Marilyn A. Papp Scholarship and CCS Liu Graduate Research Fellowship for this year.

Laure Marest-Caffey (2010) served as Manager of the Finds Department during the 2013 season of the Butrint Archaeological Research Project, Albania. She then researched the gem collection of the Antikensammlung, Berlin, thanks to a summer travel grant. In the fall she held a GSI-ship for Professor Hallett’s “Ancient Portraiture & Biography” class. She spent the spring semester researching her dissertation “What’s in a Face? Rethinking the Greek Portrait through Hellenistic Glyptic” with a Mellon curatorial internship at the Museum of Fine Arts, Boston. She visited and did research at several East Coast collections in June.

As a visiting student at Lanzhou University, **Micki McCoy (2009)** continues fieldwork for her dissertation on astronomy and astrology in Chinese and Inner Asian art of the late middle period, with grants from the Fulbright Program and the Social Sciences Research Council. The opportunities she had for firsthand study of art objects this past year included an on-site workshop on the rock-cut grottoes of Dazu and another on Chinese painting in the Nelson-Atkins Museum, Kansas City. In August 2013, she delivered a paper on the monumental mural in the collection of the Nelson-Atkins depicting the astral buddha Chishengguang at Fudan University, Shanghai. In fall 2014, she will study the Tangut script at Renmin University, Beijing, before heading to Europe to complete her fieldwork. She has recently served as a translator and editor for the Exhibition Center of the Dunhuang Academy.

Kappy Mintie (2011) studies nineteenth-century American

photography with a particular interest in the intersections between photographic practice and intellectual property law. She spent the past year completing her qualifying paper on a series of photolithographs published in 1860, charting out her dissertation prospectus, and happily serving as the GSI for the American art survey course. This last summer she spent reading, reading, reading in preparation for her qualifying exams in the fall. She also plans to spend a week doing research at the archives of the New York Public Library and to take her first trip to Yosemite.

Stephanie Pearson (2007) is concluding her second year of dissertation research in Berlin, where she has been generously welcomed by the German Archaeological Institute. She continues working in the Antikensammlung of the Staatliche Museen zu Berlin, especially in its flagship house, the Pergamon Museum. Stephanie was recently invited to present her research in the colloquium of the Institut für Klassische Archäologie of the Freie Universität of Berlin, and has also produced several publications: an article in a new series by the Archaeological Institute of America; a review of the notable Pompeii exhibition at the British Museum; and a book review for the *Journal of Roman Studies* (full citations are online at stephpearson.com).

Kailani Polzak (2008) spent the academic year in Paris on a Georges Lurcy Fellowship. While there she conducted research for her dissertation on European exploration of Oceania and the pictorialization of human difference during the eighteenth and nineteenth centuries. Kailani also traveled to Berlin where she spent her days looking at archival documents and her evenings catching up with fellow Berkeley art historians Samantha Henneberry, Stephanie Pearson, and Mont Allen! Kailani’s research outside of France, which includes the trip to Berlin as well as her work this summer in the United

Kingdom and fall in Australia, is supported by a 2013–14 International Dissertation Research Fellowship from the Social Science Research Council. She will spend next spring working as a GSI on HA 11 and writing her dissertation.

Laura Richard (2008) is a PhD candidate in History of Art at UC Berkeley who works in Modern and Contemporary Art with a Designated Emphasis in Film. She has taught courses on contemporary art, theory and methods of art history, and installation art. Her article, “Anthony McCall: The Long Shadow of Ambient Light” appeared in the *Oxford Art Journal* and she was the volume editor of *State of Mind: New California circa 1970* (University of California Press, 2011). Since 2009, Laura has been the co-coordinator of the Townsend Working Group in Contemporary Art at UC Berkeley, whose mission is to foster interdisciplinary and inter-institutional conversations. She is currently writing her dissertation on the early film and room works of Maria Nordman, a portion of which she presented at the College Art Association in February 2014. When she is not in the library or with her three daughters, Laura enjoys cooking, trail running, and tutoring for the Prison University Project at San Quentin.

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 crossroads and interaction with the Eastern Mediterranean world. Her research interests include ritual theory and ancient religion, representation and function of hybrid creatures in art, mechanisms of apotropaism, and incantation literature. Miriam most recently hails from New York where she spent two years working at both The Metropolitan Museum of Art and

The Museum of Modern Art. This past year, **Cristin McKnight Sethi (2008)** has been a visiting affiliate scholar in the Art History Department at the University of New Mexico, Albuquerque. She is writing her dissertation on the role of gender in the production, collection, and display of folk embroidery from Punjab. Alongside her dissertation work, she has been hired by the Philadelphia Museum of Art to research and catalogue several newly acquired South Asian textiles in preparation for an upcoming exhibition. Last spring her essay “Mapping Craft in Contemporary India: Dilli Haat and Dastkari Haat Samiti’s Crafts Maps” was published in the *Journal of Modern Craft* (Oxford: Berg, March 2013).

Emma Silverman (2012) studies modern and contemporary American art. Her research concerns the politics of folk and outsider art, collaborative art practices, and queer aesthetics. During Emma’s second year in the graduate program, she was admitted to the Designated Emphasis in Women, Gender and Sexuality, worked as a first-time GSI for Darcy Grigsby and Julia Bryan-Wilson’s “Histories of Photography” course, and helped to organize the 2014 History of Art Graduate Symposium “Invisibility—Illegibility.” This summer Emma visited archives and art environments in preparation for writing her dissertation prospectus. In her free time Emma enjoys baking bread and photographing her cats.

Since advancing to PhD candidacy in February, **Jessica Stair (2010)** has been making progress on her dissertation, which focuses on a corpus of seventeenth-century, handpainted manuscripts from central Mexico known as the Techialoyan codices. With the support of a Summer FLAS fellowship, Jessica learned Nahuatl at a six-week intensive language program at Yale University in June and July. In August she traveled to London and Geneva to see three Techialoyans in person,

and in September Jessica will be in residence for two weeks at the New York Public Library as a Short Term Research Fellow. Jessica also presented a paper at the Renaissance and Early Modern Studies Designated Emphasis Annual Conference, "New Directions in Early Modern Studies"; served as a GSI for Professor Lisa Trever's course "Latin American Art: Before Columbus," where she presented a guest lecture on Bernardino de Sahagún and the Florentine Codex; and served as a co-organizer for the Mobilities and Materialities in the Early Modern World Townsend Working Group, which sponsored ten workshop sessions featuring twenty-seven outstanding faculty.

Shivani Sud (2013) is thrilled to have completed the first year of her graduate studies. This past year, Shivani continued to explore the visual culture of South Asia and developed an interest in Indian art and craftwork in nineteenth-century British India. She also travelled to New York with her classmates, attended the American Council for Southern Asian Art symposia at UCLA, and gave a talk at the de Young Museum. Additionally, Shivani was awarded a FLAS Fellowship and studied Hindi at the American Institute of Indian Studies in Jaipur this summer. Finally, she is looking forward to teaching as a GSI for her advisor Sugata Ray in the fall.

This year **Patricia Yu (2011)** attended her second Winter Institute hosted by Academia Sinica in Taiwan. In the spring, she submitted her qualifying paper on Sir William Chambers and his attempt to transplant Chinese gardens onto the English landscape. This summer she continued studying French and will be in Beijing in early September to attend a workshop and conference on cultural heritage preservation and digital reconstruction of the Yuanming Yuan. She will serve as GSI for Classical Chinese Painting in the fall and will be studying for her qualifying exam in the spring.

ALUMNI PROFILES

Elise Archias (PhD 2008) is Assistant Professor of Art History at the University of Illinois at Chicago. She has made great progress this year on her book manuscript, *The Concrete Body—Rainer, Schneemann, Acconci*, and is looking forward to it being out in the world soon. She presented work at the School of the Art Institute of Chicago, at the ASAP and MSA conferences, chaired a panel at CAA, "Carolee Schneemann and the Long Sixties," and enjoyed participating in discussions at Gallery 400 (UIC) and the Block Museum at Northwestern. She was the recipient of the ICAH award for collaborative research at UIC in spring 2014, and her graduate seminar last fall, "Writing About Performance Art," has left her with ideas brewing and research files amassing. She has started taking Portuguese lessons and is pleased to be getting to know her many new, vibrant colleagues throughout the city.

Meryl Bailey (PhD 2011) is Assistant Professor of Art History at Mills College. She recently completed a lengthy research project on the Venetian seventeenth-century painter Antonio Zanchi, and is currently preparing a manuscript on Venetian confraternal art after the Council of Trent. In the past academic year, she enjoyed working with Mills' curators and librarians to incorporate the college's collection of medieval and Renaissance prints and manuscript leaves into her teaching practice. Thanks in part to a Mellon grant, undergraduates in her Northern European Art course worked with the director of the Mills College Art Museum to curate a wonderful exhibition of northern Renaissance prints. When not teaching or writing, she can be found at the baseball field or the basketball court with son Gus (age nine).

Catherine Becker (PhD 2006) has been promoted to Associate Professor of Art History at the University of Illinois at Chicago. Her book, *Shifting Stones, Shaping the Past: Sculpture from the Buddhist Stupas of Andhra Pradesh*, will be published by Oxford University Press on October 1, 2014. She had the pleasure of presenting her paper, "There is no 'I' in Stupa: Building Community at Buddhist Sites in Andhra Pradesh," for a panel organized by Sonal Khullar (PhD 2009) at the 2014 annual conference of the Association for Asian Studies. Catherine has received a research fellowship from the American Institute of Sri Lankan Studies for her new project, "Miracle-Performing Monks and Relocated Relics: Artistic Exchange between Buddhist Communities in Andhra Pradesh and Sri Lanka." She plans to spend the summer of 2015 in Sri Lanka.

Kimberly Cassibry (PhD 2009), Assistant Professor of Ancient Art at Wellesley College, spent her sabbatical year at the Metropolitan Museum of Art, where she was the Pat O'Connell Memorial Fellow. There she studied Celtic coins and abstract enameling, Roman travel souvenirs, and representations of Gallic warriors. She also participated in a symposium on the Arts of Rome's Provinces at the Getty Villa and in a CAA Chicago session focused on the afterlives of Roman buildings. She contributed an essay on Julia Domna (her favorite empress) to the exhibition catalogue for *Roman in the Provinces: Art on the Periphery of Empire*, which opens at the Yale University Art Gallery in fall 2014 and travels to Boston College's McMullen Museum in spring 2015. Having returned to the Wellesley suburbs in August 2014, she misses the excitement of living in New York's Upper West Side.

Wen-Shing Chou (PhD 2011) is Assistant Professor of East Asian art history at Hunter College, City University of New York (CUNY). She and her husband welcomed the arrival of their daughter Beatrice in September of 2013. When she manages to peel herself away from watching the miracles of the baby's growth, she works toward finishing her book manuscript on miraculous visions of the sacred mountain range of Wutai in Late Imperial and Modern China. Her article on early twentieth-century wall paintings in the Potala Palace in Lhasa appeared in the April issue of the *Journal of Asian Studies*. In the coming year, she will teach at both Hunter and the Graduate Center, CUNY.

During his 2013–14 ACLS Fellowship year, **Huey Copeland (PhD 2006)** celebrated the publication of his first book with the University of Chicago Press, *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*, while making strides on his new project, currently titled *In the Arms of the Negress: Race, Gender, and the Unmaking of Modern Art*. He also co-edited a special issue of *Nka* on "Black Collectivities"; published shorter pieces on artists Eleanor Antin, Gardar Eide Einarsson, Theaster Gates, Dave McKenzie, and Zoe Leonard; and continued to lecture nationally, most memorably at Berkeley in October 2013, which provided a fitting homecoming and a wonderful kickoff to the academic year!

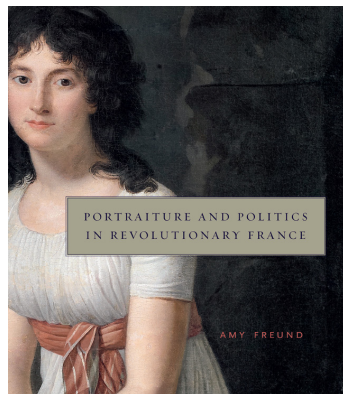
On April 11, 2014, **André Domkowski (PhD 2006)** organized the conference "Manet: Then and Now" at the ICA, University of Pennsylvania, which many friends and colleagues associated with Berkeley attended, including the presenters Huey Copeland, Darcy Grimaldo Grigsby, and Kaja Silverman. After lecturing on Monet in Giverny in May, André returned home to Philadelphia to find out that he had been promoted to Associate Professor with tenure starting in July 2014.

Nina Dubin (PhD 2006) has returned to Chicago with Matthew Jackson and their three-year-old daughter Sarah Jane after a profoundly happy year as Samuel H. Kress Senior Fellow at CASVA. She misses Bibi Obler and Joshua Shannon and much else about DC, which incidentally turns out to be a wonderful place to live. Her project, titled “Love, Trust, Risk: Painting the ‘Papered Century,’” concerns the relationship between French eighteenth-century love letter pictures and the place of credit and trust in romance and economics alike. She lectured on her research at Penn (thanks to André Dombrowski), the Aspen Art Museum, and Johns Hopkins in addition to speaking at a symposium at the Musée du Louvre—a lovely respite from the government shutdown. In the fall she resumes her position as Associate Professor at the University of Illinois at Chicago.

Charlotte N. Eyerman (PhD 1997) is Executive Director of the Monterey Museum of Art in Monterey, CA (montereyart.org). She assumed the position in October 2013, following her tenure as Director of FRAME (French Regional American Museum Exchange) in North America (2010–13). As an independent curator, she organized *Cubisti Cubismo* for the Complesso del Vittoriano in Rome (2013) and edited and contributed the scholarly catalogue. She also curated *Just Add Water*, contemporary LA artist Rob Reynold’s project on the LA Aqueduct, at the Natural History Museum of Los Angeles County (2013–14). Her essay on Tom Friedman’s *Up in the Air* (Magasin 3, Stockholm, 2013) was published in 2013 by Skira: <http://www.skira.net/tom-friedman.html>.

This year **Elizabeth Ferrell (PhD 2012)** joined the growing contingent of Berkeley art history grads living in Ohio when she became Assistant Professor of Art History at Miami University of Ohio, where she teaches courses in modern and

contemporary art. In February, she ventured to the big city to co-chair a CAA panel on photographs of women artists in their studios with alum Sarah Evans. She is currently researching collaborations that occurred around *The Rose* (1958–66), a monumental painting by the San Francisco artist Jay DeFeo.



After five years at TCU in Fort Worth, **Amy Freund (PhD 2005)** is moving down the road to Dallas to begin a new job in the art history department at Southern Methodist University. Her first book, *Portraiture and Politics in Revolutionary France*, appeared with Penn State University Press this summer.

Carma Gorman (PhD 1998) is Associate Professor and Assistant Chair in the Department of Art and Art History at the University of Texas at Austin. She is in the department’s design (rather than art history) division, and has been enjoying working with students who are earning BFAs and MFAs in design. She and her husband Eric and their daughter Marit relocated to Austin in September 2013, after fifteen years at Southern Illinois University in Carbondale. They are enjoying living in Austin, which has a surprising number of similarities to Berkeley, including excellent restaurants, hills, live oak trees, and nude bicyclists. Carma is nearing completion of her book about the ways in which the US’s unique legal system has shaped American product design between 1890 and the present.

Robin Greeley (PhD 1996) has finished a satisfying year as a Fellow at the University of Connecticut Humanities Institute, where she was working on her next book, *Between Campesino and State: Photography, Rural-ity, and Modernity in Twentieth-Century Mexico* (under contract with Yale University Press). She’ll be presenting some of that material at Berkeley in March 2015, where her PhD student, Anneka Lenssen (MIT 2014), has joined the faculty. Robin also finished off several articles and book chapters on contemporary artists Pedro Reyes, Abraham Cruzvillegas, Rafael Lozano-Hemmer, and Santiago Montoya, and began work on another book project, *Conversaciones: Nestor Garcia Canclini* (under contract with Editorial Palinodia, Chile).

Sarah Hamill (PhD 2008) was on research leave this year from Oberlin College, working on a new book co-authored with Megan Luke (USC) on how photography has shaped the writing of the history of sculpture. Hamill and Luke were awarded an ACLS Collaborative Research Fellowship (2013–15) for this project. They hosted a workshop on photo archives and the representation of sculpture at the Getty Research Institute in January. This fall, they have planned a two-day, two-venue symposium entitled “Sculpture and Photography: The Art Object in Reproduction,” co-sponsored by the GRI and the Clark Art Institute. Hamill was living in Toronto this year with Chris Lakey, where she completed production on her book, *David Smith in Two Dimensions: Photography and the Matter of Sculpture*, forthcoming in fall 2014 from University of California Press, and was awarded a Meiss/Mellon Author’s Book Award and a Wyeth Foundation for American Art Publication Grant from the College Art Association, as well as a Henry Moore Foundation Publication Grant. Her article “Picturing Autonomy: David Smith’s Photography and the Sculptural Group” was published in the June 2014 issue of *Art History*.

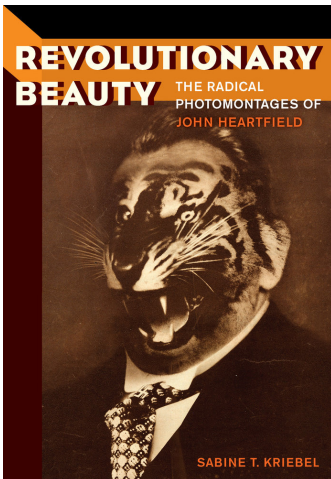
Sharon Hecker (PhD 1999) lectured on Medardo Rosso and cultural mediators (KU Leuven); global echoes of Impressionism (Midwest Art History Society); global art markets (Radboud University, Nijmegen); and internationalism (Tate Britain). She spoke on Anna Magnani (American Association for Italian Studies—AAIS, University of Zurich), (Association for Studies of Modern Italy—ASMI, University of London); on audiences for Italian art (University of Warwick); on Luciano Fabro (American University in Rome); (Society for Italian Studies—SIS, British School at Rome); Associazione Italiana di Storia Urbana; and on Lucio Fontana (Politecnico di Milano). She published *Walking Through Walls: Medardo Rosso and Diana Al-Hadid* (Marianne Boesky Gallery), is organizing a Medardo Rosso Study Day/Symposium (Peter Freeman Gallery, New York) and symposium/edited volume *Untying the Knot: The State of Postwar Italian Art* (CIMA: Center for Italian Modern Art, New York).

Sonal Khullar (PhD 2009) prepared her book manuscript, *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930–1990* (forthcoming spring 2015 from University of California Press), for publication. She was awarded an ACLS Charles A. Ryskamp Research Fellowship for a new book project, *The Art of Dislocation: Conflict and Collaboration in Contemporary Art from South Asia*. In 2013–14 she presented research on this project in Los Angeles, Portland, and Colombo (Sri Lanka), and chaired a session on collaboration at the Association for Asian Studies meeting. She is completing an essay on murals by George Keyt at a Buddhist monastery and temple complex outside Colombo for a special Sri Lanka issue of *Marg*, edited by Sujatha Mee-gama (PhD 2011).

Sunglim Kim (PhD 2009) is Assistant Professor of Art History and Asian and Middle Eastern Studies at Dartmouth

College. In 2013–14 Sunglim presented her research on *chaekgeori* screens at the 2013 AAS annual conference in San Diego and at the Triangle East Asia Colloquium at the University of North Carolina. Her research was developed into an article, “Chaekgeori: Multi-Dimensional Messages in Late Joseon Korea,” which will be published in *Archives of Asian Art* (Spring 2014). In September, she will lecture on the emergence of Korean consumer culture in late Joseon Korea in concert with the exhibition, *Treasures from Korea: Arts and Culture, 1392–1910*, at LACMA. With a Junior Faculty Fellowship and her sabbatical leave in 2014–15, Sunglim will focus on completing her upcoming book, *Flowering Plums Bloom: Nineteenth-Century Korean Art*.

Sabine Kriebel’s (PhD 2003) book *Revolutionary Beauty: The Radical Photomontages of John*



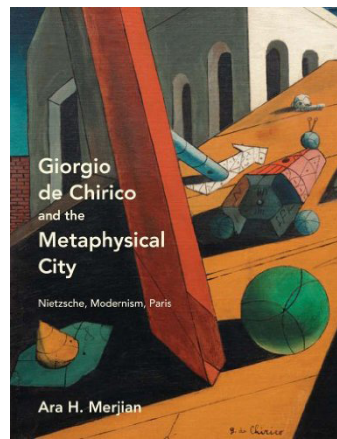
Heartfield was published in February 2014 by University of California Press, thus ending the project where it began in Berkeley, California. After a brief visit home to Southern California, she is looking forward to giving talks on aspects of her next project—photography and the so-called New Objectivity—in Zagreb, Potsdam, and Helsinki this summer. Her co-edited volume, *Photography and Doubt*, is currently under review for publication.

Katherine Kuenzli (PhD 2002) is very happy to be starting a one-year sabbatical from her position as Associate Professor of Art History at Wesleyan University. She received an ACLS Fellowship for the 2014–15 year to work on her book manuscript, *Designing Modernism: Henry van de Velde from Neo-Impressionism to the Bauhaus*. This past academic year she published an article, “The Birth of the Modernist Museum: The Folkwang as *Gesamtkunstwerk*,” in *The Journal of the Society of Architectural Historians* (December 2013). She also published an essay, “Expanding the Boundaries of Modern Art: The Blue Rider, Parisian Modernism, and Henri Rousseau” in an exhibition catalogue, *Expressionism in Germany and France: From Matisse to the Blue Rider* (LACMA, 2014). Her husband, Michael Printy (PhD 2003), accepted a position as Western European Humanities Librarian at Yale University.

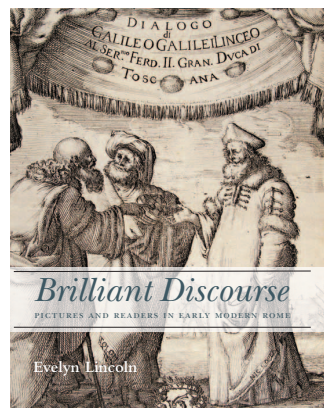
In the fall of 2013, **Namiko Kunimoto (PhD 2010)** left her position at American University to join the faculty as Assistant Professor in the History of Art Department at The Ohio State University. Kunimoto’s partner, Max Woodworth, is now an Assistant Professor at OSU in the Geography Department. When not on campus, they spend their time chasing after their energetic two-year-old son, Kaz. Kunimoto’s recent publications include “Shiraga Kazuo: The Hero and Concrete Violence” published in *Art History* in February 2013 and “Tanaka Atsuko’s *Electric Dress* and the Circuits of Subjectivity” published in September 2013 in *The Art Bulletin*. She is currently working on her book manuscript, *Anxious Bodies: Gender and Nation in Postwar Japanese Art*.

Evie Lincoln’s (PhD 1994) new book *Brilliant Discourse: Pictures and Readers in Early Modern Rome* is just out with Yale University Press. She notes with pleasure that the Renaissance being dead has had an

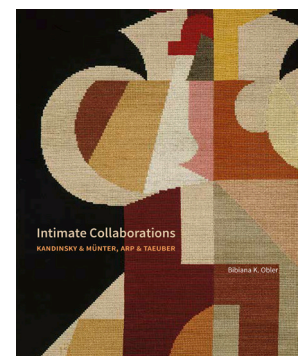
improving effect on the papers and cheerfulness of colleagues at this spring’s Renaissance Society of America conference. So here’s to the rebirth of Renaissance Studies!



Ara H. Merjian (PhD 2006) writes from New York University, where he was just granted tenure and promotion to Associate Professor. His book—*Giorgio de Chirico and the Metaphysical City: Nietzsche, Modernism, Paris*—was published this June by Yale University Press and won the College Art Association’s Millard Meiss/Mellon Author’s Award. He is working on a second book on de Chirico’s twentieth-century afterlives, as well as a book titled *Pier Paolo Pasolini Against the Avant-Garde: Heretical Aesthetics*, for which he has won a Creative Capital/Warhol Foundation grant. He had the pleasure of visiting Berkeley this past spring, where he gave a lecture in the department on de Chirico’s Metaphysical interiors from Ferrara, and got to catch up with old friends. He plays soccer in New York to try to mitigate his pasta intake.



Julian Myers-Szupinska (PhD 2006) is Associate Professor of Curatorial Practice at California College of the Arts. He is celebrating the tenth anniversary of that program, which he helped to found in 2003. His essays have appeared in magazines, journals, and catalogues for *Keith Haring: The Political Line, When Attitudes Became Form Become Attitudes*, and in the forthcoming *Sterling Ruby: Soft Work*. An essay considering transformations in the political economy of space in the wake of Henri Lefebvre’s *The Production of Space* will appear in the forthcoming *Critical Landscapes* from University of California Press. He presented “Lynda Benglis in Process” at CAA in Chicago this year, on an excellent panel chaired by fellow Berkeley-ites Sarah Evans and Elizabeth Ferrell. He was recently appointed Senior Editor of the *Exhibitionist*, a journal of exhibition making founded in 2010 by Jens Hoffmann and Tara McDowell. In summer 2014 he will be digging into the Harald Szeemann archive at the Getty Research Institute and spending time with his partner Joanna, who is curator at the California Museum of Photography at UC Riverside, and with whom he collaborates under the title *grupa o.k.*

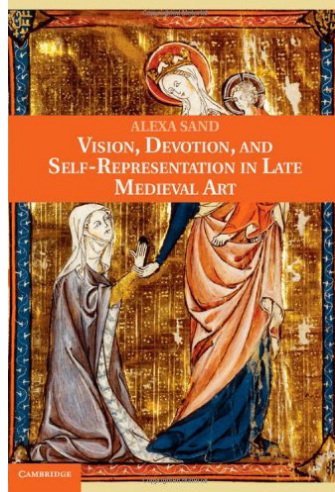


Bibiana Obler (PhD 2006) is delighted and relieved that her book, *Intimate Collaborations: Kandinsky and Münter, Arp and Taeuber* (Yale University Press, 2014), came out in the spring. Next year she will be working on her second book, currently titled *The Anti-Craft Tradition*,

thanks to a Faculty Fellowship at George Washington University where she teaches in the Department of Fine Arts & Art History. Also relevant to this newsletter: Bibi participated in a panel about art and craft “From the 1960s to Now” at the University of Illinois, Chicago, with fellow Cal alumnae Elise Archias and Catherine Becker among the hosts and Sonal Khullar as a fellow speaker.

Todd Presner (PhD 2003) just published a new book, *HyperCities: Thick Mapping in the Digital Humanities* (Harvard University Press, 2014), with colleagues David Shepard and Yoh Kawano. A digital platform transmogrified into a book, it explains the ambitious online project of the same name that maps the historical layers of city spaces in an interactive, hypermedia environment. The authors examine the media archaeology of Google Earth and the cultural-historical meaning of map projections, and explore recent events—the “Arab Spring” and the Fukushima nuclear power plant disaster—through social media mapping that incorporates data visualizations, photographic documents, and Twitter streams. The digital companion to the book can be accessed at <http://thebook.hypercities.com>. Presner is Chair of UCLA’s Digital Humanities program and also professor of Germanic Languages and Comparative Literature at UCLA.

Mark Rosen’s (PhD 2004) book, *The Mapping of Power in Renaissance Italy*, will be published by Cambridge University Press in late 2014. He is Assistant Professor at the University of Texas at Dallas and part of its newly formed Edith O’Donnell Institute of Art History. His piece on Pietro Tacca’s *Quattro Mori* will appear in the March 2015 issue of *The Art Bulletin*. He is jealous of those who continue to live in Berkeley.

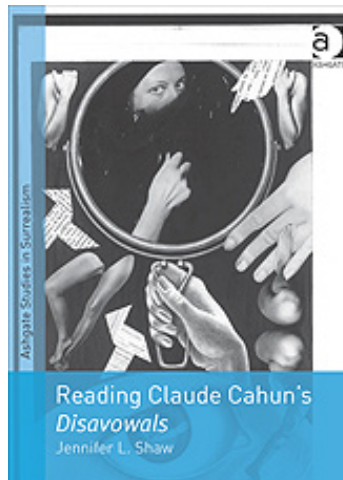


Alexa Sand (PhD 1999) continues to work and teach at Utah State University where she is Associate Professor of Art History. Her book, *Vision, Devotion, and Self-Representation in Late Medieval Art*, appeared with Cambridge University Press in March 2014. This spring she also published an essay, “Materia Meditandi: Haptic Perception and Some Parisian Ivories of the Virgin and Child, ca. 1300,” in *Different Visions*, an online journal committed to “new perspectives in medieval art” (<http://differentvisions.org/> issue-four), and participated in the symposium, *Medieval Art History After the Interdisciplinary Turn* at Notre Dame, where she was on a panel organized by fellow Berkeley art history PhD, Christopher Lakey. She received the 2013–14 Researcher of the Year Award from the Caine College of the Arts at Utah State University.

Michael Schreyach (PhD 2005) was awarded tenure and promoted to Associate Professor of Art History at Trinity University in San Antonio, Texas. He will be a Terra Foundation Visiting Professor at the JFK Institute for North American Studies at the Freie Universität in Berlin in Winter 2014.

Jennifer L. Shaw’s (PhD 1994) book, *Reading Claude Cahun’s Disavowals*, was published by Ashgate Press in December 2014. She is currently complet-

ing a manuscript commissioned by Reaktion Press, London provisionally titled *Exist Otherwise: the Art and Life of Claude Cahun*. In summer 2013 Jennifer spent six weeks in Tokyo with her daughter, Emily. While there she began research on a project on post-WWII Japanese photography, looking in particular at the photomontages of the Japanese woman artist Toshiko Okanoue. Jennifer is currently Chair of the Department of Art and Art History at Sonoma State University where, in addition to teaching, she is spearheading the creation of a component in digital arts. Her children William and Emily are now fifteen and seventeen years old. She is still happily married to John Arnold and John is still a Professor of Chemistry at UC Berkeley.



Uranchimeg (Orna) Tsultem (PhD 2009) taught courses on contemporary art and Buddhist art at the Department of Art History at the National University of Mongolia in fall 2013 as an Associate Professor and a Khyentse Foundation Fellow. In spring 2014, Orna also taught a seminar on Asian contemporary art for the department. She organized a panel on Mongolian Buddhist art at the International Association of Tibetan Studies held in Ulaanbaatar in July 2013, where her PhD advisor Pat Berger joined as a discussant. Orna submitted her chapters as

a contributor to an edited volume *Buddhism in Mongolian History, Society, and Culture* forthcoming with Oxford University Press later in 2014. Orna’s other research project concentrates on contemporary Asian art. She presented her new research at the panel “Transnational Feminism” at CAA 2014. Orna received a collaborative research grant from ACLS/Robert H. N. Ho Family Foundation in 2014–15.

Karl Whittington (PhD 2010) is Assistant Professor of History of Art at The Ohio State University. His first book, *Body-Worlds: Opicinus de Canistris and the Medieval Cartographic Imagination*, was published by the Pontifical Institute of Mediaeval Studies in February 2014; the publication was supported by grants from the College Art Association and the International Center for Medieval Art. Also in February 2014, he organized a panel on “Trecento Pictoriality” for the CAA Annual Conference in Chicago.

Marnin Young (PhD 2005) lives in New York City with his wife and two children. Recent publications include an article on Jules Bastien-Lepage in the February 2014 issue of *Art History* and a review of Fredric Jameson’s *Antinomies of Realism* at nonsite.org. At the CAA meeting in Chicago, he presented new research on Degas’s *Portraits at the Stock Exchange*. More recently he was selected to receive the Dean Karen Bacon Faculty Award from Stern College for Women, where he has been an Assistant Professor of Art History since 2008. In the coming months, he is looking forward to teaching a summer course on “Art and Revolution” in Paris, and to the publication of his book *Realism in the Age of Impressionism: Painting and the Politics of Time, 1878–1882* (Yale University Press). More than anything he eagerly awaits the arrival of his third child in September.



PLEASE SUPPORT ART HISTORY AT BERKELEY

The Department of History of Art is a vibrant community of scholars, students, staff, alumni, and friends, each with their own aspirations for advancing the field and for furthering research goals. Your annual support sustains these core activities and the department's excellence. Won't you consider making a gift today?



HISTORY OF ART UNRESTRICTED FUNDS: N7212

There are other ways to support the department and some of its specific areas of study, while at the same time honoring members of Berkeley's History of Art community after whom endowed funds have been named:



JOANNA G. WILLIAMS ENDOWMENT FOR GRADUATE STUDENT SUPPORT FOR THE ART AND VISUAL CULTURE OF SOUTH AND SOUTHEAST ASIA: W6703



JAMES CAHILL FUND: W7928
(for the study of Asian art)



MICHAEL BAXANDALL PRIZE FUND: N7350
(to be awarded annually to a first-, second-, or third-year student whose essay on the subject of European art 1400-1800 shows exceptional promise; primarily to support travel)



WALTER HORN FUND FOR GRADUATE STUDIES IN THE HISTORY OF ART: W7391
(supports graduate fellowships to meritorious students)



OTTO J. MAENCHEN MEMORIAL FUND: R06953
(provides travel grants-in-aid to student of ancient and Asian art)

Appeal code: 55446

Name:

Address:

Email address:

Phone:

Checks for your tax deductible gift should be made out to UC Berkeley Foundation; please indicate the name of the fund you wish to support on the subject line.

Please send this form and your check to:
University of California, Berkeley
Department of History of Art
PO Box 774
Berkeley CA 94701-0774

Gifts can also be made by credit card

Name on card:

Credit card number:

Amount:

Exp:

Billing zip code:

Signature:

THE FACULTY AND STUDENTS IN THE DEPARTMENT OF HISTORY OF ART AT BERKELEY THANK YOU!

University of California, Berkeley
BERKELEY, HISTORY OF ART
416 Doe Library #6020
Berkeley, CA 94720

Non-Profit Organization
U. S. postage paid
University of California,
Berkeley

Return Service Requested

HISTORY OF ART, UNIVERSITY OF CALIFORNIA, BERKELEY

