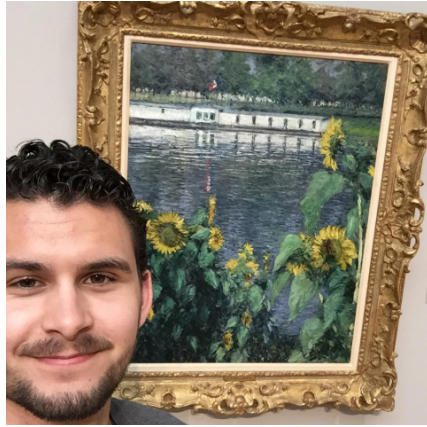
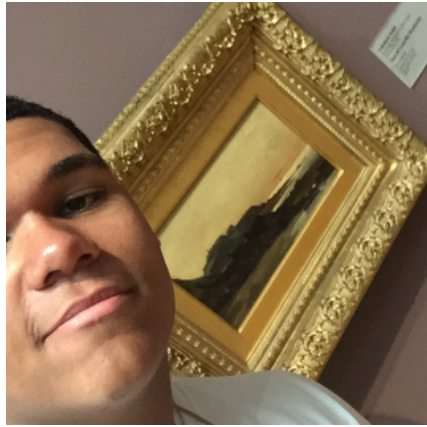


HISTORY OF ART, UNIVERSITY OF CALIFORNIA, BERKELEY



ANNUAL NEWSLETTER
2018 - 2019

Greetings from the Chair

As the new department chair, I'm pleased to introduce the latest departmental newsletter, edited by Adjunct Assistant Professor Imogen Hart. (Many thanks, Imogen!)

First off, I want to thank Professor Patricia Berger for her dedicated work as Acting Chair in 2018–19. Pat's long and varied services to the campus are as well known and valued as her transformative scholarship and teaching. All of us wish her the best in her retirement. In the coming year, we are searching to fill a new assistant professorship in Chinese art, ensuring continuity in the department's high profile in this area.

In this newsletter, our faculty, graduate students, undergraduates, and alumnae report on their activities. Our many projects are described and illustrated. I'll comment here, then, on some background topics.

The discipline of art history is undergoing dramatic transformations. We hope not only to be engaging these developments but also to be shaping them.

Art history is a global subject matter, and Berkeley's identity as a world-class research university enables us to innovate in globalizing our perspectives in teaching and research. To date this has involved, for example, a systematic rethinking of the undergraduate curriculum as well as new courses. One of my goals is to solidify and integrate our global connections with partner institutions and scholars in Asia, Europe, and Latin America.

This connects organically with our continuing efforts to diversify participation in all aspects of our programs, and especially to reach out to underrepresented minorities and to respect and if possible to mitigate the precarious situations of many students and staff.

The uses (and abuses) of rapidly evolving digital technologies of image making and analysis create a technological, intellectual, pedagogical, legal, and ethical challenge for departments, such as ours, that depend on them in everything they do. Our reconfigured Visual Resources Center will be emerging as our "laboratory" for all things digital in art history. We will



Photo: Julie Wolf

be seeking substantial investments to make and to keep it cutting-edge.

Many of us have strong commitments to ecological and environmental approaches to art and art history. To complement this academic engagement, as chair I hope to find ways to make our departmental operations as eco-friendly and planet-wise as possible.

The study of art transpires in—and contributes to—any number of disciplines and professions. There are "art

historians" all over Berkeley, and we will be taking increasing advantage of that fact in formal and informal ways.

Still, professional art historians, curators, and critics possess and transmit special skills and methods relating to the detailed examination of material artifacts and the historical interpretation of artworks in many traditional and new media. Despite ever-changing intellectual fashions, these skills have withstood the test of time. It falls to us, then, to communicate them to the latest generation of students and scholars.

Finally, a warm welcome to new members of the department's community—undergrads in our courses, major and minors, grad students, new alums, staff, and faculty. Enjoy the news herein!

Whitney Davis

In Memoriam

David Herndon Wright (1929–2018)

David Herndon Wright, Professor Emeritus of Roman and Medieval Art, passed away on June 12, 2018. He was 88 years old.

Professor Wright joined the faculty of the Department of History of Art in 1963, after receiving his PhD from Harvard University and teaching at Harvard and UCLA. Over the course of his long career at Berkeley, Wright established himself as one of the world's leading codicologists, focusing on the study of early illustrated pagan and Christian manuscripts. He produced several important studies of late antique and Medieval works in the Vatican collections, including *The Vatican Vergil: A Masterpiece of Late Antique Art* (1993) and, most recently, *The Lost Late Antique Illustrated Terence* (2010). His final book-length study, *Classical Illustrated Manuscripts, the Paper Museum of Cassiano dal Pozzo*, a catalogue of a group of manuscript copies in the collection of HM Queen Elizabeth II, is currently awaiting publication by the Royal Library, Windsor Castle. Wright also wrote extensively about late antique and early Medieval patronage, sculpture, and numismatics. In his later years of teaching at Berkeley, Professor Wright developed new undergraduate classes in photography, classic films, and on the architecture of the Berkeley campus. He retired from active teaching in 2009.

David Herndon Wright is survived by his wife, the art historian Georgia Wright, his daughter, Beth, and his sister, Janet Jones. The Department extends its deepest sympathies to his family and friends.

Welcome Heather Reilly

This year the department welcomed Heather Reilly, Media Services and Reproductions Specialist, to the Visual Resources Center. Heather most recently worked as an independent media producer with extensive experience in film and video production. Her work includes nationally broadcast series for public television, video content for global and local nonprofits, and museum exhibition. Past projects have included historical documentaries, profiles of women leaders from around the world, American pop music legends, science fiction, global development, and public health.



Photo: Julie Wolf

Front and Back cover: Students enrolled in Professor Darcy Grimaldo Grigsby's introduction to western art course (HA 11) go to the Legion of Honor to write papers and to take five selfies with pictures. The Fine Arts Museums of San Francisco provides free passes for her over 200 students.

Clark Prize awarded to Darcy Grimaldo Grigsby

Darcy Grimaldo Grigsby, Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities, has been awarded the prestigious Clark Prize for Excellence in Arts Writing for 2017. Michael Ann Holly, Starr Director Emeritus of the Clark's Research and Academic Program, led the jury. Other members of the panel included 2006 Clark Prize recipient Kobena Mercer, a scholar and critic and art history professor at Yale university, and David Breslin, the DeMartini Family Curator and Director of the Collection at the Whitney Museum of American Art.



Darcy at the award ceremony with UCB alumni. Left to right: Bridget Alsdorf, Associate Professor, Princeton; Todd Cronan, Associate Professor, Emory; Ara Merjian, Associate Professor, NYU; Darcy Grimaldo Grigsby; Nina Dubin, Associate Professor, University of Illinois, Chicago; Andre Dombrowski, Associate Professor, University of Pennsylvania; not pictured: Kailani Polzak, Assistant Professor, Williams College. At far right, Jonathan Katz, Associate Professor, SUNY, Buffalo

Stoddard Lecture 2018

Elissa Auther on "Textile Narratives: Andean Hand Weaving and the Rise of Modern Fiber Art"

Elissa Auther, Visiting Associate Professor and Windgate Research and Collections Curator at the Museum of Arts and Design, Bard Graduate Center, delivered this year's Stoddard lecture. Auther's presentation considered the influence of Andean hand weaving and other Mesoamerican textile



Elissa Auther delivering the Stoddard Lecture. Photo: Julie Wolf

"Darcy Grimaldo Grigsby has given us new, yet historically grounded, readings of canonical works of art and artists," said Holly. "As such she is the first Clark Prize awardee in a few years who is an art historian rather than a scholar of modern and contemporary art. A versatile and graceful writer, she has published stunning essays on nineteenth-century figures ranging from the former slave Sojourner Truth to the influential French painter Théodore Géricault, among many others. Versed in interpretative modes of visual culture, such as postcolonial theory, psychoanalysis, and feminism, her writing is rich in historical detail with contemporary implications."

"I am deeply honored to be awarded the Clark Prize for Excellence in Arts Writing," said Professor Grigsby, "especially because my own priorities as a scholar and teacher so closely match its mission to honor 'accessible prose that advances public understanding' and 'appeal[s] to a diverse range of audiences.' What an admirable, generous, and profoundly political goal."



Photo: Julie Wolf

traditions in the work of Western fiber artists practicing in the postwar period. Through her focus on a series of case studies, Auther discussed the ways in which artists central to the fiber arts movement in the United States, including Anni Albers, Sheila Hicks, and Ed Rossbach, drew on indigenous textile traditions. By tracing the complex and contentious histories of fiber practices in the US and the import of Mesoamerican art forms, Auther addressed questions of imperialism, appropriation, pedagogy, and technique. Her lecture concluded with a survey of contemporary artists who continue to practice in fiber and deploy indigenous textile practices as a way to reclaim, reconnect, and reinterpret those traditions.

The following day, Auther led a seminar on her curatorial work for the exhibition "Surface/Depth: The Decorative After Miriam Schapiro," on view at the Museum of Arts and Design in New York City through September 8, 2018. The exhibition foregrounds Schapiro's *femmes* and the function of decoration in her work as a feminist intervention that challenges normative constructions of fine art practices.

Lesdi Goussen Robleto

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

Andrew W. Mellon Foundation Grant

Graduate students had the opportunity to shake up their regular schedule in spring 2018, when the department offered one of its Mellon Foundation-supported seminars: Professor Margaretta Lovell's course on material culture and the interpretation of objects. The course drew students not only from History of Art, but from a wide range of other departments on campus: English, Architecture, Folklore, Art Practice, City and Regional Planning, South and Southeast Asian Studies, and the School of Information. We had the opportunity to engage physically and critically with the materials that make up our objects of inquiry—to learn the heft and grain of different types of wood, for example, or how to read the biography of a spoon from its various markings. Just as importantly, we were challenged to rethink the way we see and analyze objects: to bring into view their entanglements with creators, viewers, users, and other actants; their evolving meanings and uses; their long and storied trajectories through the world.

Claire Ittner

Mellon Curatorial Internships

In the fall of 2017, I worked as a Mellon Curatorial Intern at the Asian Art Museum, San Francisco, under the mentorship of Forrest McGill, Wattis Senior Curator of South and Southeast Asian Art, and Qamar Adamjee, Associate Curator of South Asian Art. I was fortunate to work with the "holy trinity" (Qamar, Jeff Durham, and Karin Oen) on the exciting new exhibition *Divine Bodies*, a show that investigates sacred imagery in Hindu and Buddhist artistic traditions. In addition, I participated in weekly curatorial meetings, worked on future rotations, and wrote the didactic texts for the new South Asian art galleries. Other highlights of my time at the Museum include: discussing contemporary Asian-American art over cocktails and Mission burritos with artist Chitra Ganesh; studying the Museum's collection of miniature paintings with Dr. B.N. Goswamy, the most influential scholar of Indian painting; and examining twentieth-century Jaipur paintings with Qamar for my dissertation research. It was a great privilege and pleasure to be a part of the Asian Art Museum family!

Shivani Sud



(left to right) B.N. Goswamy, Sugata Ray, Bob del Bonta, Santhi Kavuri-Bauer, Shivani Sud, and Atrejee Gupta at the Asian Art Museum

A Field Trip to the Philippines

Often overshadowed by the predominance of South and East Asian art histories, Southeast Asian art has a rich, complex, and deeply layered history. Generously funded by the Joanna G. Williams and James F. Cahill Endowments, graduate students Shivani Sud and Ramón de Santiago accompanied Professors Sugata Ray and Atrejee Gupta on a week-long research trip to Manila to study the historical and contemporary landscapes of Filipino art. Joining us were Patrick D. Flores, Professor at the University of the Philippines and Curator of the Vargas Museum, Manila, and Simon Soon, Senior Lecturer, University of Malaya, Kuala Lumpur, whose company enriched our journey and enlivened our conversations.



Graduate students Ramón de Santiago and Shivani Sud visit an 1855 Neoclassical residence in Malolos, Philippines, with UCB Professors Sugata Ray and Atrejee Gupta, accompanied by Professors Patrick D. Flores and Simon Soon

An especially memorable experience was our visit to the Las Casas de Acuzar resort in Bataan, which features 27 Spanish-colonial homes that had been dismantled brick by brick and reassembled on site. Inside the nave of an unfinished church, we ended our day at the resort with a viewing of contemporary artist Bruce Connor's film *Crossroads*, created from archival footage of early nuclear tests in the Pacific.

Our visit coincided with Holy Week, giving us the rare opportunity to observe various Spanish-influenced Catholic rituals in and outside of Manila. We happily endured long car rides across the countryside to see the grand processions of floats and life-sized statues featuring scenes from the life of Christ in Bulacan and to visit a leftist Catholic Church founded by pro-labor activists in Paete.

Our common interest in transcultural art histories led us to explore collections of objects that signify the historical circulation of cultural forms and practices. For instance, while examining the private collections of the Governor's Palace, we discovered, to our surprise, wooden sculptures evoking the Portuguese-influenced ivory figurines of Krishna from Goa! We found something that sparked each of our respective research interests, including artifacts of the early modern Manila Galleon Trade, paintings by the celebrated nineteenth-century Filipino painter Juan Luna, and the modern Tropical Art Deco design of the Manila Metropolitan Theater.

Shivani Sud and Ramón de Santiago

A Line in the Sand: Art, Ecology, and Precarity

Berkeley/Stanford Symposium, April 7, 2018, SFMOMA

The second annual Berkeley/Stanford Graduate Student Symposium was well-attended, generative, and so much fun for us organizers. The symposium was the result of a collaborative effort among second-year graduate students in the History of Art departments at Berkeley and Stanford, faculty advisors Julia Bryan Wilson and Richard Meyer, and the generous staff at SFMOMA. It highlighted new and emerging voices in ecocritical scholarship in a range of fields, from art history to anthropology. Ten graduate student speakers, chosen from over sixty applicants, presented on topics as diverse as seventeenth-century Dutch landscape painting, a contemporary artist-activist collective in Indonesia, and the mass production of house plants. We were floored by the support we received on the day of the event, especially the standing-room-only turnout for keynote speaker Professor T.J. Demos from UC Santa Cruz. After a year of planning, we were happy that the event was such a success and that SFMOMA has decided to continue to host the event in the future! Mark your calendars for the next Berkeley/Stanford Symposium on April 13, 2019.

Claire Ittner, Grace Kuipers, and Delphine Sims, 2018 Symposium Organizers



Professor T.J. Demos delivers the keynote address. Photo courtesy of SFMOMA



(right to left) Symposium organizers Delphine Sims, Claire Ittner, and Grace Kuipers with fellow UCB graduate student Riad Kherdeen

Teaching at San Quentin State Prison

Art History Grads and the Prison University Project

Art history is never more dependent on slides than when taught in the confines of a prison. Graduate students at Berkeley have been teaching art history at San Quentin State Prison since 2015, often devising creative responses to the challenges of teaching within prison walls—including no PowerPoint technology. The program is run by the Prison University Project, a non-profit organization devoted to providing quality education and accredited college degrees to incarcerated people. In 2016 the Prison University Project was awarded the National Humanities Medal by President Obama for their role in helping to build a prison to school pipeline. History of Art Ph.D. students have been able to introduce the students to their field of study, interrogating the ways in which the visual participates in the social, the historical, and the political. Students in one class found that even with black-and-white printouts of the artworks included in an exhibition held at Tate Modern in London, miles away from the coast of California, they were able to discuss the themes and stakes of an exhibition. They left empowered by how their personal life experiences, so different from those of many of Tate's visitors, contributed to rather than lessened their ability to add to the discourse of art.



For more information on the Prison University Project, or to donate, please visit www.prisonuniversityproject.org.

Jess Bailey, Matthew Culler, and Grace Harpster

Graduate Student Research

In the summer of 2017, I had the opportunity to travel to Ecuador, Peru, and Colombia with the support of the Tinker Foundation and the History of Art Department. The objective of this trip was to do a preliminary field research for my dissertation, a quest to find mural paintings in colonial churches, convents, and monasteries. I was able to visit Quito and Cuenca in Ecuador, Cusco in Peru, Popayan, Tierradentro, Bogota, Tunja, Mongui, Villa de Leyva, and Turmequé in Colombia. I selected these places because they were part of the Spanish colonial government and religious centers of conversion. I visited over thirty churches and convents, which gave me a perspective about mural painting in the Northern Andes. I was able to witness how each community related to the space where the murals are located, how all murals were composed of multiple layers, and observed local differences and regional associations. All these elements transformed the murals from static images to dynamic visual histories. I was able to find enough materials not available in books or scholarly research to write my dissertation proposal and mural programs that I will use as case studies for my research.

Yessica Porras



Yessica Porras photographs a mural painting, *Life of St. Teresa de Ávila* (17th–18th century), at the Convent Carmen Alto in Quito, Ecuador

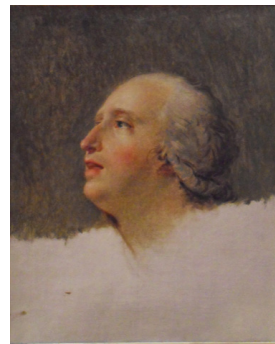
Undergraduate Student Research

Tobias Rosen received an Honorable Mention from the 2018 Charlene Conrad Liebau Library Prize for Undergraduate Research for his paper "Decapitating the *Académie*," written in Professor Darcy Grimaldo Grigsby's seminar. "Decapitating the *Académie*" examines Jacques-Louis David's *Tennis Court Oath* within the context of the early revolution



Tobias Rosen attends the Library Prize ceremony

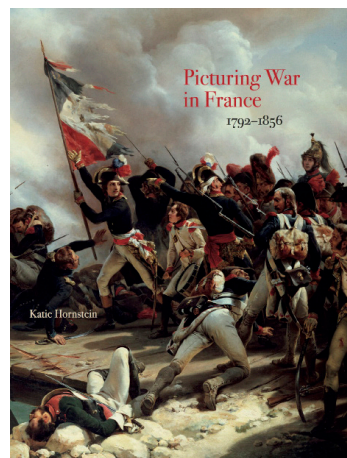
and the guillotine's invention and implementation. Against historians who believe that the painting's incomplete status indicates the demise of political ideals, this paper argues that fragmentation discloses the violence oath-taking did to tradition and representation.



Jacques Louis David, study of Pierre Louis Prieur, ca. 1793, Musée des Beaux-Arts et d'archéologie de Besançon

Katie Hornstein

My time in the art history department at Berkeley (B.A. 2001) helped me discover the joys and rewards of archival research. As an undergraduate research assistant for Darcy Grimaldo Grigsby, I helped locate primary sources relating to the Suez Canal and the Statue of Liberty during the early stages of research for Darcy's *Colossal*. This experience helped me become a more confident independent researcher: I wrote an Honors thesis under Darcy's direction and decided that I wanted to earn a Ph.D. in art history. I attended the University of Michigan and specialized in nineteenth-century French art and visual culture; after an ACLS postdoctoral fellowship spent in Paris, I landed a tenure-track job at Dartmouth College, where I've been teaching since 2012. This year, I was awarded tenure and saw my first book published (*Picturing War in France, 1792–1856*, Yale University Press). For the 2018–2019 academic year, I'll be in Paris, thanks to an ACLS fellowship for my next book project, tentatively entitled *Leonine Encounters in Nineteenth-Century France*.



Katie Hornstein

Carlos J. Mendez

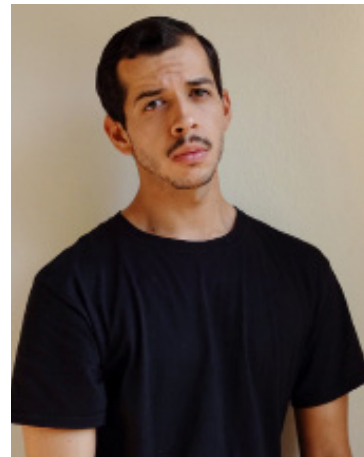
Professor Aneka Lenssen interviews Carlos J. Mendez, History of Art B.A. 2017, Assistant to the Director and Development Associate at The Mistake Room, Los Angeles

Aneka Lenssen: Let's start off by asking you to fill us in quickly on The Mistake Room—its mission and your work there.

Carlos J. Mendez: The Mistake Room (TMR) is an international, independent, non-profit arts organization in Los Angeles. We work with artists, thinkers, and makers from around the globe, and we strive to instigate new ways of being and knowing while transforming how people access, experience, and engage with culture. TMR also advances an institutional project that is devoted to re-imagining what an independent art space can be and do while cultivating new generations of diverse curators and directors, philanthropists and collectors. I am a development associate and the assistant to César García, our executive and creative director. I work across multiple departments ranging from managing the director's schedule and appointments to organizing exhibition openings.

AL: How did you get your job?

CJM: Well, I'm going to be brutally honest and say that it was not easy. I began my search for open positions at institutions and galleries in the Bay Area with no luck. After a few months I decided to return home and began looking at internships in Los Angeles. I came across TMR and I was intrigued by the organization's investment in supporting and advocating for artists outside the United States. I interned at TMR for a few months and later was promoted to my current position.



AL: In what ways did your History of Art major prepare you for this work?

CJM: I learned how to look closely at the form of a work and how to understand the artist's practice in a larger historical and social context. I participated in two museum seminars, one with Julia Bryan-Wilson and one with Jacquelynn Baas, in which I was a member of the curatorial team for *Mind Over Matter*, an exhibition organized by Connie Lewallen, and *Berkeley Eye: Perspectives on the Collection* organized by Baas. This was my first introduction to museum work. My experience at BAMPFA developed my interest in working across multiple departments from registrar to communications and public programs.

AL: What were you *not* prepared for (and so you learned on the job)?

CJM: I was not prepared for working with living artists, or for the importance of grant writing, fundraising, and the amount of time devoted to cultivating a relationship with a potential donor.

AL: What advice would you give a student with an interest in working in the art world?

CJM: My advice to any student with an interest in the art world is to research various positions and obtain as much experience as possible prior to graduation. This can sometimes be difficult as most internships in the art world are unpaid. I believe experience is tied to the ongoing conversation about race and accessibility in the art world, however the conversation should be an intersectional conversation that includes immigration, class, gender, and sexuality. We need to implement ways in which we can better serve and offer opportunities to under-represented communities.

Commencement 2018

On May 15, 2018, our community of graduating students, their families, and faculty and staff gathered at the Berkeley Art Museum and Pacific Film Archive for Commencement exercises. Class valedictorian Gabriella Wellons spoke about the skills—and responsibilities!—art historians bring to the task of decoding images critically, citing the work of artists Shirin Neshat, James Luna, and performer Childish Gambino as examples. Dominic Willsdon, the Leanne and George Roberts Curator of Education and Public Programs at SFMOMA, gave an inspiring address reminding us of the reverberating effects of engaging with art in a school setting; recounting particular episodes from his student days, Willsdon highlighted art's capacity to invite us to honest discussions with others. Twenty-seven students walked across the stage to receive their Bachelor of Arts degrees at the ceremony, nine of them graduating with Honors: Maggie Azary, Davienne Gabriel, Jacob Hernandez, Renee Johnson, Ellen Pong, Isabel Soloaga, Brittney Sundquist, Laura Weinthal, and Gabriella Wellons. The departmental citation was awarded to Isabel Soloaga, who had maintained a perfect 4.0 in the major. Of our Ph.D. students, two newly-minted doctors got their hoods. We've asked their proud advisors to provide brief accounts of their work here.

Aneka Lenssen



Dominic Willsdon delivers the 2018 History of Art Commencement address. Photo: Julie Wolf

Grace Harpster has been an abundantly generous and intellectually expansive member of our department, whether running a Townsend Center working group (*Mobilities and Materialities of the Early Modern World*), sitting on a faculty hiring committee, demystifying French Structuralism to undergraduates, teaching introductory art history courses, contributing to the dissertation writing group, or tutoring prisoners at San Quentin.

For her dissertation, "Carlo Borromeo's Itineraries: The Sacred Image in Post-Tridentine Italy," Grace chose to write on one of the key figures associated with the discipline of the Counter-Reformation. Instead of aesthetic sterility, she found a fervent and systematic commitment to visual and somatic representation threaded together by what she calls spiritual itineraries.

A Fulbright scholar (Italy) and a Fellow at the Getty Research Institute, Grace will be a Postdoctoral Fellow-Lecturer at Columbia University, before she begins her tenure-track position at Georgia State University in Atlanta.

Todd Olson

Kappy Mintie took the seminar sequence in Curatorial Preparedness and Object-Based Learning that an Andrew W. Mellon Foundation grant has enabled us to offer, followed by a semester-long curatorial Mellon Internship at the Amon Carter Museum of American Art learning the fine points of nineteenth-century photographic processes. She completed her unusually readable dissertation concerning points of intersection between the history of photography, cultural history, and copyright law in America within a transatlantic context in 2017. Her subject resonates with pressing issues today concerning originality, ownership, copyright, and the value of aesthetic objects, technologies, and ideas. Noted for her diligence, grace, insight, creativity, and unflinching good humor as well as scholarly acumen, Kappy finished her degree within the optimum six-year period.

In 2018–19 she will teach for a second year as Postdoctoral Scholar and Assistant Professor at DePauw University; and from fall 2019 she will be the John R. and Barbara Robinson Family Research Fellow in Photography at the Harvard Museums.



Grace Harpster and Kappy Mintie. Photo: Julie Wolf

Margaretta Lovell

Expanding the Curriculum

Lecturer **Ivy Mills** continues to develop the African visual culture curriculum in the department. In 2017–18, she offered two new courses—a seminar on urban Africa and a lecture course on African aesthetics, which brought students to the Hearst's Richmond Facility for a close examination of objects from the Yoruba, Dogon, and Kongo collections. For 2018–19, she is designing undergraduate courses on contemporary African art in transnational perspective and on art and power in Africa (inspired by the film *Black Panther*). In Spring 2019, she—along with Dr. Charisma Acey of City and Regional Planning—will take graduate students enrolled in their Global Urban Humanities studio course on a research trip to Lagos, West Africa's dynamic megacity.



Faculty Notes

Diliana Angelova Associate Professor of Early Christian and Byzantine Art

Diliana had a productive and busy year, once again splitting her time between three units: History of Art, History, and AHMA. She offered three new classes, a lecture course on the history of love, an undergraduate seminar on iconoclasm through history, and a graduate seminar on the Virgin Mary as a sacred figure of global appeal. As part of her departmental service duties, she organized ten lectures, helped convene two symposia, served as mistress of ceremonies for one grad gala, and advised the graduate students of AHMA. Her university service included a second-year term at the Privilege and Tenure Committee of the Academic Senate. Her service to the profession included a stint as a member of the fellowships committee for the American Research Institute in Turkey. She organized a panel for the joint AIA/SCS annual meeting. An article and two book reviews will be published by the end of summer.



Diliana learns to create 3-D visual models in a class on Photogrammetry, offered by the Cultural Heritage Imaging in San Francisco

Julia Bryan-Wilson Professor of Modern and Contemporary Art

In her first year as Director of the Arts Research Center, Julia Bryan-Wilson programmed a series of events that included talks with artists Will Rawls, Anicka Yi, and Trevor Paglen (whose 2018 Phaidon survey essay she authored). Julia also organized a major conference, *Amateurism Across the Arts*, which she is turning into a special issue of the journal *Third Text*. Her book *Fray: Art and Textile Politics*, published in fall 2017, was “briefly noted” in *The New Yorker*, selected as one of the best art books of the year by the *New York Times*, and received the 2018 Robert Motherwell Book Prize. Julia was honored to receive the campus-wide Faculty Award for Outstanding Mentorship of Graduate Student Instructors, as well as a National Endowment for the Humanities grant for her book project on Louise Nevelson. In 2018–19, she will be the Robert Sterling Clark Visiting Professor at Williams College.



Julia Bryan-Wilson receives the Faculty Award for Outstanding Mentorship of Graduate Student Instructors. Photo: Peg Skorpinski

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

Whitney Davis’s latest book, *Visuality and Virtuality: Images and Pictures from Prehistory to Perspective*, appeared with Princeton University Press in December 2017. It is the second volume in his trilogy on visual culture. He is currently completing the third, *Space, Time, and Depiction*. In the past few months, he gave invited lectures at the Kunsthistorisches Institut Florenz, Columbia, NYU, the University of York (UK), and other institutions, and at conferences in London and Oxford. This summer, he is preparing his Gombrich Lectures (under the title *Open Vision, and Closed*) for delivery at the National Academy of Art in Hangzhou, China, in December 2018. In August, he will become the Chair of the Department.



Whitney Davis speaks at a symposium on “The Idea of Global Modernism” in the department in October 2017. Photo: Julie Wolf

Darcy Grimaldo Grigsby Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities. European and American Art since 1700

Creole dominated the year: Grigsby shared new chapters of her book in progress *Creole Portraits. Picturing France’s Foreign Relations in the Long 19th Century* in her lively, stimulating graduate seminar of the same name; at Alex Potts’ “Visualizing the Social” conference at the University of Michigan; as a Bettmann lecture at Columbia University; and as the keynote lecture at the “Slavery and Visual Culture” conference at the University of Chicago Center, Paris. Much to her delight, Grigsby was awarded the Clark Prize for Excellence in Arts Writing and celebrated with her family and UCB alumni at a ceremony in New York City. She is very pleased that her advisee Thadeus Dowad received a three-year CASVA fellowship and that Alexandra Courtois begins an appointment at Kenyon College this fall. Finally, she is so happy that her daughter Gregoria Grigsby-Olson decided to join UCB’s Ph.D. program in Ethnic Studies this fall!



Darcy Grimaldo Grigsby gives the keynote address at the University of Chicago Center in Paris/INHA conference “Slavery and Visual Culture” in 2018. Left to right, front row: Chi-ming Yang, Larissa Brewer-García, Danielle Roper, Beatriz Balanta; middle row: Lilia Moritz Schwarcz, Cecile Fromont, Darcy Grimaldo Grigsby, Agnes Lugo-Ortiz, Michael Thomson, Linda Fitzgerald; back row: Rachel Engermann, Anne La Font, Diane Miliotes, Steven Nelson

Atreyee Gupta Assistant Professor of Global Modern Art and Modern Contemporary South and Southeast Asian Art

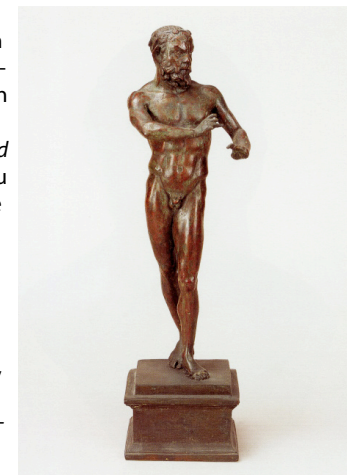
Atreyee completed her first year in Berkeley and is thrilled to report that she has finally stopped using a GPS to navigate her way around campus. She has immensely enjoyed getting to know the department and playing the lead role in inaugurating the Institute for South Asia Studies’ *Art Initiative* in April. Aside from introducing a range of new courses, her engagements on campus have included participating in a panel discussion with the artist Emily Jacir, giving an *Archi-Lecture* for the Alpha Rho Chi, and speaking at the Global Modernisms symposium and a conference on Indian cinema in the department. She delivered invited talks at the University of San Francisco, the Guggenheim Abu Dhabi, the Dhaka Art Summit in Bangladesh, and the Qattan Foundation in Palestine. Her essay on the architectonics of postwar abstraction appeared in *Third Text* and an edited volume with Okwui Enwezor on postwar art is inching closer to production. Atreyee’s summer was taken up by her monograph on abstraction in South Asia between the interwar and postwar years, some research travel in India, and plotting the next stages of the *South Asia Art Initiative*.



Students from Atreyee’s “Saying ‘No’ to Imperialism, Visualizing Freedom” seminar participate in a performative workshop on campus organized by Berkeley South Asian Radical History activists Barnali Ghosh and Anirvan Chatterjee

Chris Hallett Professor of Roman Art

Chris spent 2017–18 at Rice University in Houston as the Lynette S. Autrey Visiting Professor, participating in a research seminar on “Forgery and the Ancient World,” and working on his forthcoming monograph on “Corinthian bronzes.” He spoke at the Annual Meetings of the AIA in Boston about some of his current research at Aphrodisias (identifying Late Antique repairs on high imperial marble statuary); and he took part in the conference “Funerary Archaeology in Anatolia: Recent Discoveries and Current Approaches,” held at the German Archaeological Institute in Istanbul. He gave a lecture in the series *Art and Power: 400 BC–AD 300*, at the Ioannou Centre, Oxford University, titled, “The First Augustan Building Program, 33–28 BC: Octavian as the restorer of Romulus’ Rome”; he will deliver a shorter version of this paper at the conference “Ancient Mediterranean Revolutions” this coming September, celebrating the 50th Anniversary of UC Berkeley’s program in *Ancient History and Mediterranean Archaeology*.



One of Chris’ “Corinthian Bronzes”: a statuette of a satyr playing the flute found in the Atrium of the “Villa dei Papiri” at Herculaneum

Imogen Hart Adjunct Assistant Professor of British Art

Imogen gave invited lectures on sculpture, decoration, and evolutionary theory at the University of York, as part of the York Summer Theory Institute directed by Professor Whitney Davis, and at the University of Birmingham. At this year’s CAA conference she presented her research on interwar decorative art exhibitions in a session titled “Exhibition as Critical Practice.” Further research in this area will appear in her talk at the “Victorian Futures” conference of the Victorian Interdisciplinary Studies Association of the Western United States in Palm Springs in November 2018. Imogen taught her seminar “Art and the Modern Interior” in the spring and she will teach a new seminar on “Victorian Art and Beauty” in the fall as well as the “Introduction to Modern Art” lecture course. She is co-organizing a major international conference at Berkeley on “British Art and the Global,” scheduled for September 17–18, 2018.



Imogen’s “Art and the Modern Interior” seminar visits the Haas-Lilienthal House in San Francisco

Lauren Kroiz Associate Professor of Twentieth-Century American Art

Lauren spent the year as the Terra Foundation for American Art Visiting Professor at the Freie Universität in Berlin. Her book *Cultivating Citizens: The Regional Work of Art in the New Deal Era* was published by University of California Press in April 2018. She gave several lectures in Europe and conducted research in artists’ estates, traveling from a basement in Buffalo, New York to a castle in Limburg. Lauren organized the international symposium “Empathy, Intimacy, and Ethics in American Art” in Berlin featuring Saidiya Hartman and Hortense Spillers. She published essays on the interwar modernisms of Bay Area artist Charles Howard and on the structuring function of racial segregation in early twentieth-century U.S. painting. In the upcoming year, she’s looking forward to co-teaching an exhibition seminar funded by the Mellon Foundation at the Berkeley Art Museum. She would love to hear from alumni who have become curators!



Lauren (left) and son Isaac (right) at the CoBRA museum in Amstelveen, Netherlands, with Shinkichi Tajiri’s 1960 *Abstract Form II*. Photo: Ryu Tajiri

Henrike C. Lange
Assistant Professor of Italian Renaissance Art and Architecture

Professor Lange enjoyed her year as Distinguished Fellow at the Notre Dame Institute for Advanced Study, launching collaborations with architects, historians, and scientists from Astrophysics and History & Philosophy of Science. Finalizing her current book manuscript, she finished three articles and began working on two new books. As visiting faculty, she delivered workshops and public lectures—one in Rome, presenting new research on Jerusalem and the triumph of humility at RGG adjoining crucial places for Giotto's Jubilee (the Colosseum, the arches, San Silvestro Chapel). Lange gave invited lectures at Stanford, the University of Toronto, Notre Dame, and papers for NDIAS, CAA, RSA, and DSA/ICMS. She worked with ND students and research assistants while mentoring her Berkeley graduate students in Art History and Italian Studies.



Henrike Lange has been invited to join the Ordered Universe Project, an interdisciplinary collaboration based at the Universities of Oxford, York, and Durham in the UK.

Back in Rome: Lange at Via Labicana, in the heart of Giotto's medieval city and along the Jubilee's processional route of 1300 from the Lateran to the Colosseum, March 2018

Anneka Lenssen
Assistant Professor of Global Modern Art

A highlight of Anneka's year was the May publication of her anthology, *Modern Art in the Arab World: Primary Documents* (MoMA, 2018); she and co-editors Sarah Rogers and Nada Shabout traveled to Beirut and New York for fabulous launch events, and she spoke about the project here at Berkeley's Arts Research Center, with Kathy Zarur and Ahmad Diab. On the teaching front, Anneka offered a new undergraduate seminar, "Middle East Conceptualisms" (featuring an awe-inspiring visit to SFMOMA's Collections Center), and tackled co-instructor duties in HA 101 (with Sugata Ray) for the first time. The year's talks included the IFA, USC, Amherst, and the American University of Beirut as a University Research Board Visiting Scholar, the latter featuring a stimulating translation workshop based on Syrian avant-garde texts. Next up: completing her monograph, *Beautiful Agitation*—a task that's helped, she's happy to report, by a Humanities Research Fellowship this fall.



Panel discussion, launch for *Modern Art in the Arab World: Primary Documents*, MoMA, New York, May 23, 2018 (left to right: Iftikhar Dadi, Anneka Lenssen, Sarah Rogers, Nada Shabout)

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

Greg spent his sabbatical year writing in the Bay Area, with research travel to the Harvard University Art Museums, a lecture at Oberlin College, and a writing retreat on Martha's Vineyard. Two essays are in: "Tree Buddhas," for De-nin Lee, ed., *Mountains and Rivers with(out) End: Eco-Art History in Asia*; and "Evil Buddhas: A Note on the 'Third Rail' of Buddhist Visual Culture,"

for *Histoire de l'art*. Otherwise he has been at work on *Buddha Heads: Broken Icons, Looted Heritage, and Modern Buddhist Visual Culture*. The chapter "Chocolate Buddha Heads" prompted more research than initially anticipated :) He is pleased to welcome a new graduate student in the fall, Andrea Jung-An Liu, and welcome back from Japan Stephanie Hohlios and Mary Lewine, all joining Joel Thielen on campus. Off-campus Carl Gellert has dissertation chapters in fine shape; light showing at the end of the tunnel.



Margaretta Lovell
Jay D. McEvoy Professor of American Art and Architecture

Margaretta Markle Lovell published essays in 2017–18 on nineteenth-century painting (Thoreau and art), on twentieth-century landscapes (Wayne Thiebaud's California), and on twenty-first-century photography (food journalism), and sent a volume she co-edited on eighteenth-century material culture to press. She also gave a paper at a Mellon/Terra-sponsored workshop in France on the peregrinations of a pair of eighteenth-century British portraits, and delivered a paper at a conference on nineteenth-century lithography concerning Fitz Henry Lane's prints for Robert Bennet Forbes related to that trader's strategies to foil pirates in the South China Sea. She continued her work as book editor for *Panorama*, Journal of the Association of Historians of American Art, and brought Laura Wexler—renowned scholar of photography—to Berkeley as Phi Beta Kappa Lecturer. She co-taught the Methods class in American Studies in the fall, and, in the spring, American Domestic Architecture and the Mellon Material Culture seminar. She particularly enjoyed "hooding" Kappy Mintie, and working with BAG, a group of graduate students and post-docs now in its twenty-fifth year.



Margaretta Lovell with Wayne Thiebaud

Todd Olson
Professor of Early Modern Art

Todd gave two public lectures on Caravaggio at the Santa Barbara Museum of Art at the invitation of alumna Eik Khang (Asst. Director/Chief Curator, Ph.D. 1996). He gave a gallery talk at the Berkeley Art Museum in conjunction with the *Agony in Effigy* exhibition, where students in his lecture course drew on the resources of the permanent collection. Larry Rinder, Director of the Berkeley Art Museum, and donor Alan Templeton are collaborating with a group of graduate students (Matt Culler, Karine Douplitzky, Grace Harpster, Yessica Porras, Ramón de Santiago) on BAM's forthcoming exhibition, *Old Masters in a New Light*. They are conducting research as well as participating in a scholars' day and giving gallery tours. Todd will give a keynote address at the Universidad Autónoma de Zacatecas (Mexico). He will join former doctoral advisee Letha Ch'ien (Asst. Professor, CSU Sonoma, Ph.D. 2014) for a session at the Sixteenth-Century Society and Conference in Albuquerque. At the 2018 Commencement, he hooded Grace Harpster.



Todd Olson doing research in Naples

Sugata Ray
Assistant Professor of South Asian Art

The highlights of Sugata's year included organizing an international conference at Berkeley on eco art history (with Whitney Davis) and returning to the SSRF IDRF Fellows Workshop, this time as an alumni Faculty Facilitator. He organized a public festival at the Bard Graduate Center as a collateral event for an international traveling exhibition on John Lockwood Kipling and co-curated an exhibition at the Doe Library on visual exchanges between Senegal and India with Ivy Mills. He gave several invited talks, including two lectures at the Clark Art Institute. Closer to home, Sugata spoke at the Asian Art Museum and the Legion of Honor. Other engagements included a workshop on early modern globalisms for K–12 teachers at the Hearst Museum and a fieldtrip with students to the Philippines with support from the Joanna Williams and James Cahill Funds. Sugata's summer was spent proof-reading three books (a monograph and two edited volumes) and a special journal issue on translation and global art history, all of which will be published in 2018–19. Sugata looks forward to teaching the Stronach Travel Seminar in India in spring 2019.



Installing a film poster for the *Love Across the Global South: Popular Cinema Cultures of India and Senegal* exhibition, Brown Gallery, Doe Library. Photo: Cade Johnson for the University Library

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

Andy Stewart had a busy year teaching and traveling. A generous grant from the Department's Mellon Curatorial Initiative funded him and fifteen graduate students to Hearst Castle, where its director, Mary Levkoff, introduced them to Julia Morgan's masterpiece and its collections, and explained the challenges of curating a world-class collection on a State Parks budget. He returned to Washington University in St. Louis to join its Biggs Lecturers' reunion, speaking on "Hygiene, Hydrotherapy, and the Female Nude: A Hellenistic Bronze Mirror from a Grave in Elis"—a joint project with Maria Liston, Professor of Physical Anthropology at the University of Waterloo (Ontario). Visits to the Getty Villa punctuated the spring, followed by summer in the Athenian Agora with his amazing RAs Rebecca Levitan (HistArt), Erin Lawrence (AHMA), and Kelsey Turbeville (ClassArch), preparing its sculptures for publication. The Hephaisteion sculptures will appear this winter, and the friezes of the Temple of Ares, co-authored with his RAs, in 2019. 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.



Andy Stewart, Rebecca Levitan, and Erin Lawrence, with sculptor Matt Auvinen in the Agora

Lisa Trever
Assistant Professor of Pre-Columbian and Latin American Art and Visual Studies

In 2017–18, Lisa Trever was a faculty fellow in the Townsend Center for the Humanities and celebrated the publication of her first book, *The Archaeology of Mural Painting at Pañamarca, Peru*, which appeared in the Dumbarton Oaks Pre-Columbian Art and Archaeology Studies series. Her excavations at Pañamarca were also featured on the cover of *Archaeology* magazine. In addition, Lisa's article "A Moche Riddle in Clay: Object Knowledge and Art Work in Ancient Peru," which is based in part on research undertaken in the Hearst Museum, is forthcoming in *The Art Bulletin* (2019). She also contributed an invited essay, entitled "Pre-Columbian Art History in the Age of the Wall," to the inaugural issue of the new journal *Latin American and Latinx Visual Culture*. This year Lisa gave talks and invited lectures in Cambridge, MA, Denver, New York, and Gainesville. In fall 2018 she will join the faculty of Columbia University.



Lisa Trever and students in her "Beyond El Dorado" seminar visit the Golden Kingdoms exhibition at the Getty Center in January 2018

Emeriti

An exhibition to commemorate the 80th anniversary of Picasso's *Guernica*, co-curated by **T. J. Clark** and **Anne Wagner**, opened at the Reina Sofia Museum in Madrid in April 2017, closing in September. It was accompanied by a book-cum-catalogue, *Pity and Terror: Picasso's Path to Guernica*. Clark's new book, *Heaven on Earth: Painting and the Life to Come*, focusing on paintings by Giotto, Bruegel, Poussin, and Veronese, will be published by Thames and Hudson in September 2018. At the center of his teaching activities this year was a November trip to lecture in Argentina.

Peter Selz—now in his 99th year—curated an exhibition of portrait photographs by Christopher Felver called *The Imagination of American Poets* for the San Francisco Public Library running in Spring and Summer 2018. He also continued serving on the Acquisitions Committee of the Fine Arts Museums of San Francisco.



Sculptor/scholar Matt Auvinen gives graduate student Rebecca Levitan a lesson in running drill technique at the Agora, June 2018

Alumni Notes

Bridget Alsdorf's (Ph.D. 2008) essay, "Painting the *Femme Peintre*," appeared in *Women Artists in Paris, 1850–1900* in fall 2017. She finished another essay on "Manet's *Fleurs du mal*," for the catalog to a major exhibition on Manet's late work, and is co-editing an issue of *nonsite* on nineteenth-century art with Marnin Young. Among the highlights of her year were celebrating Darcy Grimaldo Grigsby's Clark Prize for Art Writing (along with several other Berkeley alums); seeing Tim Clark give a lecture on Velázquez at Princeton; and receiving the Graduate Mentoring Award in the Humanities at Princeton.

Elise Archias (Ph.D. 2008) won the Frank Jewett Mather Award from CAA for her book, *The Concrete Body—Yvonne Rainer, Carolee Schneemann, Vito Acconci* (Yale, 2016), and she was awarded tenure in the art history department at the University of Illinois, Chicago. Her current research is on the persistence, transformation, and crisis of "interiority" in late 1950s and 1960s painting and sculpture, and what the tremendous changes in the nature of the work of art circa 1960 had to do with the sea change in class-consciousness during this same period.

Meryl Bailey (Ph.D. 2011) was recently promoted to Associate Professor of Art History at Mills College. Her article "Charity as Act and Allegory in Venetian Art" was recently accepted for publication in a forthcoming volume of *Studies in Iconography*.

Patricia Fortini Brown (Ph.D. 1983) continues to lecture and travel extensively. During the past year, she published two articles and lectured at Duke University, the Minneapolis Institute of Art, and the Princeton Athens Center. Her service as an advisor for a Getty research project entitled "Mediterranean Palimpsests: Connecting the Art and Architectural Histories of Medieval and Early Modern Cities," is taking her to Nicosia, Granada, Cordoba, Thessaloniki, and Rhodes (2018–19). A trustee of Save Venice, she is presently completing the manuscript of her book, *The Venetian Bride: Feudal Tradition and Civic Values in the Most Serene Republic*.

Kimberly Cassibry (Ph.D. 2009) was promoted to Associate Professor of

Art at Wellesley College. Other highlights of the year include publishing "Reception of the Roman Arch Monument" in the *American Journal of Archaeology*, visiting Lisbon for the first time to present new research on Roman itinerary documents at the *Global History, Visual Culture and Itinerancies* symposium sponsored by the Universidade Nova de Lisboa, and collaborating with Becky Martin (Ph.D. 2007) to co-chair a panel on global ancient art history at the annual AAH conference in London.

Will Coleman (Ph.D. 2015) spent his first year as Associate Curator of American Art at the Newark Museum contributing to the exhibition *The Rockies and the Alps: Bierstadt, Calame, and the Romance of the Mountains* and the catalogue *The Arc of Abstraction* and curating a permanent collection show called *Vantage Points: History and Politics in the American Landscape*. Upcoming projects include the reinstallation of the modern and contemporary collection and an exhibition of the experimental photography of Matthew Brandt. His article in *Huntington Library Quarterly* "Painting the Baronial Castle: Thomas Cole at Featherston Park" was awarded the 2018 Landscape History Essay Prize of the Society of Architectural Historians.

Todd Cronan (Ph.D. 2005) continued his role as editor in chief of *nonsite.org*, a peer-reviewed, online journal of the humanities published through Emory University. He gave talks at the Royal Academy, London; Dusseldorf Art Academy; SUNY Purchase; MSA in Pasadena; Princeton; Portland Art Museum and The University of Oregon. Prof. Cronan published four essays including "Class into Race: Brecht and the Problem of State Capitalism," *Critical Inquiry*; "Between Culture and Biology: Schindler and Neutra at the Limits of Architecture," in *Émigré Cultures in Design and Architecture*; "Rodchenko's Photographic Communism" in *Photography and Failure*; "Why Architecture Matters as Art as Never Before: Le Corbusier, Tony Smith and the Problem of Use," *nonsite.org*; and reviews of Wölfflin's *Principles for CAA* and of Pam Lee's new work in *nonsite*. He is completing two books, on Rodchenko/Brecht/Eisenstein; and on California Modern (R. M. Schindler, Neutra, The Eameses, Garrett Eckbo and related figures). And yeah, the commute saga between Atlanta and Princeton continues.

Jessica M. Dandona (Ph.D. 2010) is Associate Professor at the Minneapolis College of Art and Design. Her book, *Nature and the Nation in Fin-de-Siècle France: The Art of Emile Gallé*, was published by Routledge last summer. Jessica will spend her upcoming sabbatical in Scotland as a Fulbright Scholar, undertaking research for a book on medical visualities in the nineteenth century. Her research will also take her to Montréal (Osler Library Travel Grant); Philadelphia (Drexel University Legacy Center/Library Company of Philadelphia Fellowship); the Huntington Library (Evelyn S. Nation Fellowship); Boston (Boston Medical Library Fellowship); New York (CHSTM Fellowship); and Paris (Franklin Travel Grant).

In 2017/18, **André Dombrowski** (Ph.D. 2006) taught a curatorial seminar with 13 undergraduate and graduate students focusing on world's fair culture. Considering how objects, displayed at universal expositions between 1851 and 1915, condensed the "world," the seminar interrogated the material expressions of imperialism, globalization, and technological innovation. The resulting exhibition



was on view at the University of Pennsylvania's Arthur Ross Gallery between April and July 2018, and there is an accompanying 172-page catalog entitled *The World on View: Objects from Universal Expositions, 1851–1915*, published by the University of Pennsylvania and edited by Dombrowski.

Nina Dubin (Ph.D. 2006) together with Matthew Jackson (Ph.D. 2004) and their seven-year-old, Sarah Jane, enjoyed a blissful year in Williamstown, MA, where she was Florence Gould Foundation Fellow at the Clark Art Institute in the fall and Robert Sterling Clark Professor in the Williams Graduate Program in the spring. Her publications included an essay in the exhibition catalogue *Casanova and the Seduction of Europe* and she participated in a conference organized by alumna Melissa Hyde at the University of Florida in addition to lecturing at Harvard University. Joyous

highlights included a mini Berkeley reunion in NYC on the occasion of Darcy Grimaldo Grigsby winning the Clark Prize.

Margaret D'Evelyn (M.A. 1980) published "The most delightful presence of light": Glimmers of Perspective in *Daniele Barbaro's Manuscript Commentaries on Vitruvius*," in *Daniele Barbaro 1514–1570, Vénitien, patricien, humaniste*, ed. Frédérique Lemerle, Vasco Zara, Pierre Caye, Laura Moretti (Centre d'études supérieures de la Renaissance, Université François-Rabelais de Tours – Centre National de la Recherche Scientifique. Turnhout, Belgium: Brepols, 2017.)

Sarah Evans (Ph.D. 2004) has been writing and speaking about the art of Bharti Kher in the context of Indian enterprises in biotechnology and the biopolitics of the regulation of commercial surrogacy. She has just finished a stint as the member at large for visual art on the Motherboard of the Association for the Study of the Arts of the Present.

Charlotte Eyerman (Ph.D. 1997) assumed the position of Director and Chief Curator of the JPMorgan Chase Art Collection in November 2017. Based in New York City, she oversees a museum-quality collection of over 30,000 works of art, displayed in 450 locations around the world, and a team of 10 people. Founded by David Rockefeller in 1959, the collection focuses on modern and contemporary art, with an emphasis on acquiring works by emerging, developing, and overlooked artists working in the U.S. and abroad. The art collection and program operates with the motto "Art at Work," in recognition of art's relevance to the firm's culture, business priorities, and commitments to investing in vibrant communities.

Aglaya Glebova (Ph.D. 2014) spent the past year in Berlin, where she was a fellow at the American Academy in the Fall. She is completing a book on Aleksandr Rodchenko's photography during early Stalinism. A chapter of the book was published in the Spring 2018 issue of *Representations*; a version of another is forthcoming in *Art History*. Aglaya is looking forward to returning to California in her position as Assistant Professor at UC Irvine for the 2018–2019 year, and to taking up her new post as Assistant Professor of modern art in Yale's History of Art Department in July 2019.

As the Associate Curator of American Art at the Portland Museum of Art in Portland, Maine, **Diana Greenwold** (Ph.D. 2016) is currently working on projects about the Haystack Mountain School of Crafts and Winslow Homer and Frederic Remington. She is the in-house curator for *Clarence H. White and his World: The Art and Craft of Photography, 1895–1925*. On December 10th, Diana and her husband Logan welcomed their first baby, Jonah Oliver Puck. Jonah is looking forward to his first trip to Northern California soon.

Sarah Hamill (Ph.D. 2008) and Chris Lakey (Ph.D. 2009) were overjoyed to welcome their son Francis Woolf into the world on March 28 in Florence, Italy, where they are both on research leave! Sarah starts a new job at Sarah Lawrence College in August, and her edited volume, with Megan R. Luke, *Photography and Sculpture: The Art Object in Reproduction* (Getty) came out in fall 2017.

Sharon Hecker (Ph.D. 1999) recently published the monograph *A Moment's Monument: Medardo Rosso and the International Origins of Modern Sculpture* (University of California Press), awarded the Millard Meiss Publication Fund from CAA, republished in Italian as *Un monumento al momento: Medardo Rosso e le origini della scultura contemporanea* (Johan & Levi Editore). She co-edited with Marin R. Sullivan *Postwar Italian Art History Today. Untying 'the Knot'* (Bloomsbury Academic). With Julia Peyton-Jones she curated *Medardo Rosso, Sight Un-*



seen and His Encounters with London (Galerie Thaddaeus Ropac, London) as well as the retrospective *Medardo Rosso: Experiments in Light and Form* at the

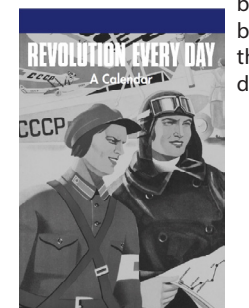
Pulitzer Arts Foundation (catalogue and book published 2018), voted among the 10 best exhibitions of 2017 by *Wall Street Journal*. She also published two essays on Luciano Fabro in edited volumes and organized, with Katy Rogers, the conference *The Afterlife of Sculptures: Posthumous Casts in Scholarship, the Market and the Law* together with the Catalogue Raisonné Scholars

Association (held at the Dedalus Foundation, New York).

Aaron M. Hyman (Ph.D. 2017) spent the academic year as Andrew W. Mellon fellow in the Department of Drawings & Prints at the Metropolitan Museum of Art. During this time, his recent *Art Bulletin* article, "Inventing Painting: Cristóbal de Villalpando, Juan Correa, and New Spain's Transatlantic Canon," was awarded the 2018 Arthur Kingsley Porter Prize from the College Art Association. In the fall, he moves to Baltimore, to begin a post as Assistant Professor in the Department of the History of Art at Johns Hopkins University.

Sonal Khullar (Ph.D. 2009) received an American Institute of Indian Studies Senior Research Fellowship for her current book project, *The Art of Dislocation: Conflict and Collaboration in Contemporary Art from South Asia*. She returned to Berkeley in October 2017 to participate in "The Idea of Global Modernism" symposium organized by Anneka Lensen and Whitney Davis. In March 2018, she participated in the Academic Forum of the inaugural Lahore Biennale with the support of the American Institute of Pakistan Studies. Khullar has begun work on a new book project, *Fertile Ground: Art, Primitivism, and Postcoloniality in Twentieth-century India and Britain*.

Christina Kiaer (Ph.D. 1995) has been teaching modern art history at Northwestern since 2006. In 2017, she published *Revolution Every Day: A Calendar*, in collaboration with Robert Bird and Zach Cahill (Mousse Publishing and the Smart Museum of Art). Inspired by the Soviet tear-off calendar, this small format book has 365 daily entries featuring images and texts drawn from primary and archival source materials, including diaries, as well as multiple short essay-entries by the editors, that explore the lived experience and legacy of the Russian Revolution—especially as experienced and represented by women, who



bore the burden of the everyday.



This year's graduate Jake Hernandez wears an Ancien Regime style brocade vest made in France at one of the first meetings of Darcy Grimaldo Grigsby's Fall 2017 undergraduate seminar, French Art and Revolution, 1789–1848.

Sunglim Kim (Ph.D. 2009) received tenure and promotion in 2017 to Associate Professor of Art History at Dartmouth College. Her exhibition *The Power and Pleasure of Possessions in Korean Painted Screens*, co-organized with Byungmo Chung, traveled to the Charles B. Wang Center at Stony Brook University, Spencer Museum of Art at the University of Kansas, and Cleveland Museum of Art. She co-edited the exhibition catalogue *Chaekgeori: The Power and Pleasure of Possessions in Korean Painted Screens* (SUNY, 2017). Her first monograph, *Flowering Plums and Curio Cabinets: The Culture of Objects in Late Chosŏn Korean Art*, will be published by the University of Washington Press this winter. She is currently curating another traveling exhibition on a contemporary Korean artist, Park Dae-Sung, and working on her second monograph on women and art in Korea from the seventeenth century to the present.



Sabine Kriebel (Ph.D. 2003) is working on her second monograph on interwar German realism and psychoanalysis, and had the pleasure of presenting that work in progress at NYU's Deutsches Haus in the autumn of 2017, thanks to the kind invitation of Ara H. Merjian (Ph.D. 2006). Further invited lectures, on Florence Henri, took her to Gothenburg, Sweden, and Montréal, Canada. A 2018 Stiftung Arp Research Fellow, she will spend the summer in Berlin. She will mark the 2019 Bauhaus Centenary by co-organizing an international symposium with Kathleen James-Chakraborty, formerly a professor at UC Berkeley and now at University College Dublin.

Katherine Kuenzli (Ph.D. 2002) has been promoted to full Professor at Wesleyan University. Her second book, *Henry van de Velde: Designing Modernism*, is forthcoming with Yale University Press in 2019. Following her first book, *The Nabis and Intimate Modernism: Painting and the Decorative in Fin-de-Siècle France* (2010), this upcoming publication examines the fate of modernist aesthetics in the first half of the 20th century as they expanded beyond Paris and beyond painting to encompass the burgeoning

field of industrial design. Kuenzli is currently at work on a selected edition and translation of van de Velde's writings, which is funded by a three-year NEH grant and will be published by the Getty Research Institute.

Namiko Kunimoto (Ph.D. 2010), Assistant Professor at Ohio State University, spent much of the year promoting her book, *The Stakes of Exposure: Anxious Bodies in Postwar Japanese Art* (2017). She gave talks at the University of Chicago, Bennington College, UCLA, OSU, at CAA in LA, and AAS in Washington D.C. Namiko was also able to visit UC Berkeley twice: for Pat Berger's retirement celebration, and for the "Idea of Global Modernism" symposium. She published two book reviews and has an article forthcoming from *Art Journal*. Namiko was honored to be the recipient of the OSU Alumni Award for Distinguished Teaching.

Following the publication of *Rubens and the Eloquence of Drawing* (Routledge/Ashgate, 2017) last fall, Associate Professor **Catherine (Kate) Lusheck** (Ph.D. 2000), spent most of last year working in administrative capacities. In addition to directing the University of San Francisco's undergraduate Art History/Arts Administration program, Kate was Acting Director of the M.A. in Museum Studies program in 2017–18. Kate also worked on curricular issues for a new Honors College that will launch at USF this fall, and has recently been appointed a Faculty Chair for the College for 2018–2020. Kate continues to research and speak about early modern drawings culture in the U.S. and abroad, and is now focusing on identifying her next book-length project.

Laure Marest-Caffey (Ph.D. 2017) began in October 2017 her position as the Cornelius and Emily Vermeule Assistant Curator of Greek and Roman Art at the Museum of Fine Arts, Boston. In December 2017 she debuted the new "Daily Life in Ancient Greece" gallery to critical acclaim. Laure has since presented a paper on glyptic finds from Pompeii at the annual meeting of the Archaeological Institute of America. She is currently working on several new gallery projects for the permanent collections and writing a book on the MFA's world-class collection of ancient Greek and Roman gems.

Ara H. Merjian (Ph.D. 2006) writes from New York, where he is Asso-

ciate Professor at NYU, and had the recent pleasure—along with several other alumni—of fêting Darci Grimaldo Grigsby on the occasion of her major award from the Clark Institute, presented at NYC's Miguel Abreu Gallery. In May he co-organized an international conference in Berlin, *1968: Aesthetics and Anti-aesthetics*, and his latest book is due out next year with U. Chicago Press: *Against the Avant-Garde: Pier Paolo Pasolini, Contemporary Art and Neocapitalism, 1960–1975*.

Bibiana Obler (Ph.D. 2006) continues to do the usual academic things (working on her book *Anticraft*; publishing articles here and there; giving papers), but this year she is also trying her hand at curating. Her exhibition *Fast Fashion, Slow Art*, co-curated with Phyllis Rosenzweig, will open at the Textile Museum / George Washington University Museum (where Bibi teaches) in July 2019 and will travel to the Bowdoin College Museum of Art in spring 2020. She also just joined the editorial collective of the journal *Feminist Studies* and would love if many fellow Berkeleyans would submit articles!

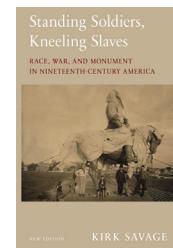
Mark Rosen (Ph.D. 2004) is Associate Professor of Visual and Performing Arts at the Edith O'Donnell Institute of Art History at the University of Texas at Dallas. He is the author of *The Mapping of Power in Renaissance Italy* (Cambridge University Press, 2015) and currently serves as Executive Vice President of the Italian Art Society. In the summers of 2017 and 2018 he has led study abroad programs in Lugano, Switzerland. In fall 2018 he will take up a position of Associate Dean of Undergraduate Studies in his university's School of Arts and Humanities.

Alexa Sand (Ph.D. 1999) was appointed Associate Vice President for Research and Associate Dean of the Graduate School at Utah State University as of July 1, 2018. In addition to continuing her own program of research, she will oversee recruitment and retention of graduate students, undergraduate research programs, and a variety of other research-related initiatives. Alexa has been deeply involved in undergraduate research development across the disciplines, and serves as a councilor for the Arts and Humanities Division of the Council on Undergraduate Research.

This past year, **Sandra Sardjono**

(Ph.D. 2017) has been working closely with the National Silk Museum, Hangzhou, China, to co-curate *A World of Looms: Weaving Technology and Textile Arts in China and Beyond*. The exhibition runs from May 30 to September 15, 2018. She also organized an international conference that brought together fourteen textile scholars, archaeologists, designers, and weavers to speak on looms from East Asia, South and Southeast Asia, Europe, Africa, and America. She and the museum director, Zhao Feng, are the editors of the exhibition catalogue, which will be published next summer.

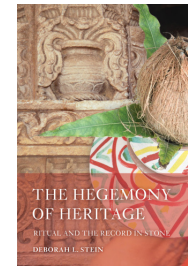
The second edition of **Kirk Savage's** (Ph.D. 1990) first book *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America* (based on his 1990 dissertation) will be appearing this summer (2018) from Princeton University Press.



Since *Pollock's Modernism*, **Michael Schreyach** (Ph.D. 2005) has been working on a new book, *Newman's Totality*. A chapter, "Wavering Creation," was published in *Refiguring American Art: Tate in Focus* (Tate Modern, 2018). He contributed "Spacing Expression" to the catalogue for the upcoming BAMPFA exhibition, *The Nature of Abstraction: Hans Hofmann*, organized by Curator Emerita Lucinda Barnes. He wrote "Moving Vision" (on the paintings of Anne Truitt) for Matthew Marks Gallery, and "Meeting Spaces" (on the work of Mark Schlessinger) for Ruiz-Healy Art. At some point, he realized that his preference for suggestive but vague two-word titles might become an art historical liability.

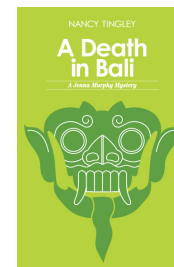
Cristin McKnight Sethi (Ph.D. 2015) has been busy teaching, writing, and traveling. She just finished her third year as Assistant Professor of Art History and Director of Graduate Studies for Art History at George Washington University and is working on an upcoming exhibition at The Textile Museum about social entrepreneurship and textile cooperatives in South Asia. She received grants to travel to Pakistan, the UK, and France this year to work on her book manuscript on the circulation and display of embroidery from Punjab.

Deborah Stein's (Ph.D. 2005) book, *The Hegemony of Heritage: Ritual and the Record in Stone*, was published in May 2018 as part of the SAAD (South Asia Across the Disciplines) collaboration between Columbia, Chicago, and University of California Presses. In tandem with the paperback version of this art history monograph focused on medieval temples in Southern Rajasthan, a richly illustrated open access e-book is available. This spring, in addition to her work as a practicing ceramics artist, Professor Stein returned to teaching at SF State and California College of Arts. She lives



in San Francisco with her husband and two sons.

Nancy Tingley (Hock, Ph.D. 1987) has retired and is now writing fiction. Her second art history whodunit in the Jenna Murphy mystery series—*A Death in Bali*—came out in March. The protagonist of the series is an Asian art curator at a small museum in California.



Elaine Y. Yau (Ph.D. 2015) presented new research on artist Minnie Evans at *Boundary Trouble: The Self-Taught Artist and American Avant-Gardes*, along with several fellow Berkeley alumnae, at the National Gallery of

Art this past February. In addition to completing this and other essays on self-taught art, she will begin archival research in Louisiana this summer, with the support of an NEH Summer Stipend, for an article exploring the creole history of Clementine Hunter's paintings. She continues to teach part-time with Azusa Pacific University's online M.A. program in Modern Art History, Theory, and Criticism.

Marnin Young (Ph.D. 2005) teaches in New York. He has recently published a number of articles and book reviews, some related to his ongoing research on Post-Impressionism. Participation at various conferences allowed him to test out some new ideas. He is currently co-editing with Bridget Alsdorf a special issue on nineteenth century art to be published this year at

onsite.org.

John Zarobell (Ph.D. 2000) organized an international conference at the University of San Francisco, the "Forum for Transnational Collaboration" on November 17–18 and in December his Curatorial Practicum class opened an exhibition at USF's Thacher Gallery—"Modern Myth: Modern and Contemporary South Asian Works on Paper." Also in December, he participated on a panel "Global Business Models" in the Art Basel Miami Beach Conversation series, supporting his 2017 publication *Art and the Global Economy* (UC Press).

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