

HISTORY OF ART, UNIVERSITY OF CALIFORNIA, BERKELEY



ANNUAL NEWSLETTER  
2017 - 2018



Photo: Julie Wolf

## Greetings from the Acting Chair

The phrase “a picture is worth a thousand words,” erroneously attributed to the ancient Chinese philosopher Confucius but actually coined in the early days of American advertising, has taken on new weight in our current image-drenched world. Each of us encounters (and some of us create) countless visual images each day. This turn to the visual brings increased attention to the history of art as a discipline whose mission is to understand

how the visual arts work. Now more than ever, the study of art and visual culture is essential to a truly humanistic education. Our department has long been at the forefront of research and teaching that probe how we are affected by art, how it can manipulate and transform us, and how it can help us to realize our best (and, alas, also our worst) possible selves.

Under the unwavering leadership of Chair Bonnie Wade, to whom we owe an irredeemable debt of gratitude, the past two years have been a productive time for our Department. We expanded our program with new courses in Latin American, African, and Islamic art. Justin Underhill, a Berkeley Ph.D. and currently Mellon Postdoctoral Fellow in the Digital Humanities, brought new visualization technologies to the study of art and architecture in courses that give students the high-level technical skills they need to understand and reconstruct historical works. And we partnered with the Berkeley Art Museum/Pacific Film Archive to launch a

## "Return of Ten Thousand Dharmas: A Celebration in Honor of Patricia Berger," May 5–6, 2017

In honor of Professor Patricia Berger’s retirement, former and current students organized a two-day symposium to celebrate the extraordinary career of their beloved teacher. A graduate of this department and student of James Cahill, Pat joined the Berkeley faculty in 1996. Pat delivered the opening lecture; over twenty former and current students across multiple fields and disciplines presented papers; and former classmate Richard Vinograd, Christensen Fund Professor in Asian Art at Stanford University, delivered the closing lecture. The gathering was attended by well over two hundred people; the presence of many eminent scholars, curators, and collectors among them attests to Pat’s remarkable synthesis of teaching, research, and curatorial work. Two artworks were donated in honor of Pat to the Berkeley Art Museum and Pacific Film Archive: a silver Tibetan pen case from Bruce and Terese Tse Bartholomew, and a contemporary ink art by Zhu Yanguang from Alfreda Murck.

*Wen-shing Chou, Ellen Huang, Orna Tsultem, and Patricia Yu*



Nancy Lin and Orna Tsultem present Professor Berger with *katas* (Tibetan prayer scarves). Photo: Julie Wolf

second three-year Andrew W. Mellon Foundation Graduate Study in Curatorial Preparedness and Object-Based Learning Initiative. Gerhard Wolf, Director of the Kunsthistorisches Institut in Florence, gave the 2017 Mary C. Stoddard Lecture, and the Berkeley/Stanford Joint Graduate Student Symposium was hosted by the San Francisco Museum of Modern Art, as it will be again this year. This year we welcome a new member to our faculty, Atreyee Gupta, whose work takes a global perspective on the art of modern Asia and amplifies our cutting-edge program in 20th- and 21st-century art. We warmly invite you to attend a full roster of lectures and symposia. (Please see our department website: [arthistory.berkeley.edu](http://arthistory.berkeley.edu), for current information about events.)

These have been challenging economic times for the University, for our Department, and for public education in general and, as you know, Berkeley’s reputation as a bastion of free speech has made our campus ground-zero for the raging national debate about our First Amendment rights. We join hands with Carol Christ, our new Chancellor, and the rest of the campus community in this coming “Free Speech Year” and in campus efforts to stabilize the University financially, to maintain its excellence, and to realize our shared goals of equity, diversity, and inclusion. We invite you to stand with us in these critical enterprises.

All of us are pleased to be able to keep in touch with all of you in our global community of graduates and friends. My warm thanks to this year’s *Newsletter* editor, Imogen Hart, for her dedicated work in bringing this year’s edition to us.

*Patricia Berger*  
Acting Chair, 2017–18

## Welcome Lynn Cunningham

Lynn Cunningham, the History of Art department’s extraordinary Principal Digital Curator in the Visual Resources Center (VRC), succeeded the incomparable Kathryn Wayne as UC Berkeley’s Art Librarian in early 2017. Treasured for her resource-management skills, problem-solving acumen, initiative-taking, and can-do attitude in the VRC, Lynn has assumed the responsibilities of Selector and Subject Specialist in the Library where she will continue Kathryn Wayne’s outstanding service in locating, acquiring, and organizing digital and hard-copy resources that are foundational to our teaching and research. With degrees in Art History, Anthropology, and Library/Information Science, and two decades of experience in all facets concerning visual resources in our discipline—and especially Digital Humanities—Lynn is well situated to take on the challenge of this new assignment. We welcome her in this new post, and feel very fortunate that we will be able to continue working closely with her.



Photo: Julie Wolf

*Margaretta Lovell*

Front cover caption: Graduate student Jess Bailey photographs Moche vessels in the Museo Larco, Lima. Photo: Lisa Trever

Back cover caption: Students in the Stronach travel seminar to Peru examine Pablo Hare’s *Seized*, which documents hundreds of covers of books that the government seized from Shining Path members between 1980 and 1992, at the Museo de Arte de Lima. Photo: Lisa Trever

faculty editor: Imogen Hart  
designer: Julie Wolf  
founding editor: Darcy Grimaldo Grigsby

## Welcome Atreyee Gupta



Photo: Julie Wolf

The Department is pleased to welcome Atreyee Gupta as Assistant Professor of Global Modern Art. A specialist in the modern and contemporary art of South and Southeast Asia, Atreyee received her B.A. from the MS University of Baroda, India, and her M.A. and Ph.D. degrees from the University of Minnesota, submitting a thesis in 2011 on "The Promise of the Modern: Statue, Culture, and Avant-Gardism in India (c. 1930–1960)," supported in part by the IDRf fellowship from the Social Science Research Council and a predoctoral fellowship at the

Getty Research Institute in 2010–11. Prior to completing her Ph.D., she took up a tenure-track appointment at Minnesota's Duluth campus. We got to know her at Berkeley when she spent 2012–13 here as a visiting lecturer. In 2013–16, she held German postdoctoral fellowships: at the Haus der Kunst in Munich, where she was Goethe Fellow, the Institute for Cultural Inquiry in Berlin, and the Kunsthistorisches Institute in Florence. She comes to Berkeley from Minneapolis, where she held an endowed Assistant Curator position at the Minneapolis Institute of Art. In graduate school and since, she has maintained an indefatigable record of talks, lectures, and conference presentations in Asia, Europe, the UK, Africa, and North America. Her major publications include "Delhi Silpi Chakra: Art and Politics after the Radcliffe Line," in *Twentieth-Century Indian Art*, edited by Partha Mitter, Parul Dave-Mukherji, and Rakhee Balaram (New York: Skira Rizzoli, 2018); "The Global, The Local, The Contemporary, The Collaborative," in *Rethinking Place in South Asian and Islamic Art, 1500–Present*, edited by Deborah S. Hutton and Rebecca M. Brown (London and New York: Routledge, 2016), 78–93; and "In a Post-colonial Diction: Postwar Abstraction as Aesthetics of Modernization," *Art Journal* 72, no. 3 (Fall 2013). Along with Okwui Enwezor and Ulrich Wilmes, she is one of the co-editors of the forthcoming *Postwar: Art between the Pacific and the Atlantic, 1945–1965* (Durham: Duke University Press). At Berkeley, she will be at work on her book *The Promise of the Modern: Anti-illusionism, Abstraction, and Inter-cultural Modernism (India, ca. 1937–1968)*. This fall she is teaching a new undergraduate introductory lecture course on "Asia Modern: Art + Architecture, 1800–present." In spring 2018, she will offer a course titled "Asia in America/America in Asia" and a seminar on "Postwar Art and Decolonization." The faculty, students, and staff look forward to working with Atreyee in the coming years!

Whitney Davis



A group discussion among Atreyee Gupta, Walter Mignolo, Armin Medosch, and Jennifer Josten on "Networks and 'Contact Zones' for a Non-aligned Geopolitical Order" at the *Cold Atlantic: Cultural War, Dissident Artistic Practices, Networks and Contact Zones at the Time of the Iron Curtain* Conference, Museo Reina Sofia, Madrid, 2016

## Berkeley/Stanford Symposium



### Not At Home: Migration, Pilgrimage, and Displacement in Art, Design, and Visual Culture

April 8, 2017, SFMOMA

Collaboration between graduate students in the arts at UC Berkeley and Stanford University has found a new home in the recently re-opened San Francisco Museum of Modern Art. Medievalists Jess Genevieve Bailey (Berkeley) and Danny Smith (Stanford) worked with Professors of Modern and Contemporary art Julia Bryan-Wilson and Richard Meyer alongside SFMOMA staff to bring the annual Berkeley/Stanford Symposium to a wider public in April 2017. Graduate students, young museum professionals, and emerging artists from across the US filled the program with politically engaged dialog addressing this year's theme: *Not at Home*. Papers, panels, and performance pieces spoke to how home and its opposites—displacement, estrangement, voyage, or exile—manifest in visual expression and material culture throughout history. They asked, among other questions: if home is denied, rejected, or destroyed, what are the spaces of *not-at-home*, and how are they visually created? Highlights included a poetic work of reflection by UC Santa Cruz Visual Studies Ph.D. student and artist Luling Osofsky which celebrated the potential range of a scholar's voice and explored the Asian immigrant experience in rural Wyoming. Shweta Raghu, a Ph.D. student in Yale's History of Art department, presented an insightful paper charting the visual history of maroons, or escaped slaves, in seventeenth-century prints of Jamaica. Ranging from climate change's ever more itinerant icebergs to Japanese internment camps, from Franco-African film to New York City's Little Syria, *Not at Home* was a public platform for young voices in the arts to speak from specified expertise to some of the most pressing political and ethical challenges of geographic belonging. Finbarr Barry Flood, Distinguished Professor of the Humanities at NYU, closed the symposium with new work on Islamic art in Ethiopia and a reflection on our perception of home for objects from disparate cultures, especially cultures facing discrimination in the West. The Berkeley/Stanford Symposium is graciously supported by the Berkeley and Stanford Departments of Art History among other generous donors, and the San Francisco Museum of Modern Art. It is free and open to the public with SFMOMA general admission. The next Berkeley/Stanford Symposium will be directed by Berkeley's Delphine Sims and Claire Ittner, and Stanford's Yechen Zhao and Graylin Harrison. It promises lively discussion around ecological precarity and the art of global reckoning with climate change. Mark your calendars for April 7, 2018.

Jess Bailey and Danny Smith



Danny Smith and Jess Bailey. Photo: Julie Wolf

# Stoddard Lecture 2017: Gerhard Wolf on "Walking Vessels, Broken Vases"



Gerhard Wolf delivering the Stoddard Lecture. Photo: Julie Wolf

One should take objects more seriously, especially when they are able to stand on their own feet. Gerhard Wolf did just that, challenging his own communicative powers when trying to talk with a *Bowl with Human Feet*. The improbable speech act evolved into a larger, illuminating experiment in art history and object theory,

archeology and anthropology, shared with our department as the annual Stoddard lecture.

Invited by Beate Fricke and introduced by Whitney Davis, the Director of the Kunsthistorisches Institut – Max-Planck-Institut in Florence would lead us from the fifth-century excavation harbor of Theodosios to a translocated and reconstructed prehistorical burial in Banpo (Xi'an), China. Gerhard discussed the overlapping orders of image, object, and art, as well as his theoretical interest in integrating visual culture and material culture. He offered a new definition of "vessel" as having a shape which is constituted by "walls," shells, or skins that distinguish or separate the inside



*Bowl with Human Feet*, predynastic, late Naqada I–Naqada II (ca. 3900–3650 BCE), from Egypt, Metropolitan Museum, New York

from the outside, in varying levels of density or porosity according to the designated content via three case studies: the Vaphio Cups, the Francois Vase, and the Abbasid Jar in the Shape of an Eagle.

Finally, the famous white nephrite jade wine cup made in India for Emperor Shah Jahan (1628–1658) became an ideal emblem for the Stoddard family's legacy for our department (right): a global artifact that conserves and preserves artistic ability and pleasure for following generations, becoming whole, visible, real only by turning, handling, and passing on (below). Rotating this object becomes a model for the communal acts around the crystallization of ideas: as Gerhard generously offered a seminar for graduate students and faculty as well as meetings with students to discuss their latest research projects, his visit will continue to resonate within our community as a unique opportunity for inspiring Medieval-Mediterranean-Classical-Asian conversations.



Henrike Christiane Lange



Wine cup for the Emperor Shah Jahan (1628-1658), from India, V&A, London, exterior (above) and interior (below)

## Mary C. Stoddard Lecture Fund



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. We are very grateful to Mary C. Stoddard's daughter, Sue Hopgood, for taking the time to tell us about her mother's contributions to the arts in the Bay Area.

**Why did Mary C. Stoddard choose to support the History of Art department at UC Berkeley?**

"Education was very important to her," recalls Hopgood. "Her father and mother graduated from UC Berkeley. Three of her children attended UC Berkeley and one attended UC Davis. Her granddaughter attended UC Santa Barbara and her grandson attended UC Irvine." Mary C. Stoddard herself received her B.A. in the History of Art from the College of Letters and Science at the University of California, Berkeley, in 1947.

**Why does the bequest support a lectureship focusing on decorative arts, Islamic arts, and the history of textiles?**

"My mom was very very interested in those areas," Hopgood explains. "Though I cannot quote her on this, I believe it is safe to say that she wanted to encourage the study and interest in these areas which may not be as well known as other areas of art history." During her lifetime, Stoddard contributed to these fields as a maker, museum volunteer, and curator. She

designed and made quilts and, Hopgood remembers, "she had a large loom in the dining room." Stoddard volunteered at the De Young Museum, at the Phoebe Hearst Museum, and at the Asian Art Museum, and her estate gave many of her art books to the libraries of these institutions. "At Grace Cathedral, she helped direct and mount two exhibits of modern sacred art," Hopgood tells us. "At the Phoebe Hearst Museum of Anthropology, she co-curated a Kashmir Shawl exhibition and curated the 'I Came, I Saw, I Bought: Piranesi and the Tourist Art of Rome' exhibition."



This article on one of Stoddard's exhibitions appeared in *The Ark* newspaper (a Belvedere publication), on August 30, 1995

In 1994 Stoddard wrote a letter in which she reflected on her experience of volunteering: "Hearst volunteers work within a wide spectrum of collections, which may include baskets, photography, pottery, textiles and weaponry. After learning the conservation requirements of the collection with which we work, we may be taught cataloging, or trained in one of the museum's computing systems. Why do I volunteer? For the camaraderie with the staff. For the challenge of studying and caring for the textile collection. And, to return to the university, in some small measure, what it gave me open handedly so many years ago."



The travel seminar at Machu Picchu. Photo: Lisa Trever

## Stronach travel seminar 2017

In March 2017, Professor Lisa Trever's graduate seminar "Art and Memory in Peru" traveled to Lima, Cusco, and Machu Picchu with the generous support of the Judith Stronach Travel Endowment. Here two of her students report on their unforgettable journey.

We all knew it was an unusual fortune to be able to travel with eight amazing colleagues and friends to Peru and—on top of it all—to be able to call it work. On our first night, in the tranquil Casa Andina in the Sacred Valley, set against the sweeping drama of the Andes, Lisa tried, over pisco sours and ceviche, to prepare us for what we were about to experience. It might have been that we were all a little distracted by the fancy plush bathrobes, ambient panpipe music, friendly llamas, and colorful textiles, but at that moment we were unprepared for the breathtaking (and at times truly breathless—we were at 10,000 feet!) experience of walking through and examining Machu Picchu the following day.

While we had spent that semester thoughtfully considering more than a millennium of Peruvian visual culture, each day in Peru was as surprising as it was inspiring. For all we had read about Machu Picchu and its imbrication with the natural landscape of the Andes, nothing could compare with the experience of seeing the fog twine its way between the mountains and around the stonework, concealing and revealing jaw-dropping vistas in an almost playful performance. Nor could we have understood, from the illustrations in our textbooks, the impression that walking through a sixteenth-century church would make on us, its walls ornamented from ceiling to floor—often with terrifying demons leering down at us. Nor could we have anticipated finding ourselves one afternoon sitting in the home of a pair of *limeño* gallerists who told us about their hopes of disrupting the way contemporary art was marketed and sold in Peru.

Our travels were preceded by a transformative semester in Berkeley. Lisa's brilliant syllabus spanned Moche and Inca image-making in high resolution, surveyed the art of Spanish colonialism, narrated with rich detail the drama of the nineteenth century, and made palpable the gravity and horror of Peru's internal armed conflict of the 1980s–90s and the powerful work of contemporary artists in its aftermath. The first-hand expertise of our fellow students Ana Lucía Tello (Spanish & Portuguese) and Verónica Muñoz-Nájar helped us all to understand the nuances of



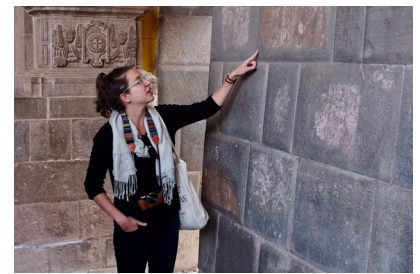
The travel seminar at the oracular center of Pachacamac, overlooking the Pacific coast south of Lima. Photo: Janet Oshiro Rivero

complex issues—memory and memorialization, art and trauma, monuments and national identity—that make Peru's art history so fascinating. While only a handful of us were specialists in Latin America, we all were able to find a research topic that related to our interests. For example, Yessica Porras focused on a series of mural paintings within a *cusqueño* convent, while Delphine Sims studied photographic panoramas created by Hiram Bingham and Martín Chambi. We started the research process early, helped along substantially by Lisa's encouragement and advice. By the time we went to Peru, we each had specific research interests and sets of questions we hoped to answer.



Delphine Sims discusses contemporary photography at the Museo de Arte de Lima. Photo: Lisa Trever

Photographs from the trip document our excitement as we delved into our respective topics: Claire Ittner in a special exhibition of Pancho Fierro's *costumbrista* paintings; Rebecca Levitan's self-professed masonry geekery (below); and Jess Bailey's love affair with ancient corporeal vessels (see cover). By the time we returned and held our capstone symposium back in Doe Library, it is fair to say we were all bursting with enthusiasm for our topics. We had become truly invested in these projects and, in many cases, they have continued on past the end of the seminar. For such an intellectually rewarding (and straight-up fun!) travel seminar, we have to thank our instructor and fearless leader, Professor Lisa Trever, as well as the generosity of Raymond Lifchez and Judith Stronach, who made such an experience possible for us.



Rebecca Levitan examines tool marks on Inca masonry within Cusco's Qorriancha, or Temple of the Sun. Photo: Jess Bailey

Claire Ittner and Grace Kuipers

## Student Research Assistants

From 2015 to 2017 Professor Andrew Stewart and his research assistants—Eric Driscoll, Seth Estrin, Natalie Gleason, Erin Lawrence, Rebecca Levitan, Samantha Lloyd-Knauf, and Kelsey Turbeville—tackled the study of a classical sculptural frieze dating from the fifth century BCE. Though the gemlike and highly detailed multi-figure marble sculpture hails from one of the most celebrated eras of Greek art, it has not been formally published to date. Now highly fragmented, the frieze once adorned the temple of Athena Pallenis outside of Athens, only to be moved to the city center in the Augustan period (first century BCE) when the building was repurposed as an "itinerant" temple to Ares in the Agora. In the post-antique period, the sculptures were subject to several stages of vandalism and damage before their eventual deposit across the Agora and surrounding area. The three-year process of studying the frieze included the identification, analysis, and attribution of excavated fragments.

Rebecca Levitan and Samantha Lloyd-Knauf



History of Art students Rebecca Levitan and Samantha Lloyd-Knauf are shown working in the Agora Museum in Athens, Greece under the direction of Professor Stewart

## Andrew W. Mellon Foundation Grant

The Andrew W. Mellon Foundation Graduate Study in Curatorial Preparedness and Object-Based Learning Initiative, first awarded to the department in 2012 and relaunched in 2016 in partnership with Berkeley Art Museum and Pacific Film Archive (BAMPFA), supports graduate courses and museum internships for graduate students. In fall 2016 the “Mellon Graduate Seminar in Object Analysis,” taught by Professors Patricia Berger and Lauren Kroiz, traveled throughout the Bay Area to give graduate students in art and architectural history a better understanding of the materials and fabrication of art objects. The course drew on the expertise of senior conservators throughout the area, ranging from an examination of early modern panel paintings at the De Young Museum to a tour of taxidermy at the Oakland Museum of California. Other generous hosts included BAMPFA, the Asian Art Museum, the Legion of Honor, and San Francisco Museum of Modern Art. The class also met contemporary makers and learned about techniques from blacksmithing and metal casting to joining wood and weaving threads. In spring 2017 “Greek and Roman Art in the Hearst Museum: The Neuerburg Bequest,” taught by Professors Christopher Hallett and Andrew Stewart, focused on the bequest to UC Berkeley in 1997 of a large number of ancient artifacts by the distinguished classical archaeologist, architectural historian, and architect Norman Neuerburg (1926–1997). These materials, which include Greek, Etruscan, and Roman pottery, terracottas, bronzes, and other artifacts, had never been studied and catalogued; this was the task of the seminar. The syllabus included a two-day funded field trip to Neuerburg’s architectural masterpiece, and the repository of his personal papers, The Getty Villa.



The Mellon Graduate Seminar in Object Analysis at SFMOMA, studying Robert Overby’s *Hall painting, first floor, 1971*

## Mellon Curatorial Internships

I spent fall 2016 as an Andrew W. Mellon Curatorial Intern, working halftime with curatorial staff at the Brooklyn Museum in the Contemporary Art Department and the Elizabeth A. Sackler Center for Feminist Art, where my tasks included didactics development, archival research, and checklist management. In particular, I worked on the exhibition “We Wanted a Revolution: Black Radical Women, 1965–85,” curated by Catherine Morris and Rujeko Hockley, which examines art created by black women in the US during and in the wake of the tumultuous years of the Black and women’s liberation movements. It was a privilege to have an inside view of the show and the research also helpfully dovetailed with my dissertation on the work of Howardena Pindell. An unexpected joy of my fellowship was the opportunity to make a studio visit to the archives and home of Camille Billops and James Hatch. Since the 1960s, Billops and Hatch have been a pivotal force in supporting and promoting black culture, hosting hundreds of lectures and interviews with black artists, producing an influential journal, and collecting archival materials related to black history and art. They are also accomplished artists and writers in their own right. It was a unique opportunity and one I will treasure for many years to come.



Camille Billops holds a tile made by Howardena Pindell

Sarah Cowan

## Diversity Event

Professor Darcy Grimaldo Grigsby led History of Art students in a collage project as part of the department’s fall 2016 lunch affirming its commitment to diversity.



## Student Guides

Students from History of Art and African American Studies guided over 350 middle school students through Professor Darcy Grimaldo Grigsby’s exhibition “Sojourner Truth, Photography and the Fight Against Slavery” at the Berkeley Art Museum.



## Visiting Students

In his office, Professor Andrew Stewart offers an impromptu lesson to middle-school students who happened by while visiting campus. He is showing them sherds of both coarse and fine pottery from the excavation at Tel Dor, northern Israel, dug by a UCB team during twenty-one seasons between 1986 and 2006. These young students were amazed to hold objects that were so very old: most date to the 1st millennium BCE.



## Graduate Student Research

In the 2016–2017 academic year I made several research trips to support my dissertation on the Watts Towers in Los Angeles. With funding from the Luce/ACLS Dissertation Fellowship in American Art, I traveled to Wisconsin to research large-scale concrete grottos built by individuals with no formal training in art and architecture. My particular focus was on the Dickeyville Grotto (pictured) since Sabato Rodia, the builder of the Watts Towers, had a postcard of the site and claimed he helped to construct it. I also conducted research at the Smithsonian Archives of American Art in Washington DC, and at a number of archives in Southern California including UCLA Special Collections, the Los Angeles City Archives, and the Getty Research Institute.



Emma Silverman

## Undergraduate Thesis Research

### Gabriella Marie Wellons

For my Honors thesis, “Ancient Graffiti and Emulation of Moche Mural Wall Paintings,” I acquired permission to access highly restricted areas for the close examination of mural paintings and associated graffiti imagery of the Moche civilization, dating to ca. 250–850 CE. With funding from the Haas Scholars Program, Ronald E. McNair Program, and the Institute of International Studies (IIS) Merit Scholarship, I traveled to an archaeological site of a former urban and religious center with two monuments (Huaca del Sol y Huaca de la Luna) located in the Moche Valley of the north coastal region of Peru. Professor Lisa Trever referred me to work under the direction of her colleagues Dr. Ricardo Morales Gamarra and Moisés Tufinio Culquichicón at the Huacas de Moche archaeological site, where I systematically surveyed, catalogued and documented ancient “graffiti” markings, pictorial images incised into adobe walls of prehistoric architecture. My project was inspired in part by the work of Dr. Régulo Franco and colleagues who conducted a comprehensive study of ancient Moche graffiti at the Huaca Cao Viejo within the El Brujo site in the Chicama Valley, which I also visited for a comparative analysis of graffiti at two different Moche centers. This thesis was completed with the exceptional mentorship of Professor Trever, who extended her guidance and support throughout the trials and tribulations of a thrilling research endeavor that ultimately transformed my senior capstone experience into a triumphant story of discovery and accomplishment.



### Nate Blanchard

My Honors thesis, “Shah Abbas and His Page: Recuperating and Interpreting Homoeroticism in the Arts of Safavid-Isfahan,” analyzed amorous portraiture from the court of Persia’s illustrious ruler Shah Abbas (1571–1629). This project closely examined Western assumptions of Islamicate sexuality and challenged the history of art’s own scholarly aversion to the visual presence of homosexuality in early modern Persia. My path to this project was informed by my own prior experience living in Berlin’s Neukölln district, a crossroad of European and Islamicate culture; there I witnessed firsthand the oscillating effect of Orientalism’s influence on individual identity. My research took me to Paris, where, with the generous aid of the Maybelle A. Toombs Award and the networking expertise of Professor Anneka Lenssen, I was invited by a lead curator to view a selection of miniatures in the vaults of the Louvre. This remarkable opportunity broadened the historical scope and weight of this project. Since graduating in May 2017 I have gone on to work at the Fine Arts Museums of San Francisco and the SFMOMA; I aspire to further study Orientalism and its intricate influence on identity, sexuality, and global art in a graduate program.



### Danielle Luz Belanger

My Honors thesis, “‘An Unbeautiful Collection’: Hyphenated Identities and Liminal Spaces in Mary Tape’s San Francisco Chinatown,” explored the photographic practice of Mary Tape, a Chinese American San Francisco-based artist. Focusing on the work she produced during the 1880s and 1890s, I examined the radicalism of the artist’s only extant self-portrait and analyze the idiosyncrasies of her street photographs, characterized by severe angles, tightly enclosed spaces, and sitters from different racial backgrounds captured together. I argued that these formal features not only reflect the racial tensions that Tape’s white contemporaries tended to romanticize, but signal the artist’s reclamation of the visual terms by

which a hyphenated American might self-represent as they participated in the emerging medium of photography. My research took me to Pittsburg, California, thirty miles east of Berkeley, where I had the opportunity to view a family album containing unpublished photographs by the artist. I’m grateful for the tremendous guidance of my advisor, Professor Darcy Grimaldo Grigsby, the help of Professor Lauren Kroiz, who pointed me to an incredible resource for identifying distinct photographic processes, and the support of Professor Todd Olson, whose memorable advice helped me to stay receptive to new questions that the Tape family archive would present. I continue to explore the complexities of race and visual representation in my current position as an artist research assistant.



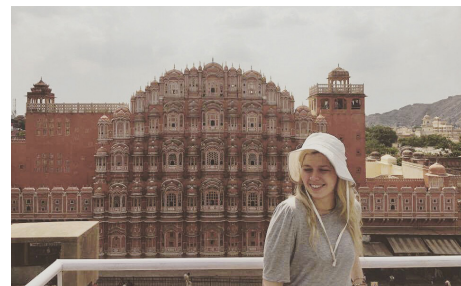
Commencement 2017: (L to R) Professor Todd Olson, Danielle Belanger, Ryan Serpa, Professor Darcy Grimaldo Grigsby

### Ryan Serpa

My Honors thesis focused on the racial politics of a number of David Park paintings from the late 1950s, a time in which Jim Crow-era segregation was coming to an end and the Civil Rights Movement was spreading across the United States. Utilizing theories of antiracism—a supposed blindness to race—and historical evidence, I argued that Park’s paintings and certain art critics manipulated conceptions of color as a way to simultaneously suggest race while eluding outright reference to the social reality of race and its socio-political consequences. “Colorblindness,” an “I don’t see race” attitude, remains a tool for complicity in racism and is often utilized as a political tactic to avoid addressing racism, speaking out against it, or being forced to take the side of anti-racism in the face of explicit discrimination. Research funds supplied by the Anselm Foundation and the UC Berkeley Summer Undergraduate Research Fellowship allowed me to travel to the east coast to view many of Park’s paintings in person and carry out archival research at museums including the Whitney Museum of American Art and the Museum of Modern Art. I would like to thank Professor Darcy Grimaldo Grigsby for her unending support, critical comments, and generosity.

### Ariana Pemberton

A transfer student from Berkeley City College, I began my focused studies of pre-modern South Asian art history at the beginning of my junior year at UC Berkeley. After visiting Jammu and Kashmir in 2016 for preliminary independent research, I decided to narrow my focus to the Kashmir Valley. I learned that the people of Kashmir hold their own cosmopolitan history and identity that is tied to neither India nor Pakistan. This distinctiveness—something that can be referred to as *Kashmiriyat*—often fails to reach a global audience. Exploring Kashmir’s long history of globalization, hybridity, and cosmopolitanism, I wrote my Honors thesis to aid in re-attributing its accomplishments and distinction amidst global, post-Partition misconceptions about the valley. My thesis examined the eighth-century Kashmiri Martand Sun Temple and its eminent patron King Lalitaditya. After receiving the Institute of International Studies (IIS) Undergraduate Merit Award and a mark of High Honors, I was given the opportunity to present my thesis at the IIS Junior Scholars Conference, the Institute of South Asian Studies Conference, and the UC Davis Sites of Religious Practice Conference. I hope to continue my studies in a Ph.D. program and I am currently studying Hindi full-time at the American Institute of Indian Studies in Jaipur.



# Faculty Notes

**Diliana Angelova | Associate Professor of Early Christian and Byzantine Art**

Diliana enjoyed her first year of teaching and service for two departments: History of Art and History. She developed two new courses, organized and co-organized two panels at professional conferences (Kalamazoo and the Society for Classical Studies), presented at the International Congress for Byzantine Studies in Belgrade, at the Byzantine Studies Conference Annual Meeting at Cornell University, at the Medieval Association of the Pacific in LA, the International Congress of Medieval Studies in Kalamazoo, and on Skype for the Medieval Seminar at Universidad Nacional Mayor de San Marcos in Lima, Peru. At UC Berkeley she gave two guest lectures and was delighted to talk about her book at a Townsend Center Book Chat. She continued to mentor current and former students. A trip to Amsterdam in June left her enchanted with the city and its art.



Professor Angelova in Amsterdam

**Patricia Berger | Professor Emerita of Chinese Art and Acting Department Chair**

Pat spent her last year as a regular member of the faculty co-teaching a graduate seminar on Object Analysis funded by the Mellon Initiative with Lauren Kroiz and a second graduate seminar on the Chinese Buddhist cave site at Dunhuang. As a member of the Executive Board of the Institute of East Asian Studies, Pat was elated to participate in the creation of Berkeley's new Tang Center for Silk Road Studies, which opened in April with a generous endowment from the Tang Family in honor of P.Y. and Kinmay Tang. Pat also continued to serve on the Advisory Board for the Center for Advanced Studies in the Visual Arts at the National Gallery in Washington, and as a member of the Academic Senate's Committee on Budget and Interdepartmental Relations. She was honored with a grand retirement celebration and symposium in May, organized by her students and colleagues in East Asian Studies. Pat will be teaching in the Department over the coming year and is Acting Chair for 2017–18.



Professor Berger with her students, colleagues, friends, and family at her retirement event in May 2017. Photo: Julie Wolf

Pat will be teaching in the Department over the coming year and is Acting Chair for 2017–18.

**Julia Bryan-Wilson | Professor, Modern and Contemporary Art**

Julia spent her year on sabbatical researching a new book on the sculpture of Louise Nevelson, courtesy of a Mellon Humanities Research grant. She served as a Visiting Senior Fellow at the Center for Advanced Study in the Visual Arts (National Gallery) and spent a month in Australia as the second annual Keir Foundation Lecturer, delivering talks and leading workshops in Melbourne and Sydney. Her curated exhibition on Chilean artist/poet Cecilia Vicuña opened at the Contemporary Arts Center, New Orleans,



and she gave invited many lectures, including in Brazil, Canada, France, and Switzerland. 2017 also saw the publication of her book *Fray: Art and Textile Politics*, and the twin achievements of being promoted to full professor and becoming a certified yoga instructor.

**Whitney Davis | George C. and Helen N. Pardee Professor of History and Theory of Ancient and Modern Art**

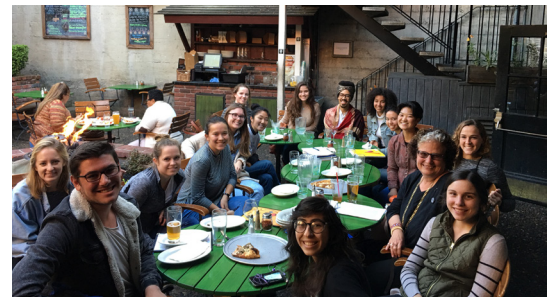
Whitney's latest book, *Visuality & Virtuality: Images and Pictures from Prehistory to Perspective* (Princeton University Press), appeared in fall 2017. He also published articles on comparativism in art history, intersections between art history and vision science, Walter Pater's view of classical art, Hegel's view of Egyptian art, and other topics. He lectured widely in Europe, the UK, and North America. Over the summer of 2017, he led the York Summer Theory Institute in Art History and took part in the "Embodied Self" seminars organized by the Townsend Center for the Humanities and hosted by the Institute for Advanced Study in Paris.



Professor Davis introducing 2017 Stoddard Lecturer Gerhard Wolf. Photo: Julie Wolf

**Darcy Grimaldo Grigsby | Richard and Rhoda Goldman Distinguished Professor of the Arts and Humanities 18th–20th-century European and American Art**

In October Darcy delivered two keynotes, one on Manet's *Execution of Maximilian*, at conferences organized by Mexico City's top universities (UNAM and UIA), to which she brought three current graduate students. She shared her work *Creole Degas* thanks to invitations by our superb Ph.D.s: Alexa Sand (Utah State University); Karl Whittington (Ohio State University); and Nina Dubin and Elisa Archias (University of Illinois). She was asked to speak about the Statue of Liberty at the Festival de l'histoire de l'art in Fontainebleau; the audience included other brilliant Ph.D.s: Amy Freund, Heather MacDonald, Chris Heuer, and André Dombrowski. This year has had many other rewarding and gratifying moments with colleagues such as Mariana Wardwell (UCSD) and Anne LaFont (INHA). Most breathtaking was the brilliant talk at the Black/Art/Futures conference (which Darcy co-organized with Leigh Raiford, Lauren Kroiz, and Todd Olson) by Cécile Fromont, now Associate Professor at the University of Chicago, who told Darcy that she became an art historian because she had taken Darcy's introductory course as a visiting undergraduate! Finally, given recent turmoil, it is worth adding that Darcy's essay "Blow-Up!" concerning Gutzon Borglum's failed Confederate sculpture on Stone Mountain and subsequent Mount Rushmore appeared in Jennifer Roberts' *Scale*.



Professor Grigsby's photography seminar "Black Bodies Matter" was energized by wonderful graduate and undergraduate students

**Chris Hallett | Professor of Roman Art**

This year Chris designed and taught a brand new undergraduate seminar on "Roman Mummy Portraits," and co-taught a Mellon Museum seminar with Andrew Stewart on the Norman Neuerburg collection, held at the Hearst Museum. He was an AIA traveling lecturer, speaking at Emory in Atlanta, at Athens, Georgia, and at Mt. Holyoke College in Massachusetts. He served as a respondent for a panel discussion on Roman sarcophagi at the Annual Meetings of the AIA in Toronto, and delivered a paper at a



conference on *Funerary Portraiture in Greater Roman Syria*, held at the Royal Academy of Science and Letters, Copenhagen. He was also awarded (as P.I.) a grant from the Getty Foundation to fund a traveling seminar in Turkey in 2018 titled, “The Many Lives of Ancient Monuments, 600 BC to AD 600”—a project he is co-organizing with two colleagues at Aphrodisias in Turkey, R.R.R. Smith and Esen Oğuş.



Professor Hallett at the very top of the Walter Scott Monument in Edinburgh takes a selfie with the Scottish National Gallery and Edinburgh castle

**Imogen Hart | Adjunct Assistant Professor of British Art**

**Imogen** was honored to be nominated for the Teaching Excellence Award of the Phi Beta Kappa Northern California Association for 2017. She published “The Darwinian Subject in Sculpture: George Frampton’s *Peter Pan*” in the *Journal of Victorian Culture* in 2017. Her essay “‘Things in Combination’: Exhibiting Pots” appears in *Things of Beauty Growing: British Studio Pottery*, edited by Glenn Adamson, Martina Droth, and Simon Olding, and published by the Yale Center for British Art in Association with Yale University Press, 2017. At the 2018 conference of the College Art Association she will participate in a session on “Exhibitions as Critical Practice.” She enjoys the role of Undergraduate Advisor in the History of Art department and serves on the Executive Board of the Center for British Studies. The main event in Imogen’s year was the birth of her second child, Celeste, in November 2016.



Sir George Frampton, *Peter Pan*, 1912. Bronze. London: Kensington Gardens

**Elizabeth Honig | Professor of European Art, 1400–1700**

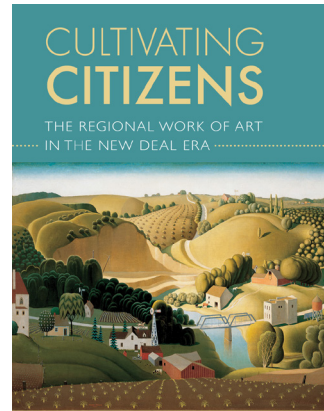
**Elizabeth** traveled to London, York, Montreal, Chicago, and New York to give talks about Jan Brueghel, data, and Elizabethan wall painting. She also went to Victoria (BC) to take a class in the digital platform Drupal and to Auckland (NZ) for a program review. She taught two new courses in the Digital Humanities—“Humanists on the Move” and “Digital Travels”—which nearly killed her, so she gave several talks at Berkeley, and wrote an article, about the trauma of that experience. In all her spare time, she broke the 500 mark in her quest to complete the “1001 Books to Read before You Die.” This fall she is the UC visiting professor at the University of Utrecht, working on a book about Pieter Bruegel and the idea of human nature in the Renaissance.



The view from Professor Honig’s widow in Utrecht

**Lauren Kroiz | Associate Professor of Twentieth-Century American Art**

**Lauren** earned tenure this year and became a faculty curator of photographs, paintings, and works of art on paper at UCB’s Hearst Museum of Anthropology. Her book *Cultivating Citizens: The Regional Work of Art in the New Deal Era* received a Wyeth Foundation for American Art Publication Grant from the College Art Association and will be published by University of California Press in Spring 2018. Lauren’s essay on Romare Bearden’s *Berkeley: The City and Its People* was published in *BOOM: A Journal of California* and excerpted in 2017’s *Vision*, the magazine of Berkeley’s Juneteenth Festival. Interested in exploring ideologies and practices of nonviolent communication, Lauren received certification as a mediator from the SEEDS Community Resolution Center in Berkeley. She is spending the upcoming academic year as the Terra Foundation Visiting Professor at the John F. Kennedy Institute for North American Studies at the Freie Universität in Berlin.



*The City and Its People* was published in *BOOM: A Journal of California* and excerpted in 2017’s *Vision*, the magazine of Berkeley’s Juneteenth Festival. Interested in exploring ideologies and practices of nonviolent communication, Lauren received certification as a mediator from the SEEDS Community Resolution Center in Berkeley. She is spending the upcoming academic year as the Terra Foundation Visiting Professor at the John F. Kennedy Institute for North American Studies at the Freie Universität in Berlin.

**Henrike Lange | Assistant Professor of Italian Renaissance Art and Architecture**

**Henrike** was invited to the Ferrari Symposium at the University of Rochester, New York, as one of three young scholars whose research was identified as making a major contribution to the field of Italian Renaissance studies. At Berkeley, Henrike expanded the creative project portfolios for her Mediterranean survey towards architecture and music, curating an exhibition with her students’ outstanding works (“Berkeley Renaissance 2017,” on view in Doe Library). Her classes included “Botticelli: The Making of a Renaissance Artist,” “Psychologies of Art,” and Florentine sessions for a co-taught seminar in Italian on urban cultural histories. She gave graduate writing and professionalization workshops and served as Undergraduate Advisor. Henrike recently won a fellowship in a competition across all disciplines at the Notre Dame Institute for Advanced Study, where she is a Distinguished Fellow and Visiting Research Professor for the academic year 2017–2018, working on her book *Giotto’s Triumph*.



**Anneka Lenssen | Assistant Professor of Global Modern Art**

**Anneka** spent 2016–17 in Los Angeles as a postdoctoral fellow at the Getty Research Institute, there completing her book manuscript, *Beautiful Agitation: Modern Painting in Syria and the Arab East*. She and her co-editors Sarah Rogers and Nada Shabout have submitted *Modern Art in the Arab World: Primary Documents*—an anthology that’s been seven years in the making!—to MoMA’s Primary Documents series, with publication expected in November 2017. Her leave afforded her time to lecture and take conference trips including a glorious Pacific Surfliner train trip from Los Angeles to San Diego to give the keynote, “Two-Headed Passport: An Art History of Arab Mobility,” at the UCSD Department of Visual Art’s annual Ph.D. Symposium. Now it’s back to the Berkeley classroom; she debuts the graduate seminar “Futurism and Futurity” and welcomes to the graduate program Riad Kherdeen (now in his second year).



The cover image for Professor Lessen's co-edited anthology *Modern Art in the Arab World: Primary Documents*: Mahmoud Hammad, *Composition (e.d.a.)*, 1966, linoleum print on paper, with watercolor additions



Fitz H. Lane, *Southwest Harbor, Maine* (now known as *Entrance to Somes Sound from Southwest Harbor*), private collection

**Gregory Levine | Professor of Art and Architecture of Japan and Buddhist Visual Cultures**

An administratively wearying year; a year of moral and fiscal failures by campus leadership; a year of student cost-of-living precarity; and a year of threats to so many communities. It's a bit hard to simply note the newsletter "highlights." But shout-outs are in order to: Joel Thielen, ably through his first year; Stephanie Hohlios and Mary Lewine, ABD and off to Japan for 2017–18; Carl Gellert on his way towards filing his dissertation; and an undergraduate seminar group that thought hard about artists' responses to Japan's 9/11 seismic and nuclear disasters. It was a good year (despite... , despite...) working together to sustain Berkeley's real mission. **Greg** is happy to have gotten his book, *Long Strange Journey: On Modern Zen, Zen Art, and Other Predicaments*, into production; relieved to be past a promotion review; and grateful to audiences at UVA, Yale, and Princeton who heard portions of *Buddhaheads: Fragments and Landscapes*.



Forrest McGill, *Buddhahead in a Tree*. 1976. Wat Mahāthāt, Ayutthaya, Thailand

**Margaretta Lovell | J. D. McEvoy Jr. Professor of American Art and Architecture**

On sabbatical during 2016–17 **Margaretta** completed her book *Painting the Inhabited Landscape: Fitz H. Lane and Antebellum America* (to be published by Penn State Press in 2018), a study of landscape paintings that comment on agriculture, extraction industries, settlement patterns, and the political economy of New England before the Civil War. She also completed essays on Wayne Thiebaud's paintings of California's three ecologies; on landscapes of solitude in Thoreau's *Walden* and the paintings of his contemporaries; and on Thomas Jefferson's art and artifact collections, all now in press. She held a grant from the Winterthur Museum to investigate eighteenth-century artisan apprenticeship, gave papers at Yale on a pair of John Singleton Copley paintings, at CAA on recent food photography, and at UCB's Homecoming on campus architecture. She served as Chair of the College Art Association's jury selecting the annual Teaching Award, and has started as Book Editor for *Panorama*, the Journal of the Association of Historians of American Art.

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

The year saw several reunions with members of our extended community. **Todd** returned to Southern Methodist University, where he had held a postdoc, to give a talk at the Meadows Museum in conjunction with the exhibition "Between Heaven and Hell: Ribera's Drawings" (and ran into SMU faculty and Berkeley alumna Amy Freund). He co-chaired a session at the Renaissance Society of America (RSA) Annual Meeting with former Berkeley postdoc Katherine Blair Moore. Todd was awarded a Residential Fellowship at the National Institute of History of Art in Paris (INHA), where he served on the organizing committee of the Festival de l'histoire de l'art in Fontainebleau and had conversations with French and American scholars, including Frédéric Cousinié, Hollis Clayson, and Berkeley alum André Dombrowski. He gave a talk at the Ludwig Maximilian University of Munich for a conference dedicated to *Contested forms: The limits of the sacred image and the normative power of art in early modern Europe*. This year he will participate in a session on *The Elements and Elementality in Art of the Premodern World* co-chaired by Micki McCoy at the College Art Association conference and chair a session at the RSA Annual Meeting on "Global Catholicism: Locating the



Philippines," organized by one of our wonderful former undergraduates, Kathryn Santner, whom he taught in his Early Modern Spanish and Latin American Art course, and who went on to Cambridge University for her Ph.D. and is currently a postdoc at the University of London.

Professor Olson and Frédéric Cousinié (Université de Rouen) at the 2017 Festival of the History of Art (Fontainebleau)

**Sugata Ray | Assistant Professor of South Asian Art**

In 2016–17 **Sugata** published essays on the idea of "eco art history" in peer-reviewed journals, volumes on art and ecology, and popular art magazines. He also organized a panel on art and translation at the *World Congress of Art History*, CIHA, Beijing, and presented excerpts from his new book project on early modern commodity cultures in Florence, Chicago, and Berkeley, among other venues. He was thrilled to see his student Shivani Sud present sections of her M.A. thesis at CIHA—often described as the Olympics of Art History—to a packed auditorium, and excited when Randip Bakshi joined the Department for a Ph.D. on early modern South Asia in the same year. He looks forward to serving as the Department's Graduate Advisor in 2017–18 and to teaching courses on eco art histories, geoaesthetics, and postcolonial theory, and co-curating an exhibition on "Love Across the Global South: Popular Cinema Cultures of India and Senegal" with Ivy Mills in the Bernice L. Brown Gallery, Doe Library, UC Berkeley.



Professor Ray and Naman Ahuja, Professor of Ancient Indian Art, Jawaharlal Nehru University, New Delhi, discussing the multiple temporalities represented in a sculpture of the god Krishna from Odisha

**Andrew Stewart | Nicholas C. Petris Professor of Greek Studies. Ancient Mediterranean Art and Archaeology.**

After a rocky start (elective surgery gone south), **Andy** had a busy year teaching and traveling. Jennifer Stager gallantly saved his fall Classical Greek Art course from cancellation, but he was able to teach his Hearst Museum seminar and (in spring) another on Norman Neuerburg. Co-taught with Chris Hallett, the latter focused on Neuerburg's antiquities collection (donated in 1997) and his architectural masterpiece, the Getty Villa. Invited lectures at Oxford, Memphis, Christchurch (NZ), Dunedin (NZ), and Athens punctuated the two semesters, capped by two months in the Athenian Agora studying the sculpture along with four wonderful RAs: Rebecca Levitan (HistArt), Natalie Gleason (AHMA), Erin Lawrence (AHMA), and Kelsey Turbeville (ClassArch). Meanwhile, *Hesperia* (the journal of the American School of Classical Studies at Athens) published his three articles on the sculptures of the Temples of Ares and Apollo Patroos, and Agathē Tychē and other goddesses. Another on the Hephaisteion is in press, and yet another on the Agora High Relief Frieze will follow in fall. In the interim, he spent his scanty free time sailing his 38-foot sloop "Obsession" on San Francisco Bay; enjoying his twin granddaughters Giselle and Sofia; and ministering to his wife Darlis's dueling duo of cats.



Professor Stewart studying/wrestling with (!) fragments of the Athenian Agora's High Relief Frieze with graduate student research assistants Rebecca Levitan and Erin Lawrence

**Lisa Trever | Assistant Professor of Pre-Columbian and Latin American Art**

Highlights of the last academic year for **Lisa** included co-convening the international symposium "Art before History: Toward a History of Ancient Andean Art" with colleagues in Lima, Peru in June 2016. The conference and volume to follow were supported by the UC Humanities Research Institute, which also allowed for the travel and participation of graduate students Yessica Porras, Verónica Muñoz-Nájar, and



Professor Trever photographs the "Royal Mausoleum" at Machu Picchu during the Stronach seminar tour. Photograph by Jess Bailey

Aaron Hyman. Lisa delighted in returning to Lima, Cusco, and Machu Picchu with her entire graduate seminar in spring 2017 with the generous support of the department's Judith Stronach Travel Endowment (see page 5). In 2017-18 she looks forward to the release of her first book *The Archaeology of Mural Painting at Pañamarca, Peru*, published by *Dumbarton Oaks* (a research institute of Harvard University), and to completing the manuscript of her second monograph on Moche murals and "archaeo-art history," under advance contract with the University of Texas Press.

## Emerita/Emeritus Professors

**Svetlana Alpers** published an essay on Walker Evans, part of a book-in-progress, for the catalogue of the Pompidou 'Evans exhibition in Paris which will move to SFMOMA this September 30. She has accepted an invitation to be in conversation at the Townsend Center March 21, 2018 with Elizabeth Honig about her recent book and art history today.

**T. J. Clark** co-curated (with Anne Wagner) "Pity and Terror: Picasso's Path to *Guernica*" at the Museo Reina Sofia in Madrid, and finished a book, *Heaven on Earth: Painting and the Life to Come*, which will be published in 2018.

**Peter Selz** contributed an essay, "Feininger en América," to the 411-page catalogue *Feininger* published by the Fundación Juan March in Madrid. More up-to-date: he is currently co-curating an exhibition "North Beach and Beyond" for the new Gallery Rocking Horse in San Francisco. In October the Kala Art Institute in Berkeley will present a segment of an exhibition he co-curated entitled, "Hung Liu; Resident Alien" which was shown at the Katzen Arts Center, American University Art Museum in Washington, DC. He continues to serve as an active member of the Acquisitions Committee of the Fine Arts Museums of San Francisco. Peter Selz will celebrate his 99th birthday next March, so he may write many more essays, deliver lectures, or curate exhibitions.

## Expanding the curriculum

Thanks to the contributions of the department's invaluable teaching faculty, we have been able to expand our undergraduate curriculum. Justin Underhill taught seminars on "Forensic Imaging and Digital Art History" and "World Heritage and Digital Media," and in fall 2017 offers a lecture course entitled "Interactive Media: History, Theory, Practice." History of Art course offerings have also included, in 2016-17, Orna Tsultem's lecture course "Allies, Lamas, and Protagonists: Buddhist Arts of Tibet and Mongolia" and her seminar "Where is Home? Issues of Tradition and Belonging in Contemporary Asian arts," as well as Koenraad van Cleempoel's seminar "Renaissance Art and Science: Flemish Scientific Instruments in Context." In fall 2017 Ivy Mills teaches her seminar "Urban Africa"; Jon Winet offers "From SFMOMA to the Ghost Ship: Exploring Bay Area Arts Ecosystems"; and Eva Allan's lecture class "Art of Renaissance Venice" transports the students to the resplendent works made in the lagoon from a classroom near the Hearst Gymnasium swimming pool.

**Justin Underhill** began his first year as Mellon Postdoctoral Fellow in Digital Humanities by publishing two articles (in *British Art Studies* and *Konsthistorisk tidskrift*) and joining the editorial board of the *International Journal of Digital Art History*. With Professor Greg Niemeyer (Art Practice), Justin taught the Digital Art History Summer School at the University of Málaga. There he supervised a laser scanning project of the Cathedral of Málaga, the results of which will be published in collaboration with Nuria Rodríguez Ortega (Digital Art History, University of Málaga).



## Commencement 2017

The History of Art department's Commencement ceremony took place on May 16 at the Berkeley Art Museum and Pacific Film Archive. This year's Commencement Speaker was Tirza Latimer, Chair of Visual and Critical Studies at California College of the Arts. Rayhannah Dar was Valedictorian and the Departmental Citation was awarded to Byung Kwon Kim. Thirty-three students received their Bachelor of Arts Degree, nine of them with Honors in the major: Danielle Belanger, Nathaniel Blanchard, Marceline Graham, Christian Hall, Ariana Pemberton, Rachel Remick, Jesse Rocha, Ryan Serpa, Emily and Szasz. Members of the faculty report below on the six recipients of the Doctoral Degree.

**Alexandra Courtois de Viçose's** dissertation, "The Monstrous Gnome: Confronting Physical Difference in the Art of Toulouse-Lautrec," is the first study seriously to examine the art of Toulouse-Lautrec in light of his conspicuous physical disability. A creative scholar, visual analyst, and researcher as well as an inspired teacher, Alexandra has been awarded numerous fellowships (Javits, Una, Lurcy, Yale Center for British Art) and two highly coveted, campus-wide teaching awards.

**Aaron M. Hyman** completed his dissertation on the way that printed images after Peter Paul Rubens interacted with different artistic cultures in the Spanish New World. A single European composition often served as the model for (many) New World artworks. Aaron's questions were about what such replication tells us about notions of authorship, invention, sacrality, and a sense of the cultural ownership of visual forms. He takes up a position as Assistant Professor at Johns Hopkins University after a year's post-doctoral fellowship at the Metropolitan Museum of Art.

**Yi Yi Mon (Rosaline) Kyo** wrote her groundbreaking dissertation on Chinese artists charged with making art for and about Tibet in the period between Liberation (1949) and the end of the Cultural Revolution in 1976. Titled "(Pre)Occupied Artists in Occupied Lands: Three Case Studies of PRC Art Workers in Central Tibet," the dissertation considers the role of art in the formation of ethnic policy during a tumultuous period of radical change. Rosaline is the first Mellon Curatorial Initiative Postdoctoral Fellow (2017–18) at the Berkeley Art Museum and Pacific Film Archive.

**Laure Marest-Caffey** has graduated with a heavyweight dissertation entitled "What's in a Face? Rethinking the Greek Portrait through Hellenistic Glyptic" following interludes at (inter alia) the Cabinet des Médailles, the Staatliche Museen in Berlin, and the Museum of Fine Arts in Boston (where in 2014 she held our Mellon Curatorial Internship). Her efforts were rewarded by an offer of the Cornelius and Emily Vermeule Assistant Curatorship of Greek and Roman Art at the MFA.

After a year at CASVA, **Michelle (Micki) McCoy** is putting the finishing touches on her dissertation, "Astrology and Astronomy in the Art of Liao-Yuan China and Inner Asia," which considers astronomy, astrology, and astral deities in the Buddhist arts of China and its neighbors from the 10th through the 14th centuries. Micki begins a postdoctoral year at the Max Planck Institute in Germany this fall, after which she will take up a post as Assistant Professor at the University of Pittsburgh in 2018.

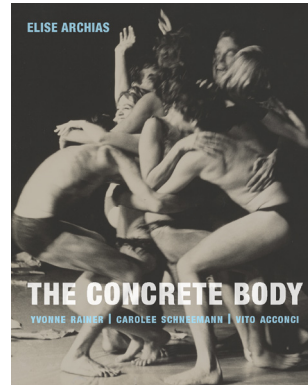
**Sandra S. Sardjono's** dissertation, "Tracing Patterns of Textiles in Ancient Java," is among the first in the Department's history to focus on textiles. Sandra considers a body of now-lost ancient textiles, many of them imports from China, Central Asia, and India, whose styles and techniques she recovers from sculptural depictions of clothing and textile offerings in Javanese temples of the 8th through the 15th centuries. Sandra is an accomplished weaver in her own right and she happily spent part of the summer at a hands-on weaving and dyeing workshop in Chiangmai, Thailand.



Photo: Julie Wolf

## Alumni notes

**Elise Archias** (Ph.D. 2008) celebrated the publication of her first book, *The Concrete Body—Yvonne Rainer, Carolee Schneemann, Vito Acconci* (Yale). She curated an exhibition at UIC's Gallery 400, "Embodiment Abstracted: The Influence of

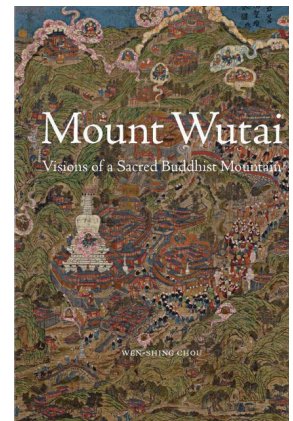


Yvonne Rainer, w" featuring early 2000s artwork by Natalie Bookchin, Ralph Lemon, Simon Leung, and others. Her ongoing research on abstraction in painting, sculpture, and performance amid changing class dynamics in the U. S. and Brazil during the 1950s and '60s yielded some interesting talks and a seminar. With Blake Stimson as co-author she has begun writing a book titled *The Artist's Two Bodies: Vito Acconci and You*.

**Kimberly Cassibry** (Ph.D. 2009) is Assistant Professor of Ancient Art at Wellesley College. Highlights of the past year include publishing an *Art Bulletin* article entitled "The Tyranny of the Dying Gaul: Confronting an Ethnic Stereotype in Ancient Art," presenting a related paper at the *Unlocking the Provinces* symposium in Toronto, presenting a paper on souvenirs and depictions of Hadrian's Wall at the AIA conference in Toronto, and co-curating "Reframing the Past: Piranesi's Vedute di Roma" at Wellesley's Davis Museum.

**Letha Ch'ien** (Ph. D. 2015) begins an Assistant Professor position at Sonoma State University in fall 2017.

**Wen-shing Chou** (Ph.D. 2011) is Assistant Professor at Hunter College, City University of New York. Her book *Mount Wutai: Visions of a Sacred Buddhist Mountain* is forthcoming from Princeton University Press in 2018. This past year, she had the pleasure of co-organizing a symposium with fellow students and alumni to celebrate the nominal retirement of their beloved mentor Pat Berger. The joyous occasion also set in motion a collaborative

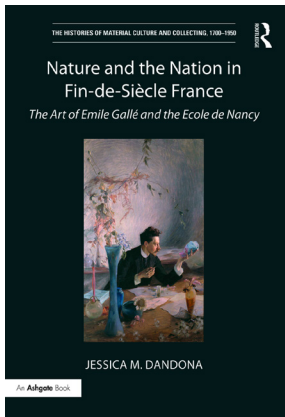


project on multimedia and multilingual translation in Qing China with Berkeley alum Nancy Lin (Ph.D. in Buddhist Studies, 2011) and Berkeley faculty Brian Baumann, among others.

**Will Coleman** (Ph.D. 2015) had a productive year on postdocs at the Library Company of Philadelphia and Winterthur Museum, Garden & Library. He is now Associate Curator of American Art at the Newark Museum and would be glad to show Berkeley folks around when they pass through the area.

**Huey Copeland** (Ph.D. 2006) enjoyed another successful year as Associate Dean for Academic Affairs in The Graduate School (TGS) at Northwestern University, where he spearheaded several new initiatives, including dissertation proposal development trainings funded by a prestigious multi-year grant from the Social Science Research Council. In the coming year, Copeland looks forward to working more closely with Northwestern's Black Arts Initiative and to completing his book of collected essays, *Touched by the Mother: On Black Men and Artistic Practice, 1966–2016*, which garnered him the 2017 Absolut Art Writing Award, intended to support work by the world's most creative talent.

**Jessica M. Dandona** (Ph.D. 2010) published her book, *Nature and the Nation in Fin-de-Siècle France: The Art of Emile Gallé and the Ecole de Nancy*, in June 2017. Her next book project focuses on 19th-century techniques of medical visualization. In June she also presented a paper on the inauguration of the Suez Canal in Glasgow. As a participant in the Summer Teacher's Institute in Technical Art History at Yale last summer, Jessica explored the science of art conservation. This year she also enthusiastically guided her students as they "recreated" the Exposition Universelle of 1889. She continues to enjoy exploring the wilds of Minneapolis.



As an independent art historian and curator based in Carmel, CA, **Charlotte Eyerman** (Ph.D. 1997; M.A. 1990) provides curatorial and strategic advisory for individuals and organizations. Presently she is working directly with artists on exhibitions and writing projects, including L.A.-based performance/conceptual artist Tim Youd; the "Works on Water Triennial" in New York City; and the California Locos



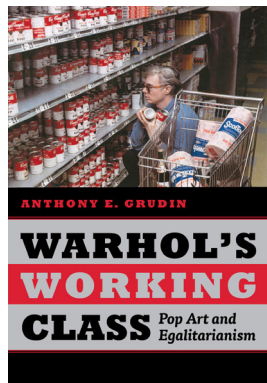
artists' collective. Her essay "Shredding Rules: The California Locos, Collective Energies, and Institutional Structures," was published in conjunction with the "Somos Locos" exhibition at the Manhattan Beach Art Center in March 2017. The Locos' Fall 2017 exhibition at Eastern Projects Gallery is included in the *Pacific Standard Time LA/LA* selections.

**Elizabeth Ferrell** (Ph.D. 2012) is beginning her third year as Assistant Professor of Art History at Arcadia University in Philadelphia. She has an upcoming article in *Art History* and an essay in the forthcoming exhibition catalog for "William Blake and the Age of Aquarius" at the Block Museum of Art. She is also continuing her book project, *The Ring Around the Rose: Jay DeFeo's Circle and Artistic Collectivity in Cold-War San Francisco*.

**Amy Freund** (Ph. D. 2005) received tenure at Southern Methodist University in May 2017 and will hold an Ailsa Mellon Bruce Senior Fellowship at the Center for Advanced Study in the Visual Arts in 2017–2018.

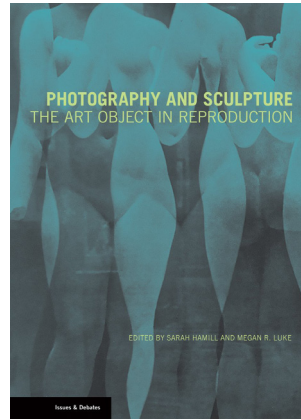


**Diana Greenwold** (Ph.D. 2016) was promoted to Associate Curator of American Art at the Portland Museum of Art in February 2017. She was a key part of the re-installation of the permanent collection galleries at the PMA and was in the in-house curator for the exhibition "Hans Hofmann: Works on Paper." She also published a catalogue essay for that show titled "'Where Things Can Grow and Will Grow': Hans Hofmann in California, 1930–1931." In 2016 Greenwold curated the exhibition, "'Of Whales in Paint': Rockwell Kent's Moby Dick." In September 2017, Greenwold will open "Model Citizens: Art and Identity in the United States, 1770–1830" at the PMA. She is currently at work on a long-term project about the Haystack Mountain School of Crafts and the studio craft movement in America and will be chairing a panel at the February 2018 CAA conference entitled "The Craft School Experience." She and her husband Logan are really enjoying living in Maine and are expecting their first child in December, 2017.



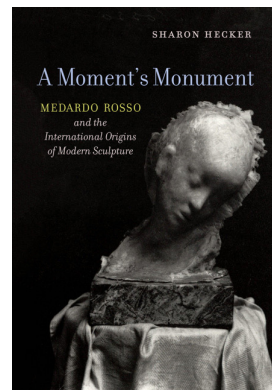
**Anthony E. Grudin** (Ph.D. 2008) book *Warhol's Working Class: Pop Art and Egalitarianism* is forthcoming in fall 2017 from University of Chicago Press.

**Sarah Hamill** (Ph.D. 2008) is excited to start a new job at Sarah Lawrence College in August 2018—before then, she will be on research leave in Florence, Italy with Chris Lakey (Ph.D. 2009) and their son, working on several new projects with funding from the ACLS and Villa I Tatti.



Her co-edited volume, with Megan R. Luke, *Photography and Sculpture: The Art Object in Reproduction*, is forthcoming from Getty Publications in fall 2017, and an article on the videos of Erin Shirreff and the representation of sculptural time will appear in the Winter 2017 issue of *Art Journal*.

**Sharon Hecker**'s (Ph.D. 1999) monograph *A Moment's Monument: Medardo Rosso and the International Origins of Modern Sculpture* was published by University of California Press. The book received the Millard Meiss Publication Fund Award. Sharon also co-curated the retrospective "Medardo Rosso: Experiments in Light and Form" at the Pulitzer Arts Foundation. She published "The Afterlife of Sculptures: posthumous casts and the case of Medardo Rosso" (*Journal of Art Historiography*); an essay on Joseph Pulitzer, Jr. as collector of Italian art in *New York New York: Arte*



*italiana la riscoperta dell'America*; and "Luciano Fabro: Bitter Sweets for Nadezhda Mandelstam" in *The Taste of Art: Cooking, Food, and Counterculture in Contemporary Practices*. She lectured at the AAH, Università of Ghent, American University of Rome, Università degli Studi di Milano, Rijksmuseum and Van Gogh Museum, and Università Milano-Bicocca.

**Sonal Khullar**'s (Ph.D. 2009) *Worldly Affiliations: Artistic Practice,*

*National Identity, and Modernism in India, 1930–1990* (University of California Press, 2015) received the 2017 Bernard S. Cohn Prize of the Association of Asian Studies, which honors outstanding and innovative scholarship across discipline and country of specialization for a first single-authored book on South Asia. She is working on a book, *The Art of Dislocation: Conflict and Collaboration in Contemporary Art from South Asia*, which examines collaboration as a critical response to globalization in contemporary art from India, Pakistan, and Sri Lanka since the 1990s.

**Christina Kiaer** (Ph.D. 1995) has been busy in 2017 with the 100th anniversary of the Russian Revolution. She co-curated, with Robert Bird and Zach Cahill, the exhibition "Revolution Every Day" at the Smart Museum of Art, University of Chicago, which juxtaposes Soviet revolutionary posters, many by woman artists, with historical and contemporary video and film. She was a consulting curator for the exhibition "Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test" at the Art Institute of Chicago. She participated in centenary lectures and symposia at MoMA; the Royal Academy, London; UC Irvine (with UCB alum Aglaya Glebova); Columbus Museum of Art; Harvard; U Michigan (with multiple UCB people); Moderna Museet Stockholm; and Ca' Foscari University Venice.



**Namiko Kunimoto** (Ph.D. 2010), Assistant Professor at Ohio State University, published her book, *The Stakes of Exposure: Anxious Bodies in Postwar Japanese Art*, in February 2017 from the University of Minnesota Press. The book received a Meiss Mellon Author award from the College Art Association. Namiko gave talks at Middlebury College, Doshisha University, Sophia University, San Jose State University, and Pennsylvania State University. This spring, she had many adventures

with her family as they travelled through Tokyo, Kyoto, Xiamen, and Vancouver.

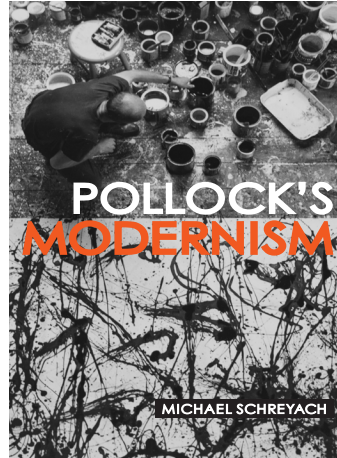
**Catherine (Kate) Lusheck** (Ph.D. 2000) is pleased to announce the release of her monograph, *Rubens and the Eloquence of Drawing* (Routledge/Ashgate, 2017). This spring, Kate also completed an essay (in review) entitled "Leonardo's Brambles and their Afterlife in Rubens's Studies of Nature" for volume two of Brill's *Leonardo Studies* series, ed. Constance Moffatt and Sara Tagliagambara. Kate is Associate Professor of Early Modern Art, and Academic Director of the Art History/Arts Management and M.A. in Museum Studies programs, at the University of San Francisco.

**Laure Marest-Caffey** (Ph.D. 2017) was awarded the Archaeological Institute of America's 2017 Graduate Student Paper Award, Honorable Mention, for her paper "Reconstructing Networks from the Archive of Seleukeia on the Tigris: Ruler Portraits on Hellenistic Seals." She recently submitted an article about the engraved gems excavated by the Pompeii Archaeological Research Project: Porta Stabia (University of Cincinnati). She starts her appointment as the Cornelius and Emily Vermeule Assistant Curator of Greek and Roman Art at the Museum of Fine Arts, Boston, in the fall.

**Bibiana Obler** (Ph.D. 2006) is working on a book called *Anticraft* and an anthology of primary sources on global modernisms, among other things. Recent and upcoming publications include "Reflections on Lucy Lippard's 'Turning the Mirror Around'" in *American Art* (Summer 2017) and "Lynda Benglis Recrafts Abstract Expressionism" (also in *American Art*, Spring 2018). She continues to teach at George Washington University, now under the auspices of the Corcoran School of the Arts and Design.

**Lisa Regan** (Ph.D. 2004) lives in Vienna, Austria, where she teaches with IES Abroad. She spends the fall semester in Berkeley, where she is with UCB's Fall Program for Freshmen. In 2014 she and Amyrose McCue Gill, a colleague from Italian Studies, founded TextFormations, an academic manuscript preparation firm specializing in editing, translation, indexing, and image permissions. Last year articles and books they worked on were published by the *Art Bulletin*, *Representations*, Yale University Press, Cambridge University Press, Routledge, Palgrave Macmillan, University of Toronto Press, and others. They agree that the best part of their

work is seeing so many fascinating projects come to fruition.



**Michael Schreyach** (Ph.D. 2005) published *Pollock's Modernism* (New Haven and London: Yale University Press, 2017).

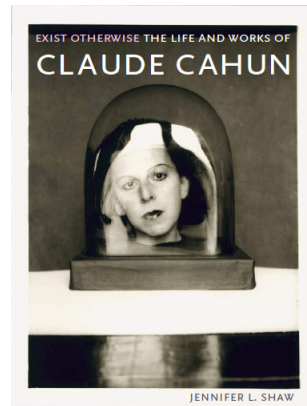
**Cristin McKnight Sethi** (Ph.D. 2015) is excited to be starting her second year as Assistant Professor of Art History at George Washington University where she teaches courses on South Asia and takes advantage of the rich collections of The Textile Museum nearby. Recent projects include an exhibition at the Philadelphia Museum of Art and accompanying essay on embroidered textiles from Punjab as well as an essay in a recent volume on Sikh art and another on a Ramayana-themed coverlet. She spends her spare time protesting the current administration and hanging with husband Sanjit and kids Haroun (6) and Kusum (3).



**Joshua Shannon** (Ph.D. 2003) recently published his second book, *The Recording Machine: Art and Fact During the Cold War* (Yale University Press), which was awarded a Terra Foundation for American Art International Publication Grant. In September 2017 he co-hosted

a Terra Colloquium in Giverny, France, on the topic "Humanisms and Antihumanisms in the Arts of the United States." He is Associate Professor and Director of Graduate Studies in the Department of Art History and Archaeology at the University of Maryland and founder and Director of the Potomac Center for the Study of Modernity. He loves living in Washington, DC, where he and his family enjoy easy access to protests on the National Mall.

**Jennifer L. Shaw** (Ph.D. 1994) recently published her third book, *Exist Otherwise: The Life and Works of Claude Cahun* (Reaktion Books, London, May 2017). She will be



spending spring 2018 in Isafjordur, Iceland on a writer's residency where she will continue to work on her forthcoming book. On a more personal note, Jenny and John's two kids are now adults and are both attending UC Berkeley. This will be the first year of the empty nest.



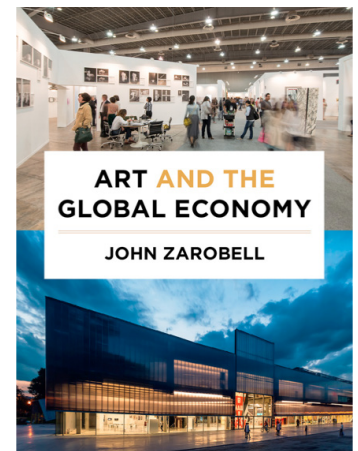
**Marcus Verhagen** (Ph.D. 1994) continues to teach and write in London, regularly contributing to *Art Monthly*. His book *Flows and Counterflows; Globalisation in Contemporary Art* was published by Sternberg Press in the spring.

**Karl Whittington** (Ph.D. 2010) is enjoying a sabbatical in fall 2017 from Ohio State, where he is Associate Professor of Medieval Art

History. He is working on a book, *Trecento Pictoriality: Essays on Form and Meaning in the Age of Giotto*, parts of which are forthcoming as chapters in edited volumes, one on Trecento painting and another on "Mittelalterliche Bildgeometrie." This fall he will be presenting current research at Carleton College, St. Olaf College, and the University of Wisconsin at Madison. In 2016 he was awarded the Ratner Teaching Award in Arts and Humanities from Ohio State.

**Marnin Young** (Ph.D. 2005) is Associate Professor of Art History at Stern College for Women, Yeshiva University. In 2016 his book, *Realism in the Age of Impressionism: Painting and the Politics of Time* (Yale University Press), received an Honorable Mention from the Robert Motherwell Book Award. More recent publications include several book reviews and an article on Michael Fried's theory of pictorial temporality. The essay appeared online at *Nonsite.org*, where Young now serves on the editorial board. Papers presented on Gauguin and on Seurat are part of larger book project on space and its representation in French art of the late nineteenth century.

**John Zarobell** (Ph.D. 2000) was promoted to Associate Professor of International Studies at the University of San Francisco and published *Art and the Global Economy* (2017) with UC Press. The book explores the economic and social transformations in the cultural sphere, the results of greater access to information about art, exhibitions, and markets around the world, as well as the increasing interpenetration of formerly distinct geographical domains. On November 17–18, he will convene a "Forum on Transnational Collaboration" at USF to promote international exchange in the visual arts, including participants from South Africa, Mexico, and Russia, among other countries.



# Love across the Global South: Popular Cinema Cultures of India and Senegal

Exhibition at the Bernice L. Brown Gallery, Doe Library, University of California, Berkeley October 6, 2017–March 1, 2018

“Love across the Global South” explores interconnections between South Asian and African popular cultures through film posters, footage, and memorabilia. Focusing on the circulation of Bombay cinema, South Asia’s largest film industry, in Senegal, West Africa, the exhibition foregrounds the role of transnational film cultures and fan clubs in shaping affinities across the Global South. Highlighting archival material held by UC Berkeley—including a collection of twentieth-century popular film magazines and films housed at the Media Resources Center—the exhibition harnesses library holdings to nuance campus debates on race, globalization, and visual representation while experimenting with new curatorial practices that emphasize Afro-Asian connections in an expanded Indian Ocean imaginary.

The exhibition is curated by Sugata Ray (Assistant Professor, History of Art), Ivy Mills (Lecturer, History of Art), Liladhar Pendse (Librarian, Central Asian

and Eastern European Studies), and Adnan Malik (Curator for South Asian Collections, South/Southeast Asia Library). The Mellon Curatorial Preparedness Initiative funded Curatorial Assistantships for our graduate students Shivani Sud and Randip Bakshi.

Collateral events include an opening featuring talks by the curators, a performance by Berkeley’s a cappella group *Dil Se*, and a graduate student-led conference, *Cinephiles, Fandoms, and Global Media Cultures: Indian Cinema from a Transcultural Perspective*.



UC Berkeley Library Preservation Department restoring a 1957 poster of the blockbuster film *Mother India* for the exhibition. Photo courtesy: Cade Johnson, University Library

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