



HISTORY OF ART, UNIVERSITY OF CALIFORNIA, BERKELEY
ANNUAL NEWSLETTER
2021–2022

MESSAGE FROM *CHAIR & VICE CHAIR*

Our largely in-person Fall 2021 semester was euphoric, nostalgic, fulfilling, and yet for many of us also uncertain, a real struggle. We have returned to campus in many ways, though not all, and not all of us in the same manner or degree. Although our space on Doe Library's fourth floor is less busy, with some working from home several days a week, many of us have returned to the joys of in-person teaching and work, to those moments of absorption that occur in BAMPPFA's galleries, browsing journals in the Art History/Classics Library, searching for a volume in the Main Library stacks, or attending a visitor's lecture. Back to office hours and hallway conversations, some carrying on into the sun or the welcome rain, to coffee, a meal. Those exchanges that prompt connection and discovery. Return has been sweet in many ways. True, there are things to which we resist returning, that we work to change. We need—deserve—better teaching facilities, resources, and technology, as well as safe and flexible study and learning spaces. Our students deserve much more: financial aid, funding, and accessible opportunities for discovery and achievement. Any sense of fair labor demands better salaries for Graduate Student Employees, Staff, and Lecturers. For students, staff, and faculty, for all of us, the struggle for equity, wellbeing, and belonging continues.

What has not changed in the department: the critical study of art and visual-material culture as essential to knowledge and social justice; transformative learning about artists, aesthetics, and diverse practices and politics, at local and global scales; methodological, disciplinary, and institutional critique envisioning art history's futures; and debates and actions that affirm our commitments to the visual-material past, ancient or recent, and to the moral responsibility of shared futures. All of which finds us doing what we do best and busily moving ahead. Here's just a glance at what we've been up to as a department:

- Ongoing training and community conversations focused on anti-racism/oppression, healing and recognition of difference, and action as necessary for belonging and collective wellbeing.
- Our 2021-22 search for an Assistant Professor of African and/or African Diaspora and/or African American Arts and Visual Cultures!
- Restarting our Graduate Admissions process for 2022!
- Celebrating generous gifts from friends of the department supporting graduate student fellowships and Art History library collections.
- A second year-long graduate student-organized lecture series including the annual

Stoddard Memorial Lecture, as well as dialogues, workshops, and co-sponsored talks. The Berkeley-Stanford Graduate Student Symposium will be back at SFMOMA this coming April, and before that faculty and students will be off to the College Art Association Conference and other in-person events around world and giving hybrid presentations. The Bay Area Art History Student Symposium, which traditionally includes a presentation by one of Berkeley's undergraduates, is also slated to restart in person this April.

- Reconnecting with the Berkeley Art Museum and Pacific Film Archive; joining events organized by the Arts Research Center, Berkeley Center for New Media, South Asia Art Initiative, and other campus partners in the arts.
- Redesigning our Undergraduate Major and Minor, to embolden it in relation to our early career faculty and the many new research projects of the faculty as a whole—global, decolonial, ecological, philosophical, and socially engaged—connecting it with the lives and academic and career goals of our amazing students.
- Expanding the mission of our Visualization Lab for Digital Art History as it returns to speed with research projects and training workshops and grows in importance for envisioning new understandings and stewardship of the visual-material past and stronger collaborations across campus and internationally.

Much of what was accomplished in the Department over the last twenty months was made possible by the sustained and energetic work of Anneka Lenssen, who served—among her many other service roles—as Vice Chair starting in August 2020. As Professor Lenssen departs for a well-deserved sabbatical leave this spring, we wish to extend our thanks, also on behalf of the department community, for all her work over the past twenty months.

As always, we invite you to join us in-person and online, from near and far. Send us *your* news and check for more of ours on our website.

January 7, 2022

Greg Levine, Chair
Aglaya Glebova, Vice Chair

Andrew F. Stewart Wins the 2023 Gold Medal Award for Distinguished Archaeological Achievement



Prof. Andrew F. Stewart on his boat, Skylarking.

The Archaeological Institute of America is pleased to announce that the Gold Medal Committee has selected Professor Andrew F. Stewart as the 2023 recipient of the Gold Medal Award for Distinguished Archaeological Achievement. This award, presented each year at the AIA-SCS Annual Meeting, recognizes distinguished contributions to archaeology, primarily through research and/or fieldwork. The Gold Medal is the highest honor the Institute bestows.

Professor Stewart has advanced archaeology and art history through both publications and fieldwork over the course of his extraordinarily productive and diverse career. He has changed our field and the ways in which we think about it. In particular, he has transformed our knowledge and understanding of ancient Greek sculpture, via focused empirical scholarship on dates, individual works, and artists, as well as through broad-ranging discussions of sexuality, reception, semiotics, psychology, economics, and culture theory. He has authored eight books, each essential to

the field, as well as over one hundred scholarly articles and reviews. In addition to his work on visual culture and publications on the interpretation of sculpture, Stewart directed Berkeley's excavations at Tel Dor in Israel for twenty years (1986-2006), where he oversaw the field school and steered the work in innovative and prescient ways including the investigation of interactions between Greeks, Romans, Phoenicians, and others. He is highly regarded for his brilliance in considering minutiae and broader issues simultaneously and his ability to unite disciplinary approaches and ideas from multiple sources in profoundly insightful new ways. As one of the scholars writing in support of his nomination comments, "Andrew Stewart has been the most significant historian of Greco-Roman art in the anglophone world, and one of the top three or four anywhere on earth."

Professor Stewart's teaching, wholly integrated with his research and fieldwork, has been exceptionally influential. His "powerful vitality of thinking and writing" are at the

command of all students and colleagues; he has trained some of the world's most gifted and important young scholars and has influenced the education of almost all classical archaeologists working today through his individual interactions or his transformation of the field and its teaching. He has introduced generations of students to ancient Mediterranean art and archaeology through his courses at Berkeley, through his work with Berkeley's museum collections, and through his work at Tel Dor and in Athens, inter alia. One former student elaborates, "His teaching has the same virtues as his scholarship. In class and in conversation he is eclectic and open-minded when it comes to method, grounded in empirical data, incredibly well-prepared and disciplined.... The result of this dedication was a sense of community, partnership and familiarity without par." Stewart serves as mentor and colleague to uncountable additional scholars around the world as well. His generosity of spirit is famous, extending to his own students during their time with him and after their graduation and to the many others with whom he interacts in person or otherwise. His ability to listen closely to people at all stages of learning or thinking about antiquity and help them consider a problem or idea is legendary, as is his overarching desire to further the knowledge and work of all those around him.

For all of these reasons, he has richly earned the highest honor the AIA can bestow, the Gold Medal for Distinguished Archaeological Achievement.

Professor Stewart responds:

Some seek medals, others have medals thrust upon them. This one was a total shock, secretly engineered by the Gang of Four: my ex-students Ken Lapatin (Classics), Laure Marest and Becky Martin (HistArt), and Chris Hallett (AHMA). In the past, I'd occasionally fantasized that I might win the AIA book prize for one of my books, some of which sought to explore new territory and methods, but no. Anyway, since a teacher's greatest reward is the respect of his students and colleagues, I hope that History of Art, Classics (now AGRS), AHMA, and their students can reap some small profit from this honor, if only by association.

Andy Stewart

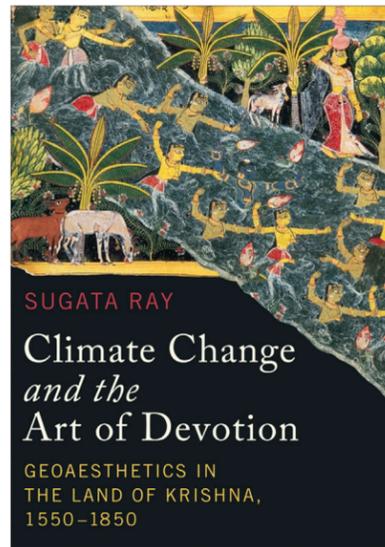
A Thanks to Alan Templeton

The graduate students of UC Berkeley's History of Art Department would like to express our heartfelt gratitude for Alan Templeton's generous support of our program with his donation earmarked for studies in European art. Though ours might not be the largest graduate community on campus, we are a passionate, tight-knit group of young scholars whose diverse specialties in the study of art are united by a shared respect for the power of artworks and their narratives to positively shape our world. While some of us aspire to follow in the academic footsteps of our exceptional faculty, many others are committed to careers in museums, so we would like to say a special thank you also for your donation to BAMPFA, an institution as vital to our professional training as our classrooms and libraries. Thank you for helping to keep our community and our scholarship strong.—UC Berkeley's History of Art Graduate Students



Alan Templeton leading a tour of the BAMPFA exhibit "The Enduring Mark"

Sugata Ray Awarded Alice Davis Hitchcock Medallion

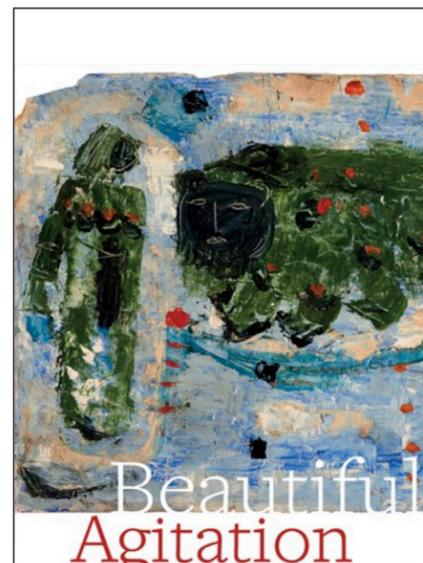


Sugata Ray has been selected as the 2021 winner of the Society of Architectural Historians of Great Britain's Alice Davis Hitchcock Medallion for his book *Climate Change and the Art of Devotion: Geoaesthetics in the Land of Krishna, 1550-1850* (2019). In nominating him, the selection committee recognized "the innovative and paradigm shifting nature of this book, the author's command and synthesis of multiple epistemologies that connected architecture and the environment, and its potential to open up avenues for architectural history as a global discipline." The Alice Davis Hitchcock Medallion has been awarded annually since 1959 to a monograph that makes an outstanding contribution to the study or knowledge of architectural history.

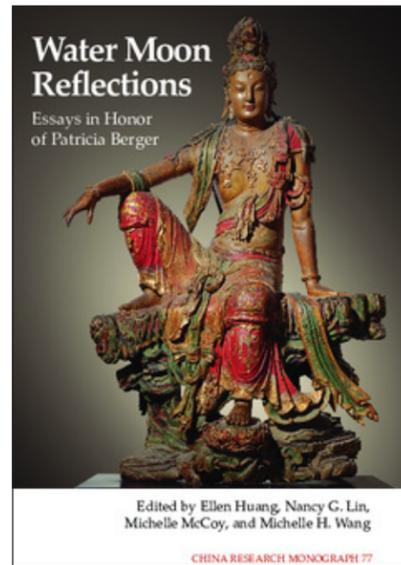
Anneka Lensen Wins Syrian Studies Best Book Prize

The Syrian Studies Association has awarded the Best Book Prize 2021 to Anneka Lensen for her book *Beautiful Agitation: Modern Painting and Politics in Syria*. Oakland, CA: University of California Press.

The prize citation notes: This is a truly remarkable work: original, creative and deeply contextualized into the modern political history of Greater Syria. It is a work of particular significance as it endeavors successfully to bring natural Syria, Bilad al Sham, into our frame of reference through the work of three main artists: the Arab Romantic Khalil Gibran, the political spiritualist and revivalist, Adham Ismail, and the 'excavationist' of people and history, and Fateh al Moudarres, with his unholy images. It is much more than a book about art production. In its early chapters, it skillfully describes and analyzes Syria's interface with the late Ottoman period of and the counter-orientalizing which was occurring at that time. *Beautiful Agitation* is an enchanting read, scholarly and lively, making sense for the first time of important Syrian artists' lives in the context of an era which saw dramatic political, social, and economic change over a period of fifty years in the 20th century.



Edited Volume Water Moon Honors Pat Berger



Water Moon Reflections: Essays in Honor of Patricia Berger has been recently published by the Institute of East Asian Studies, University of California, Berkeley. Spanning two millennia and East and Inner Asia, this volume's essays highlight Patricia Berger's vast range of expertise as well as general themes that run through her work. Topics include art's relationship to political power and collective memory, the cultural and material fluency of Qing objects and texts, multiplicity and self-fashioning through portraiture and dance, and conformity and authority in relation to selfhood and modern and contemporary art. *Water Moon* was edited by Ellen Huang, Nancy G. Lin, Michelle McCoy, and Michelle H. Wang.



Julia receiving the award from Lok Su and Ronald Cohen.

Julia Bryan-Wilson awarded the Henkin Citation

Julia Bryan-Wilson was awarded the 2022 Leon A. Henkin Citation for Distinguished Service, awarded by the Committee on Diversity, Equity, and Campus Climate (DECC) of the Berkeley Division of the Academic Senate. The Henkin award is given in recognition of an "exceptional commitment to the educational development of students from groups who are underrepresented in the academy". The citation notes Julia's distinguished and transformative service in advancing educational access, inclusion, and belonging for students of color and LGBTQIA+ students.

Henrike Lange Promoted to Associate Professor



Henrike Lange

The Department of History of Art congratulates Professor Henrike C. Lange on her promotion to the rank of Associate Professor with tenure. Professor Lange is a scholar of Italian and European medieval and early modern art, architecture, history, visual culture, and literature. She holds a joint appointment with Italian Studies.

Stephanie Pearson Launches Art History Website

In 2021 and 2022, Stephanie Pearson (alumna 2015) has continued expanding her online cultural initiative, [museums.love](#). The centerpiece of this project are videos that Stephanie researches, writes, and produces on various museum topics – particularly as they intersect with current social issues. Two “Diversity in the Museum” videos, for instance, focus on race and gender in the presentation of ancient art. “Women and Art in the Bode Museum” is a video tour together with Dr. Jitske Jasperse, considering women’s active roles as artists, patrons, and subjects in medieval art. Museological topics like lighting and wall color or the current wave of “immersive experience” exhibitions are also addressed in short videos. In addition, Stephanie has contributed to numerous cultural websites with guest posts on social justice in museums, feminism in Classical Archaeology, the colonial history behind the bust of Nefertiti in Berlin, and how museums are approaching gamification. Currently Stephanie is managing social media for the newly opened Samurai Museum Berlin (@SamuraiMuseumBerlin). Creating the right mix of photos, videos, and texts to present this spectacular collection to online communities and spark engagement is a very rewarding challenge.



Stephanie's videos on museum topics also present specific objects, like the Mshatta Facade in Berlin's Pergamon Museum.



One of Stephanie's videos considers how gender is presented in exhibitions of ancient art.

SPOTLIGHT ON RECENT ALUM ACCOMPLISHMENTS

Emma Silverman Contextualizes US Monuments

Between 2020 and 2021, Emma Silverman (PhD 2018) held a Mellon Public Humanities Postdoctoral Fellowship with the National Park Service. In that role, Emma conducted a monument inventory, created a podcast, and organized virtual public programs on monuments to labor history and the American Revolution. She especially enjoyed facilitating conversations between park rangers, members of the public, and art historians including Erika Doss and Renée Ater on subjects such as racial justice graffiti on monuments, black and queer representation in military memorials, and the politics of commemoration in colonial territories like Guam. In 2022 Emma’s work with the National Park Service continues; this spring she is a co-curator on the virtual gallery “Protesting Unfreedom,” and in the summer she will start as the Principal Investigator for the report “The Visual Anthropology of the Statue of Liberty and African American Communities,” which is commissioned by the Statue of Liberty National Monument and the Association for the Study of African American Life and History.



Jez Flores-Garcia named ACLS Emerging Voices Fellow

Jez Flores-Garcia (PhD '20) was an ACLS Emerging Voices Fellow for 2021-2022, a highly competitive postdoctoral fellowship. She held a yearlong placement in the Art History department at the Johns Hopkins University in Baltimore, Maryland, where she taught and continued research on her dissertation entitled “Camp as a Weapon: Chicano Identity and Asco’s Aesthetics of Resistance.” The ACLS Emerging Voices program supports early career scholars whose voices, perspectives, and broad visions will strengthen institutions of higher education and humanistic disciplines in the years to come.



Racial justice graffiti on the Tomb of the Unknown Revolutionary War Soldier.

SYMPOSIUM

Undergraduate Art History Research Symposium

After a break of two years due to the Covid-19 pandemic, this April saw the return of the Bay Area Undergraduate Art History Research Symposium. The symposium, now in its twelfth year, featured presentations by undergraduate students from nine Bay Area institutions, including Nusheen Ghaemi from UC Berkeley. The paper topics ranged from Northern Renaissance painting to contemporary sculpture and art repatriation debates; they were followed by short responses by two Stanford graduate students, which helped highlight shared themes and questions. Ghaemi, a graduating senior who has also received Berkeley's James Cahill award for the essay, spoke on the role of architecture in Wong Kar-wai's *In the Mood for Love* (2000). The symposium was held in person (with strict vaccination and masking protocols!) at Mills College, and was attended by students and faculty from Mills, Saint Mary's, Santa Clara University, SJSU, Sonoma State, Stanford, UC Berkeley, UC Davis, and USF. The Berkeley History of Art Department sponsored the subsequent reception following.

Aglaya Glebova

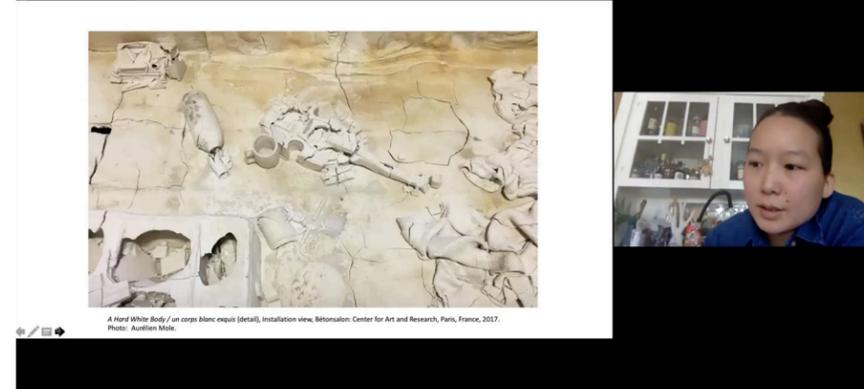
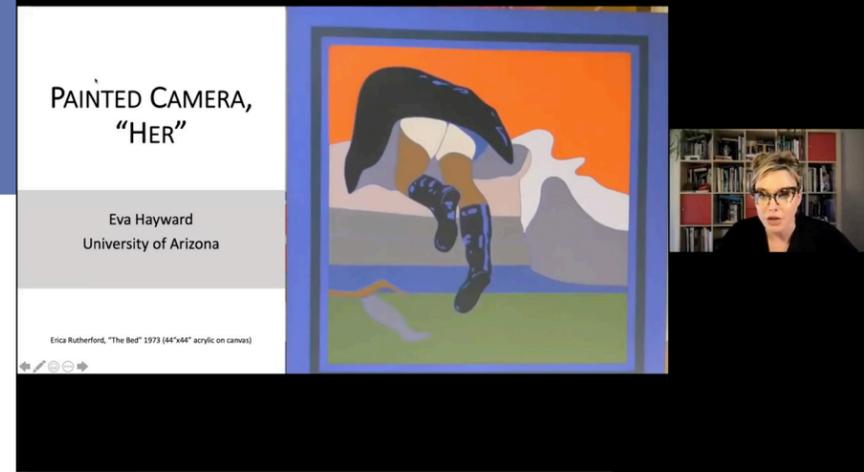


Nusheen Ghaemi presenting at the Bay Area Undergrad symposium

2021 Berkeley/Stanford/SFMOMA Graduate Symposium

For the virtual iteration of the Berkeley-Stanford Graduate Symposium at SFMOMA, in May of 2021, organizers Elizabeth Fair and Vanessa Jackson (Berkeley) and Ron Elizedek Reichman, Martabel Wasserman, and Harleen Kaur Bagga (Stanford) were inspired by the COVID-19 pandemic, and its attending crises, to collectively consider the theme of contact in art and art history. "Touch Me (Not): Making Contact" asked, How do ideas of contact change when we are aware of touch and breath more than ever before, when we see anew our interconnectedness, when the usual spaces of discourse move online? With the support of Julia Bryan-Wilson and Richard Meyer (Stanford), as well as SFMOMA staff Claire Bradley and Tomoko Kanamitsu, we put together a stimulating (even on Zoom) slate about how art can speak to these connections, with graduate student presentations ranging from the erotics of premodern Chinese paintings to the "private spaces and intimate visions" in the drawings of Magali Lara. In thinking about how contact reconstitutes "I" and "we," subject and object, human and non-human, we invited artist Candice Lin and scholar Eva Hayward as keynote speakers, and their presentations, respectively on their work with living materials and processes and Erica Rutherford's paintings' challenge to photography's role in representing transsexuality, led to rich discussion on the porosity and opacity of the self. Collaboration and intellectual exchange with our Stanford colleagues was likewise a highlight of the experience.

Elizabeth Fair



Eva Hayward (top) and Candice Lin (bottom), the two keynote speakers for the 2021 Symposium.



Kimberley Yu at the 2022 Symposium

2022 Berkeley/Stanford/SFMOMA symposium

The 6th Berkeley-Stanford Graduate Student Symposium at SFMOMA was held on Saturday, April 23. It was an incredible success! We witnessed 7 graduate student presentations that answered our theme of "Work In Progress." The speakers came from 5 institutions and a variety of disciplines, ranging from Ethnic Studies to Rhetoric to Film and Media Studies. The speakers brought with them an equally diverse breadth of topics. Presentations elaborated upon Fluxus post cards and Indigenous hide painting; medieval reliquaries and Korean beauty; faceless paintings, building cuts, and lost Black films. We were fortunate to host artist Kenneth Tam as our keynote speaker, who delivered a riveting call-and-answer lecture revolving around Asian American fraternities' probate ceremonies. In total, the event received around 75 people in attendance throughout the day.

Kimberly Yu



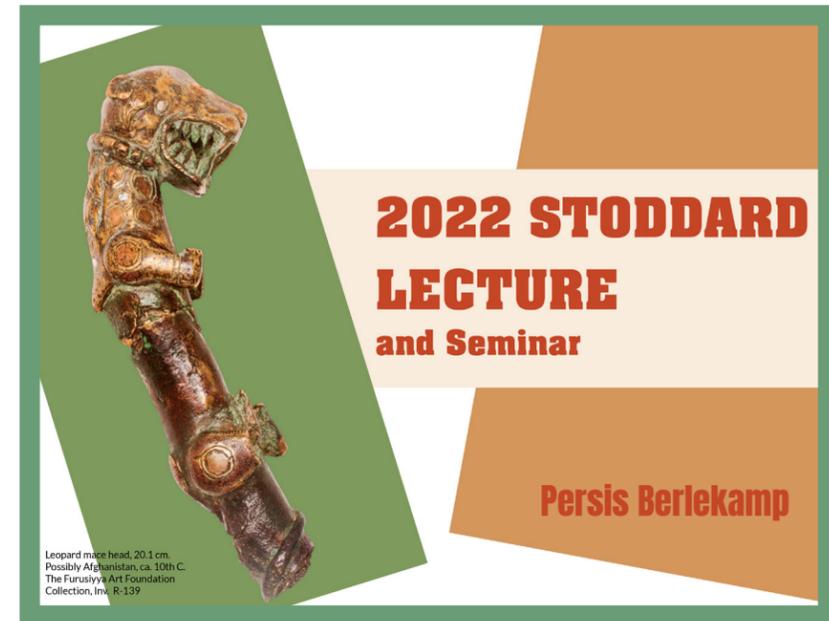
Tausif Noor at the 2022 SFMOMA symposium

LECTURE SERIES 2020-2022

Following the August 2020 History of Art Town Hall, a committee of graduate students—Ariana Pemberton, Claire Ittner, Grace Kuipers, Jon Soriano, Riad Kherdeen, and Tausif Noor—spearheaded the 2020-21 series of talks and events. Titled “Departures, Deviations, Detours,” the event series was designed to address urgent questions in History of Art catalyzed by the compounding crises of 2020: the global Covid-19 pandemic, the ongoing catastrophe of police brutality directed at Black, indigenous, and people of color, and an escalating climate crisis. The event series was meant not just to create a forum for discussing innovative ideas about how to change our field, but to actively implement “departures” in normative ways of gathering and sharing knowledge. The committee focused on presenting conversations rather than lectures, and sought speakers of various positionalities to art history, with the goal of listening across disciplinary and institutional boundaries. Respecting the boycott in response to the UC’s handling of COLA-related protests, we invited speakers from the UC system or the Bay Area. Rather than a limitation, we saw this as a timely opportunity to engage with the “local,” and because the entire series was held on Zoom, to extend outreach for events beyond the immediate campus community, resulting in audiences diverse in institutional affiliation, including from Bay Area community colleges. The committee benefited from working closely with graduate student working groups, as well as with department staff, including Hannah Fischer (GSAO), Heather Reilly and Justin Underhill (V-Lab), and Julie Wolf (graphic design).

Kicking off the event series, the conversation between K. Wayne Yang (Ethnic Studies, UC San Diego) and Carolyn Jean Martin (Art History, Berkeley City College), moderated

by Ariana Pemberton and Tausif Noor, focused on pedagogy and barriers to access across the institutional spaces of major universities and community colleges. Discussion by Bridget R. Cooks (Art History and African American Studies, UC Irvine) and Jennifer González (History of Art and Visual Culture, UC Santa Cruz), moderated by Julie Rodrigues Widholm (Director, Berkeley Art Museum and Pacific Film Archive) and co-sponsored by the Decolonizing Museums? Working Group, attended to promoting diversity, equity, and inclusion within curatorial and academic contexts. The conversation between Visual Judgeo (Department of Art, UCLA) and Nicole Miller (Department of Visual Arts, UC San Diego), moderated by Tausif Noor and Kavena Hambira (MFA, Visual Practice) and co-organized with UC Berkeley Department of Art Practice, brought together artists investigating the complexity of identity and its representation through narrative and documentary film. Fumi Okiji (Rhetoric, UC Berkeley) and Andrew Jones (East Asian Languages and Cultures, UC Berkeley), moderated by Jon Soriano, drew connections between their respective scholarship on Black music and jazz and the reception of jazz in China to bridge disciplinary divisions. Finally, a roundtable discussion formed of scholars of modern global art history John López (Art History, UC Davis), Kristopher Kersey (History of Art, UCLA), Swati Chattopadhyay (History of Art and Architecture, UC Santa Barbara), and Ivy Mills (History of Art, UC Berkeley), moderated by Grace Kuipers and Riad Kherdeen and co-sponsored by the Asian Art and Visual Cultures Working Group, investigated the limits and possibilities offered by the “global” within the field.



Continuing on last year’s graduate student-led series, Tausif Noor and Elizabeth Fair coordinated the 2021-2022 department lecture series as a reflection on methodology within the discipline of art history, with attention to the work of junior scholars in art history, artists, curators, and others in this area. The series addressed—“expansively, prismatically, and in many ways, obliquely,” as Tausif wrote—the idea of return. The theme, generated with faculty, was conceived as a fluid way to accommodate a range of interests, formats, and intentions. Ideas for events were solicited by survey, with responses from faculty (ladder rank and Unit 18) and graduate students, and from this limited feedback, there was a concerted effort to feature events with colleagues within the field of art history. As part of conceiving the “return” to campus and in-person interactions, we looked locally for many speakers. Responding to the idea of format as a commitment to both intellectual and equity, two-thirds of our events were in-person/Zoom hybrid, and one included both ASL interpreters and live captioning. Much gratitude goes to Heather Reilly, without whom this would have been impossible.

Leading off, Persis Berlekamp (University of Chicago) presented the Stoddard Lecture and Seminar, on medieval Islamic military talismans, and asked us to engage with epistemological assumptions. Monica Bravo (USC), in conversation with Aglaya Glebova, drew attention to minerals and materials in the photography of Carleton Watkins. Iheanyi Onwuegbucha (Princeton), in conversation with Ivy Mills, posed a reinterpretation of the Nsukka School and discussed his work at the Centre for Contemporary Art, Lagos. An engaging roundtable of visiting scholars in art history—Stephanie Su (University of Colorado, Boulder), Jordan Troeller (Freie Universität Berlin), and Katrien C. Verbeke (Vrije Universiteit Brussels)—discussed their ongoing research. Georgina Kleege (UC Berkeley), architectural historian David Gissen (Parsons/ New School), and artist Carmen Papalia considered methodological interventions and opportunities offered by a disability studies perspective to the history of art. For the last event of the semester, Marci Kwon (Stanford) delivered a lecture on the paintings of Martin Wong and art and artifice in San Francisco’s Chinatown.

Elizabeth Fair and Tausif Noor

Graduate Student Notes

Jess Bailey

Jess Bailey is finishing her dissertation about the first western images of gunpowder and their implications for state and gendered violence. Based in London, she has recently been a fellow at the Wellcome Collection and ran a lecture series with the Warburg Institute. Jess' article on drawing disability and sex work came out this April in the edited volume *Disability and Art History* from Routledge Press. She is preparing a travel seminar on art history and disability with the University of Zurich for the autumn. When she is not working on her medieval research, Jess writes accessible art history about quilts and social justice for general audiences stemming from her family quilting traditions. Her short book, *Many Hands Make A Quilt* (funded by the UK Costume & Textile Association, illustrated by Saffa Khan, and printed by grassroots art history publisher Common Threads Press) sold over 2000 copies in its first four months in print and was featured in the *Sunday Times*. Jess has been invited to join the Doctoral and Early Career Committee for the Association for Art History where she looks forward to organising conferences and research bursaries this summer. Jess will be graduating this year and her greatest ambition is to finally get a dog.

Claire Ittner

Claire Ittner is working on her dissertation from a base in New York. She's been venturing out for some much-delayed research travel—highlights include seeing some Eldzier Cortor prints (and Ty!) in Philadelphia and archive visits & beignets with Delphine in New Orleans. She is the 2021-2022 Ellen Holtzman Fellow in the Luce/ACLS Dissertation Fellowship in American Art program. Check out her article on those Cortor prints in the April issue of *Nka!*

Riad Kherdeen

Riad Kherdeen won fellowships from the Townsend Center for the Humanities, the Metropolitan Museum of Art, and the American Council of Learned Societies (ACLS). Riad also completed a chapter on surrealism in the Arab World for the forthcoming *Routledge Companion to Surrealism* volume, edited by Kirsten Strom. Riad spent most of the academic year in Morocco conducting dissertation fieldwork research, and as of March 2022, has been based in Paris to continue fieldwork in archives and collections in France.

Grace Kuipers

After a peripatetic fifth year, Grace spent the 2021-2022 academic year based in San Francisco. In the Fall semester, she taught an R1B on Diego Rivera, where she received a Koshland Course Development Grant to make sure students could take advantage of the many Rivera murals in the Bay Area. Students were especially excited to learn about Rivera's *Still Life and Blossoming Almond Trees*, a portable fresco situated in UC Berkeley's very own Stern Hall. We discussed the way the mural, as a portable fresco but also as a "still life" which shows the agricultural labor involved in an aestheticized bowl of fruit, plays with ideas about commodity fetishism and the commodification of art. In the Spring, she received the excellent news that after two years, one of the Diego Rivera archives in Mexico City had reopened. She spent almost a month sifting through materials at several different archives, while also taking time to stroll the leafy streets and enjoy a cocktail. She will spend the remainder of the Spring and Summer writing. Next academic year, she will be at the Crystal Bridges Museum of Art and the Smithsonian American Art Museum.



Diego Rivera's "Still Life and Blossoming Almond Trees"

Rebecca Levitan

In 2020-2021 Rebecca was a Samuel H. Kress Foundation/Emeline Hill Richardson Predoctoral Fellow at the American Academy in Rome. Although the pandemic disrupted and shortened the fellowship, she was very privileged to join a great group of scholars in residence at the Academy from January-July. During her time in Italy, she was primarily working on her dissertation which uses an ancient sculptural type known as the Pasquino Group to examine how the changing inhabitants of Rome mobilized a single monument over two millennia. In particular, she was interested in how the Pasquino became a "Speaking Statue" in the sixteenth century—a living tradition that continues to this day and took on new valences during the COVID-19 pandemic.

She is scheduled to return to Greece and Italy in Summer 2022 to continue research with Dr. Andrew Stewart and independent fieldwork. An essay written about her pandemic experience and the famous Pasquino "speaking statue" appeared in [Public Books](#) in April.



Rebecca leading a tour for AAR Fellows and staff in the Parione district, in front of the Pasquino sculpture



Lesdi Goussen Robleto, Christine Theunissen, and Kim Yu with Walker Art Center Curator Victoria Sung after Dario Robleto's talk

Andrea Jung-An Liu: Dr. and Mrs. James C.Y. Soong Fellowship;
Center for Japanese Studies Fellowship

Mary Lewine: Kajima Foundation for the Arts Grant

Angela Pastorelli-Sosa: ACLS/Luce Predoctoral Fellowship

Ariana Pemberton: Malini Chowdhury Fellowship for Bangladesh Studies

Yessica Porras: Thoma Foundation Research Travel Award for Art of the Spanish Americas; University of California Dissertation Year Fellowship

Lesdi Goussen Robleto: Ford Dissertation Fellowship, AAUW Dissertation Fellowship (deferred to AY 2022-2023), CCL/ Mellon Foundation Seminar in Curatorial Practice

Joel Thielen: Japan Foundation Japanese Studies Doctoral Fellowship

Christine Theunissen: John L. Simpson Pre-dissertation Fellowship for travel research; Mellon-SSRC Graduate Studies Enhancement Grant

Delphine Sims: Metropolitan Museum of Art History of Art and Visual Culture Andrew W. Mellon Fellowship; Center for Advanced Study in the Visual Arts Wyeth Fellowship

Kimberly Yu: Foreign Language and Area Studies Fellowship for Japanese Language Study

Tausif Noor

Having moved to Berkeley in August, Tausif Noor tried to keep busy. In the fall, he was a Visiting Critic at the RISD Painting MFA. In the winter, he curated two exhibitions: the first solo show of Bangladeshi painter Shwarga Bhattacharjee at Twelve Gates Arts in Philadelphia, and the UC Berkeley First Year MFA Exhibition at Worth Ryder Gallery on campus. With Elizabeth Fair, he co-organized the Department Lecture Series, continuing in this capacity from last year. With Christine Theunissen, Kimberly Yu, and colleagues from Stanford, he co-organized the Sixth Annual Berkeley-Stanford Graduate Symposium at SFMOMA. With Shivani Sud and Ariana Pemberton, he helped organize the inaugural event for the Book Talk Series by the South Asia Art Initiative and also participated in the Institute for South Asia Studies' Tagore Lecture Series. In the spring, he was a GSI for Art and Ecology, co-taught by Professors Ray, Kazmi, and Chari. During spring break in Mexico City, he enjoyed visiting the Trotsky and Frida Kahlo houses and museums with Aglaya Glebova and Jordan Troeller and getting dinner with Grace Kuipers. Over the course of the year, he also continued to write and publish art criticism, writing for the *New York Times*, *Artforum*, the *New Yorker* online, *Art in America*, the Poetry Project Newsletter, the Poetry Foundation, and in catalogues and collected volumes from Galerie Lelong and Paper Monument. This summer, he will be studying Bangla in Kolkata through a FLAS Fellowship. He looks forward to the time away from Berkeley.

Shivani Sud

Shivani Sud had an eventful year. After her big, fat South Asian wedding in December 2021, Shivani worked on completing her dissertation. In spring 2022, she enjoyed teaching her R1B course, *Colonial Pasts, Decolonial Futures: South Asia in the Museum*. She was excited to co-organize the panel "Imagined Geographies: (trans)regional visual practices in South and Southeast Asia" for the College Art Association's annual conference and present her dissertation research at CAA's conference as well as the 20th American Council of Southern Asian Art Symposium. Shivani is greatly looking forward to moving to Portland this summer, where she will begin a tenure-track post as Assistant Professor of Art History and the Humanities at Reed College (she is shown joyously celebrating the news in her photo here).



Ty Vanover

After a (semi-thwarted) year of research in (a locked-down) Berlin, Ty relocated to Philadelphia, where he is working to finish his dissertation. In addition to writing, he was invited to present his research on queer tattooing practices at the University of Exeter and is currently teaching as a lecturer at the Barnes Foundation. Following a summer of research in Germany and a study course on drawings hosted by the Albertina Museum in Vienna, Ty will spend 2022-23 as a guest of the University of Pennsylvania art history department as he completes his dissertation.

V-LAB NEWS

Despite the challenges of the pandemic, the V-Lab has had an exciting and productive year. We continued our ongoing series of online digital art history workshops, and hosted a seminar series, *Early Modern Pictorial Space and Digital Challenges to the Field*, organized by Whitney Davis. We also piloted an augmented reality research project for undocumented undergraduates with the Transcending Beyond Berkeley program.

The International Journal for Digital Art History released a new issue, *Zonas de Contacto*, in collaboration with H-ART (Universidad de los Andes). Along with Greg Niemeyer (Art Practice), Justin Underhill co-organized the annual Digital Art History Summer School at the University of Málaga.

UNDERGRADUATE HIGHLIGHTS

Two Undergrads Awarded Andrew W. Mellon Opportunity for Diversity in Conservation



Maya Hernandez



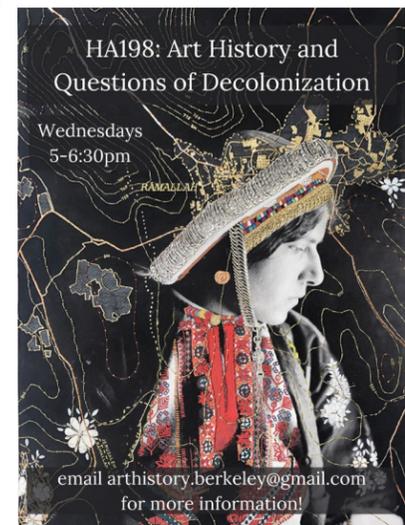
Victoria Dimas

Undergraduate History of Art majors Maya Hernandez and Victoria Dimas were selected to participate in the Andrew W. Mellon Opportunity for Diversity in conservation, a program co-sponsored by the Getty and UCLA. Maya and Victoria will spend time in Los Angeles in summer 2022 learning about preserving art and cultural heritage.

Student-Led Class on Decolonizing Art History

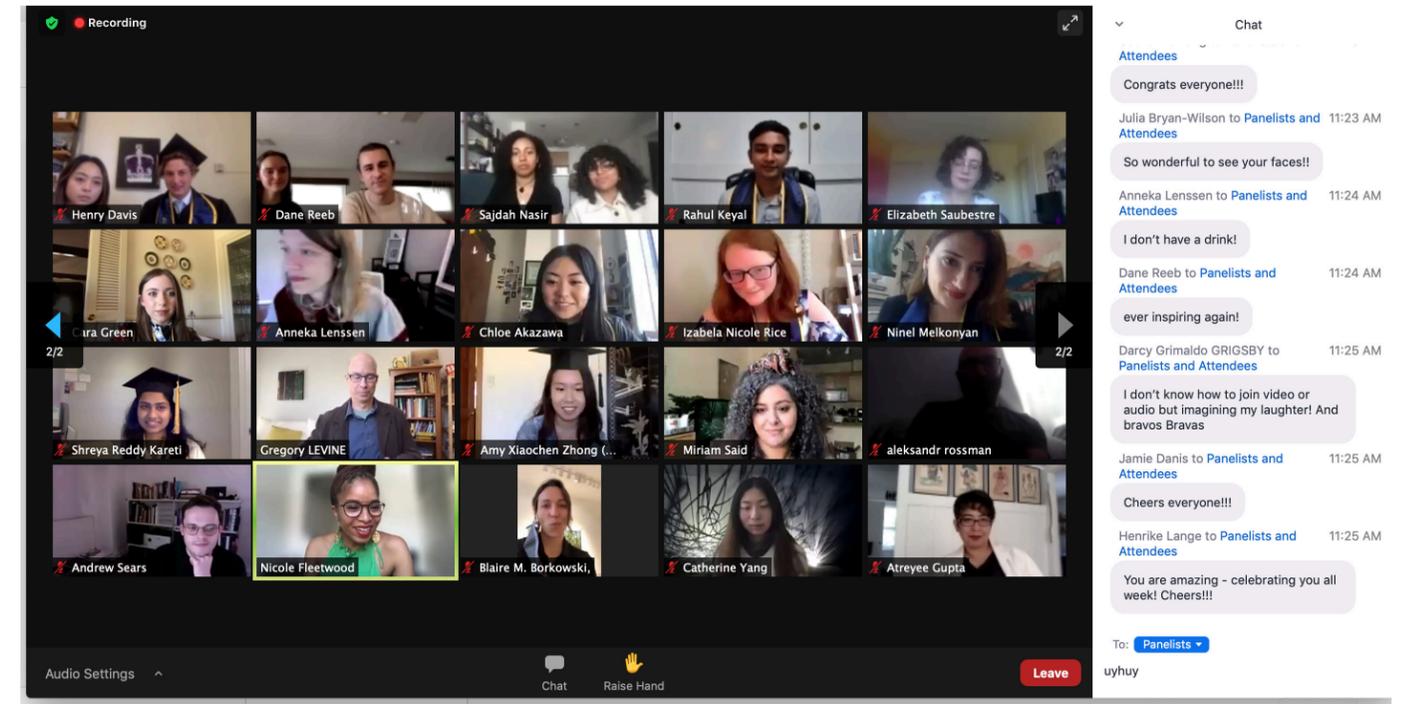
Art History and Questions of Decolonization takes an interdisciplinary approach to exploring questions of decolonization in arts and culture. Drawing from work in anthropology, gender studies, ethnic studies, and other fields, we discuss the (im)possibility of decolonizing art history, specifically in the contexts of the university and the museum. Through film, photography, painting, monuments, music, performance and more, we will collectively learn to identify the ways in which settler-colonialism manifests in contemporary visual culture and work to formulate a decolonial method of viewership. Topics include (but are not limited to): trans interventions in the archive, visual cultures of mass incarceration, Palestinian women's resistance art, and more. This course was co-created and co-taught by UC Berkeley History of Art undergraduates Sajdah Nasir, Jenebry Pastran, Jady Lee, and Sam McGinnis.

The artwork is Dana Barqawi's "Girl from Ramallah"



Congratulations Grads

Class of 2020/2021



Valedictory Addresses

Jamie Danis, 2020, introduced by Prof. Whitney Davis

Amy Xiaochen Zhong, 2021, introduced by Prof. Atreyee Gupta

Commencement Speaker

Dr. Nicole Fleetwood, Professor of American Studies and Art History, Rutgers University, New Brunswick

Thadeus Dowad

"Border Regimes: European Portraiture & Ottoman Modernity, 1789-1841"

Ph.D. 2021

Sasha Rossman

"On the Table: Episodes in the Political Life of an Early Modern Object"

Ph.D. 2021

Miriam K. Said

"Materializing Apotropaia: The Entangled Body and Neo-Assyrian Magical Arts, 9th - 7th c. BCE"

Ph.D. 2020

Andrew Sears

"The Sacred and the Market: Reliquaries and Urbanism in Medieval Cologne"

Ph.D. 2021



FACULTY notes

Diliana Angelova Associate Professor Early Christian and Byzantine Art

Diliana Angelova enjoyed a year of plenty. An article on Constantine's landmark column appeared in September. She received a Dumbarton Oaks Project grant that will enable her to expand her digital catalogue of Byzantine classical marriage ivory boxes. Over the academic year, she felt elated at the intellectual stimulation of the weekly Townsend Fellowship Seminar. She completed her first year at *Studies in Iconography*, a journal of medieval art that she co-edits with Pamela Patton. Their first issue as co-editors will appear in May. She had the pleasure of co-teaching a graduate seminar on the senses with Ben Porter (MELC). She continued various projects under the URAP program with a team of talented students and Justin Underhill, director of the V-Lab. She discovered the pleasures of swimming in the Bay.

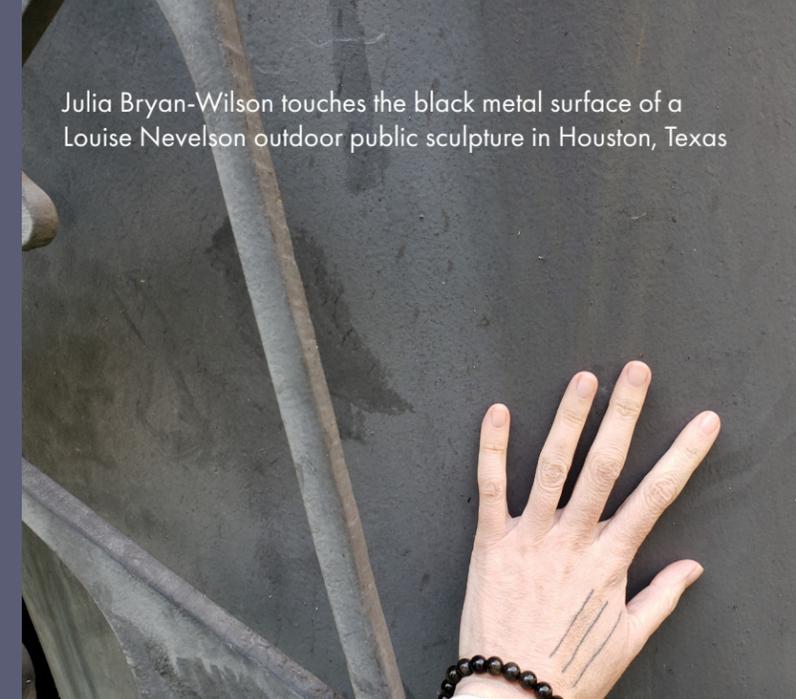


Professor Angelova with the collection of Byzantine boxes at the Metropolitan Museum of Art

Julia Bryan-Wilson Doris and Clarence Malo Professor, Modern and Contemporary Art

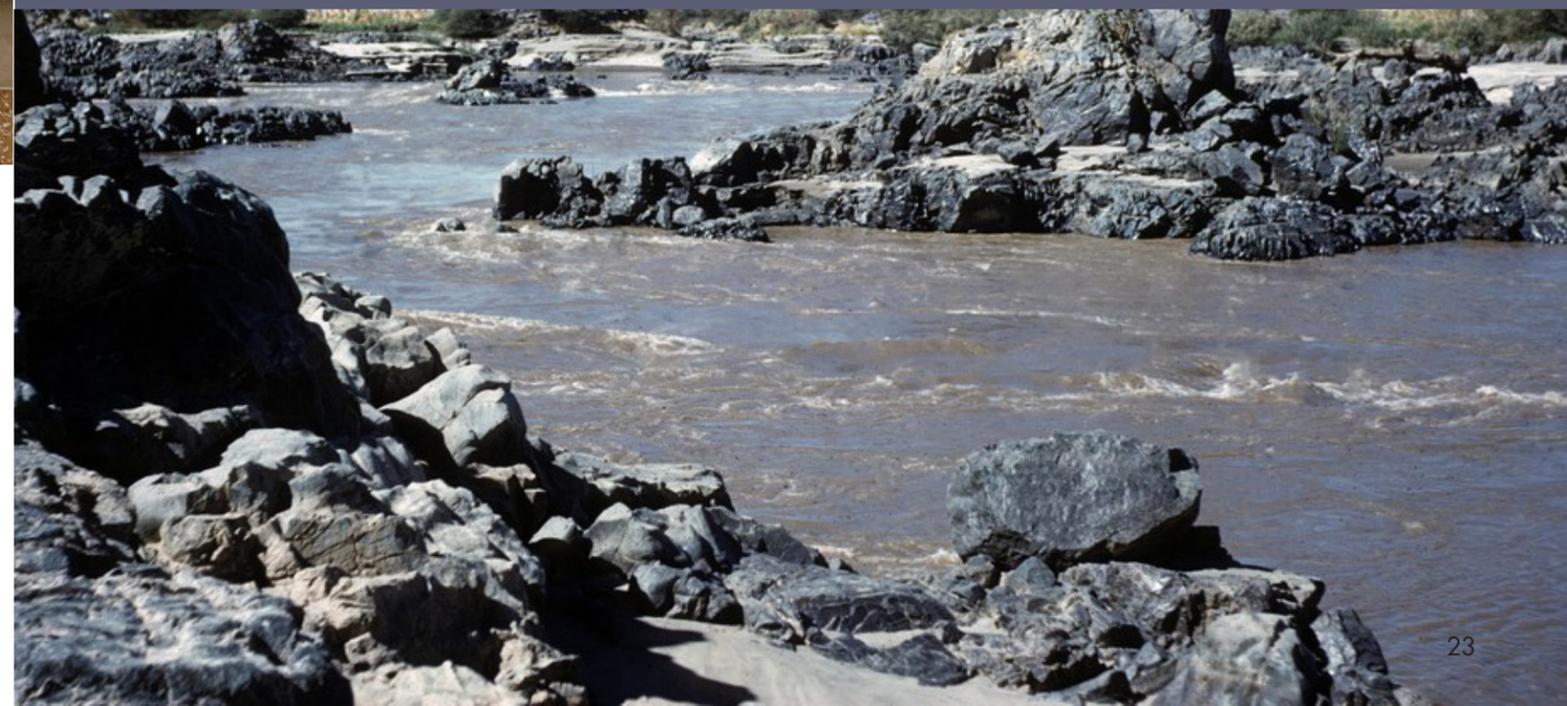
Despite a flurry of COVID cancelations and postponements, Julia Bryan-Wilson kept busy with a number of research projects, including writing texts on Conceição Freitas da Silva, Coco Fusco, Candice Lin, Faith Ringgold, and the idea of the "queer double." With the help of a Terra Foundation Grant, her first book, *Art Workers*, was published in a Korean translation. Zooming from her desk in Oakland, she gave invited lectures in places such as Chennai, Vienna, and Bergen. In her capacity as adjunct curator at the Museu de Arte de São Paulo, Julia co-organized a two-day symposium on Queer Histories and continued to direct Berkeley's Arts Research Center. She also completed her experimental monograph on Louise Nevelson, which is forthcoming from Yale University Press.

Julia Bryan-Wilson touches the black metal surface of a Louise Nevelson outdoor public sculpture in Houston, Texas



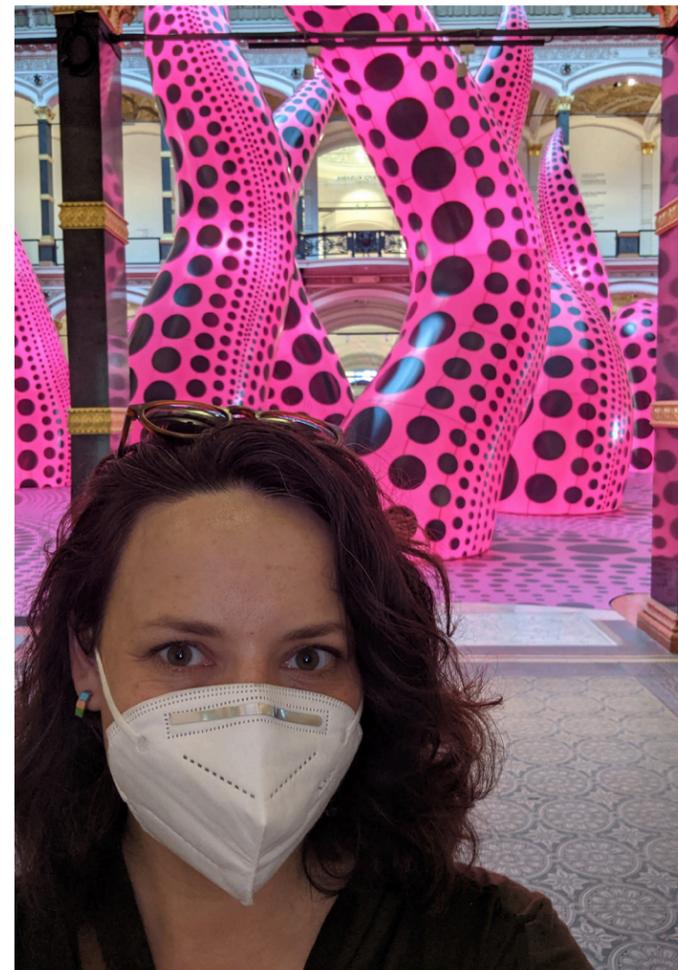
Whitney Davis George C. and Helen N. Pardee Professor of History and Theory of Ancient and Modern Art

In 2020-21 in lockdown, Whitney finalized the texts of two books: *Space, Time, and Depiction*, the third volume in his *Visual Culture* trilogy, and *Visions of Art History*, a collection of his critical and historiographical essays. He gave virtual invited lectures in London, York, Cambridge, Basel, and elsewhere, and began a long-term consultancy for a major international traveling exhibition on the representation of climate change by indigenous cultures in the circumpolar arctic, southern Africa, central Australia, and the Pacific northwest, which is based on his publications on the relation between climatic variability and 'pictorial oscillation'. Following the completion of his research project at the Middle Paleolithic rock shelter (c. 45 ka) he discovered at the Wadi Defeit in the southeastern Nubian Desert in 2018—including the earliest dated pictures in the global record of *Homo sapiens*—with the input of the V-Lab he finalized a preliminary announcement of the key scientific findings. He also collated and signed off on the final typological and statistical analysis of his data (from 1977 to 2018) on prehistoric rock art on the 'islands' of the Second Cataract of the Nile. He gave a number of public presentations on the fundamental importance of prehistoric and indigenous arts in understanding global aesthetic diversity, even in the modern period.



Aglaya Glebova
Associate Professor
European Modern Art

Like almost everyone else, Aglaya Glebova spent most of her 2020-21 on Zoom, trying to make remote learning engaging and generative. There were many good moments, vibrant conversations, and some very active chats and break-out rooms. A few in-person experiences, however, were especially wonderful: a small field trip to see *The Black Index*, an exhibition curated by Bridget Cooks, at the Palo Alto Art Center at the end of the Spring semester (as part of a graduate seminar on crisis and figuration), and a memorable, sunny afternoon looking at Darcy Grimaldo Grigsby's phenomenal collection of hand-painted photographs with students in our co-taught Handmade Photography seminar in the Fall. Aglaya also finished revising her book manuscript on Aleksandr Rodchenko's photography, which will be published by Yale Press this Fall. Among other highlights was travel around Germany, including a visit to Eisenhüttenstadt, a GDR "model city," in summer 2021.

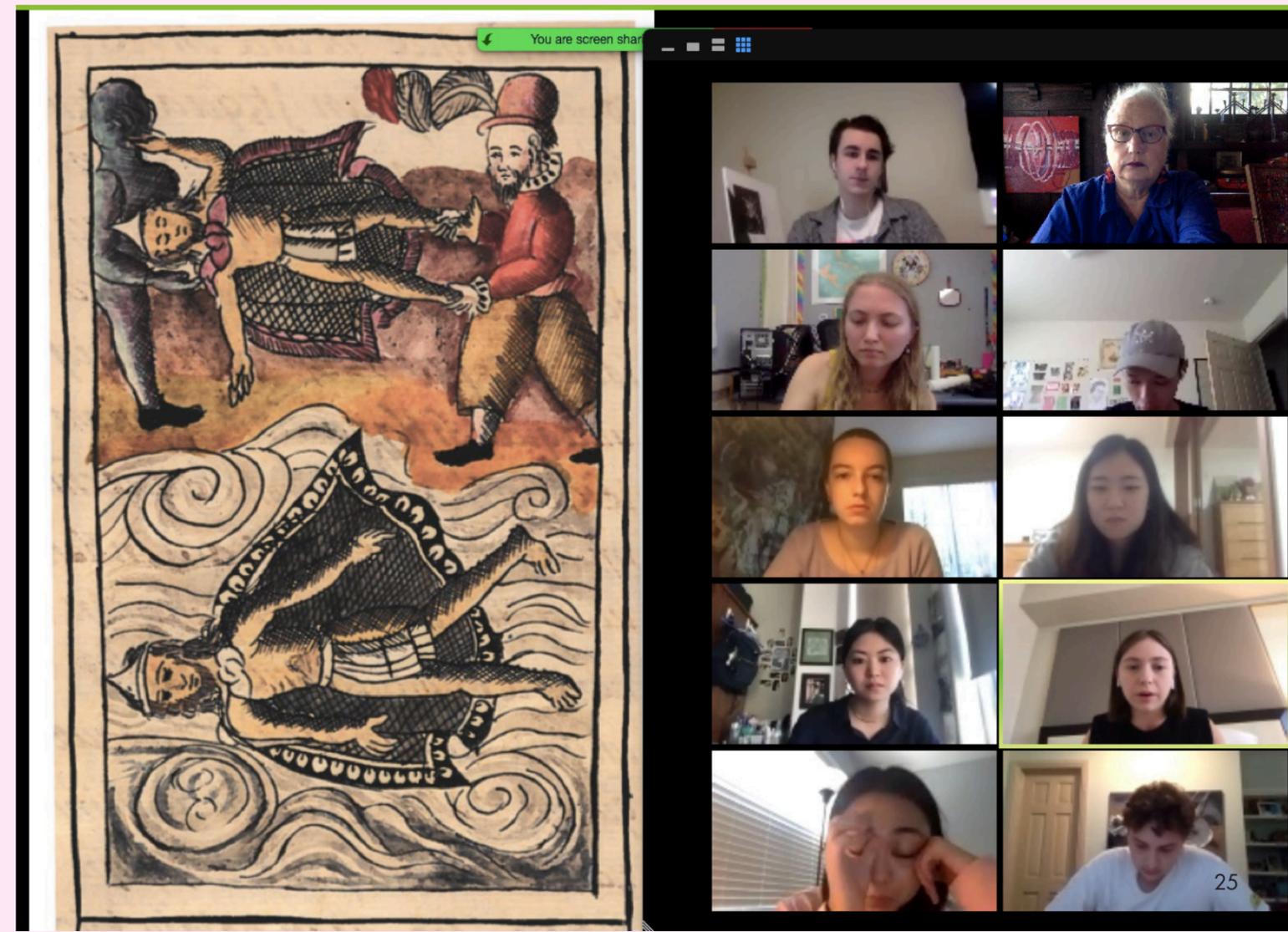


Darcy Grimaldo Grigsby
Richard and Rhoda Goldman Distinguished
Professor in the Arts and Humanities Professor
of European and American Art since 1700

Covid makes so much feel remote, but I can vividly remember sustained conversation with four exceptional undergraduate students during the academic year (Fall 2020-Spring 2021). Dane Reeb, Henry Davis, Chloe Akazawa, and Cara Green all took my introductory course in Spring 2019; all enrolled in my upper-division lecture course on late 19th-century French art in Spring 2020 when Covid shut down in-person teaching; all took my undergraduate seminar called Color! in Fall 2020; and all four developed their seminar papers into wonderful Honor's Theses in Spring 2021; Cara's was co-advised by Aglaya Glebova. Their achievements, despite our circumstances, were outstanding. During the pandemic, looking and writing necessarily moved centerstage given the challenges to research. Yet all four wrote fresh, original, writerly, and well-researched essays that earned our highest

honors. Teaching these students remotely felt as intensive and gratifying as working with them in person. In sum, together we found ways to sustain excellence and pleasure (despite my half-time medical leave in the Fall). Dane and Henry also did extensive research for me as Undergraduate Research Apprentices: Dane was the first person to read and comment on my entire book manuscript, *Creole* (forthcoming Pennsylvania State University Press, 2022); Henry acquired all image reproduction permissions for the forthcoming French translation of *Colossal* (EAC, 2022). In Fall 2021, these students began graduate programs at the Courtauld, Tisch Fashion Institute, and Georgetown Museum Studies; one chose to intern at Sotheby's in London. I miss you Dane, Henry, Chloe and Cara. Thank you for staying in touch.

Screenshot of UG COLOR! seminar with Dane, Henry, Chloe and Cara and other UGs.





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

Like many, Atreyee Gupta spent a major part of the past academic year, first learning to live like a pixel on the zoom screen and then unlearning it. She also learned new skills of looking, knowing, and sensing from Che Guevara, the Xoloitzcuintli pup who moved into her home recently. She published essays centered on the theme of art and non-alignment, including one in the *Art Bulletin*, which focused on the color black in the South Asian artist F. N. Souza's paintings. Other publications focused on the "developmental aesthetics" that she argues is essential to understanding the Third World project and global modernism more broadly. The South Asia Art Initiative, which she co-directs with Asma Kazmi, began several new programs, including a book chat series featuring the newest scholarship on South Asian art. Last but not the least, in Fall 2021 Atreyee was delighted to finally welcome her student Tausif Noor to campus in person after one long year of distance learning.

Chris Hallett
Professor of Roman Art

Chris spent 2020-21 as a Visiting Professor at Aarhus University in Denmark. He gave six public lectures (via Zoom) titled, 'New Research on the Materials of Ancient Sculpture', on marble, bronze, and wood. To mark the start of the new Danish-Italian excavations in Caesar's Forum in Rome, for which project Chris is a consultant, he also gave a joint-lecture with Rubina Raja (co-director of the excavation): 'Julius Caesar as Rome's Second Founder and the Evolution of the First Imperial Forum'.

During his year in Europe Chris gave lectures at the Institute of Fine Arts, New York, and at Oxford (over Zoom); and made research trips to Munich and Rome. He got to see the exhibitions, *The Torlonia Marbles: Collecting Masterpieces*, and *Tota Italia: alle origini di una nazione*. He also managed to visit Sperlonga to assist Rebecca Levitan who was studying fragments of sculpture in the Museum storerooms (see photo).



The storerooms of the Sperlonga Museum (photo: Rebecca Levitan).

SCULPTURE AND THE DECORATIVE IN BRITAIN AND EUROPE

SEVENTEENTH CENTURY
TO CONTEMPORARY

Edited by Imogen Hart & Claire Jones



BLOOMSBURY

Imogen Hart and Claire Jones, eds., *Sculpture and the Decorative in Britain and Europe, Seventeenth Century to Contemporary* (Bloomsbury Academic, 2020)

Imogen Hart Adjunct Assistant Professor of Modern British Art and Material Culture

November 2020 saw the publication of *Sculpture and the Decorative in Britain and Europe, Seventeenth Century to Contemporary*, co-edited by Imogen Hart and Claire Jones. Imogen was thrilled to receive an Association for Art History Grant for her forthcoming article on the textiles of Althea McNish. Amidst the isolation and disruption of the pandemic, Imogen has been grateful to all those who have worked so hard this year to organize digital events to build and sustain a sense of community across time zones. In Fall 2020 she was honored to be a Lansdowne Visiting Speaker in the Crafting Communities series on Victorian Material Culture at the University of Victoria and a guest speaker at Yale University's Material Culture Lunch series. In 2021 she participated in the digital CAA conference as a presenter and session co-chair and gave a paper at the AHRC-funded online conference "Worlds of Faith: Sculpture and Faith at St Paul's Cathedral, c. 1796–1916." In 2020 Imogen joined the Board of Directors of the William Morris Society in the United States and in 2021 became a committee member of the newly formed SAH Historic Interiors Group. After more than a year of remote instruction, Imogen is excited to be teaching the Department's "Theories and Methods of Art History" lecture course in person this semester.

Farewell to Imogen Hart



Since 2013, first as a Visiting Lecturer, Imogen has been indispensable to our cluster in modern British and Transatlantic art and visual culture, with her versatile studies of craft, decorative art, sculpture, transatlantic trade and diplomacy, artistic movements, gender, museums, and the post/decolonial humanities. Many of us are familiar with her co-edited volumes, *Sculpture and the Decorative in Britain and Europe: Seventeenth-century to Contemporary* (2020) and *Rethinking the Interior, c. 1867–1896: Aestheticism and Arts and Crafts* (2010), monograph, *Arts and Crafts Objects* (2010), and many articles, reviews, and anthology chapters. We are grateful for her incredibly effective teaching and impressive range of engaging courses, on the Arts and Crafts Movement, Transatlantic Modernisms, Victorian Orientalism and Art, Art and Evolution, and beyond, as well as her deft treatment of our required HA100: Theories and Methods. Imogen has been an co-teacher and active and effective Honors Thesis and QE mentor. She has also put her shoulder to the task of editing the department newsletter, served on the Executive Board of the campus Center for British Studies and as a governing committee member of the U.S. William Morris Society, and been active as a reviewer for journals and presses.

Greg Levine

Jun Hu Mr. and Mrs. Pai Ruchu Presidential Professor in the Arts and Humanities, Assistant Professor, Chinese Art and Architecture

Jun Hu spent the year trying to recuperate from all the stress and anxieties from a pandemic that never seems to end. In Spring 2022, he taught the pilot of the capstone experience seminar, and nothing in recent memory quite brightened his life like it. This seminar is designed to give students interested in advanced work in the field of art history a space to acquire specialized skills in research and interpretation. Students who enrolled in this pilot version developed research projects around visual materials that document the early history of the San Francisco Chinatown held in the Bancroft Library. Their research will culminate in an online mapping interface to be unveiled in the summer, in addition to individual essays which will also be published in digital form.



Jun Hu and Elizabeth Fair (GSR) with members of HA193: "Capstone Experience – Guided Research & Exhibition Project" at the Bancroft Library.

Lauren Kroiz
Associate Professor
20th Century American Art

Lauren Kroiz discovered that wearing a bandana all the time is not as comfortable as she'd hoped. She also found being the Faculty Director of the Phoebe Apperson Hearst Museum of Anthropology during a pandemic to be challenging. A bright spot was Lauren's new Spring 2021 seminar "Social Justice and Museum Studies" which produced an outstanding online exhibition *Salvaged: The Hearst Museum, Colonialism, and Caring for the Past*. She also published an article on settler-colonialism and the decorative arts program of the Hoover Dam in *Archives of American Art Journal* and another on a 1930s experimental art history laboratory in *Middle West Review*, as well as entries in several museum catalogues. Perhaps most surprisingly, Lauren managed to keep an elementary school student and a cat smiling for some percentage of 2020-2021 (see pandemic pets).



Henrike Christiane Lange
Associate Professor of Italian Renaissance Art and Architecture

Following a Summer fellowship with manuscripts and rare books, Professor Lange taught her Fall 2021 classes back in person in the Bancroft and the Berkeley Art Museum - tracing Aby Warburg's presence in Berkeley with manuscripts, books, prints, and drawings from antiquity to the here and now. In 2020, Lange gave a lecture for her Prytanean award ceremony with Chancellor Christ, and in 2021 the Annual Prytanean Faculty Lecture as well as a Discover Cal Lecture representing Berkeley's Arts and Humanities. Henrike taught new courses on art and animals and on time in art history, celebrated the Dante year 2021 with her Spring Dante lectures, and created a variety of opportunities for student support during the pandemic. She also contributed to and co-hosted authors' workshops in Italy, the UK, and US on Dante for an international historiography project and on total solar eclipses for a co-edited book with Oxford University Press. Lange's book, *Giotto's Arena Chapel and the Triumph of Humility*, is forthcoming with Cambridge University Press and her essay "Giotto's Triumph" with *I Tatti Studies*.



Anneka Lenssen
Associate Professor of Global Modern Art

Any account of activities must begin by acknowledging the challenges posed by the COVID-19 pandemic. In Anneka's case, the year featured greatly expanded service due to her appointment to Vice Chair. Working closely with Greg, she assessed department resources and tried to generate ways to better care for our community and serve our teaching, research, and advocacy missions. For every isolating non-action announced by administration, we aimed to take remediative action closer to home! One success was the creation of two virtual curatorial internships for undergraduate majors, developed with the help of longtime department supporter Ruth Berson, to fill the experience gap of an otherwise "lost summer." Beyond that, it can be reported that Anneka's monograph *Beautiful Agitation: Modern Painting and Politics in Syria* (UC Press, 2020) reached bookstores. She enjoyed a stimulating publicity tour by Zoom, speaking at the University of Leiden, University of Cambridge, University of Chicago, and Dartmouth, appearing on afikra, and doing a Townsend Book Chat with Julia Bryan-Wilson.

Conversations, Academia, Art Arch & Design



ANNEKA LENSSEN

Greg Levine
Professor of Buddhist Visual Cultures and Eco Art History

No question, the best news of the Spring, Levine reports, was Stephanie Hohlio's completion of her PhD! And for the fall: gathering (largely) in-person with students in History of Art's Graduate Pedagogy Seminar. What a time to be thinking about pedagogy—pandemic pedagogy, anti-oppression pedagogy, pedagogies of care—teaching-learning across diverse fields (History of Art, Folklore, Ethnic Studies, Environmental Economics and Policy, Journalism). How much I learned from the students (new tricks for an old dog). Thank you Cesar, Christine, Kim, Kristine, Nica, Pilar, and Tausif. The worst part? 12 different online platforms to use as department chair. He threw his support behind another Chair's proposal to create a "Committee Against Bureaucracy" (at least for the opportunity for academic satire). He sends kudos to Andrea Jung-An Liu for making it back to Berkeley amid COVID surges and weathering online advanced language training and to Joel Thielen for getting settled in Northern Japan for dissertation research. He's looking forward to a part of his book *A Tree and a Buddha* to appear in the journal *postmedieval* (on icons carved into living trees in Japan), to getting back to pandemic-postponed fieldwork in what is now Muir Woods, and to pondering "arboreal humanities."

Margaretta Markle Lovell
Professor of American Art and Architecture

Prof. Lovell, like everyone else, continued homebound in 2020-21 teaching "The Transatlantic Gilded Age and its Discontents" on Zoom in the fall and spending the spring on leave developing two new courses for next year and working on research projects. She had the pleasure of serving on the dissertation committees for two new PhDs—Sasha Rossman and Elaine Stiles (Architecture), a Master's Thesis for Leah Simon (Folklore) and mentoring Haas Scholar Calvin Nguyen's Honor's Thesis (American Studies), all major projects brought to successful completion over the course of a tumultuous academic year. She served as peer reviewer for scholarly essays submitted to four journals, as Book Review Editor for *Panorama*, journal of the Association of Historians of American Art, as Academic Editor for *Arts*, as well as fellowship application reviewer for several post-docs and professional organizations. On campus she served on the Senate Committee on Courses of Instruction and its Subcommittee on the Humanities. Public service included Board membership for the American Antiquarian Association and the Berkeley Architectural Heritage Association, and its Subcommittee on Preservation Action. Publications include a third article on the work of contemporary artist Wayne Thiebaud and an chapter on Fitz Henry Lane's China trade lithographs in a prize-winning book on antebellum print culture. In the fall, her forthcoming book on Lane was awarded generous subvention grants from the Furthermore Program (Kaplan Fund) and the Terra Foundation.



Margaretta's former students Jessica May and Will Coleman

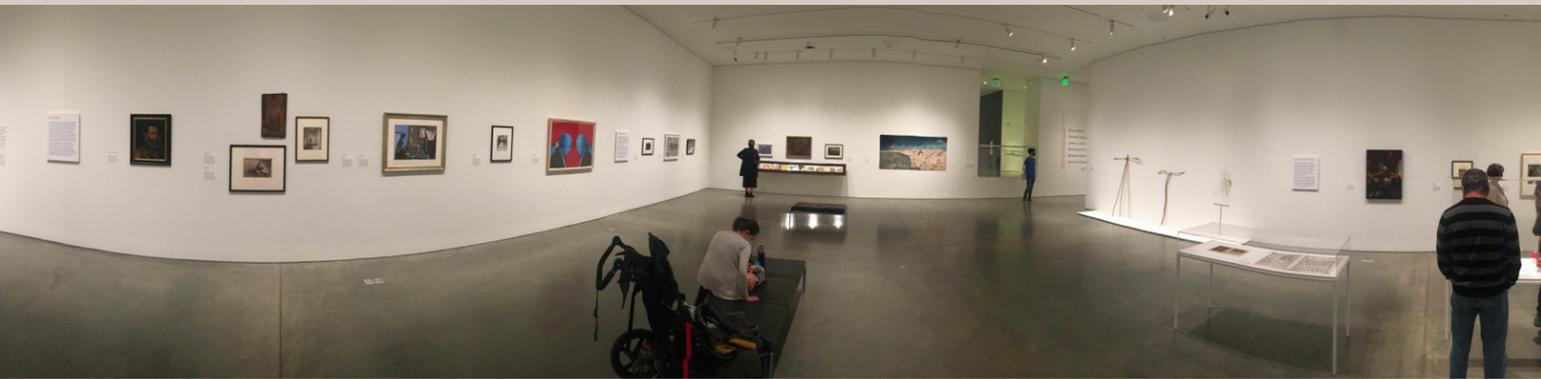


Above and below: students in Ivy's Transformations seminar examine works by Wangechi Mutu at the Legion of Honor in San Francisco

Ivy Mills
Continuing Lecturer
Arts and Visual Cultures of Africa and the African Diaspora

Ivy was elated to return to the in-person classroom after a year and a half on Zoom! In the fall, she taught a new undergraduate seminar, *Transformations: Modern and Contemporary African Art*, which included a unit on Wangechi Mutu's extraordinary exhibition at the Legion of Honor. She was a fellow in two year-long programs—the First Step Discovery Teaching Fellows Program and the Lecturer Teaching Fellows Program—for which she has been developing an instructor's guide to designing virtual and hybrid museum visits for remote and in-person undergraduate courses. It was her great pleasure to co-lead "Music, the Diaspora, and the World," a conversation with Angelique Kidjo (recipient of five Grammy awards and Cal Performances' first season-long artist-in-residence), and to bring Nigerian curator and art historian Iheanyi Onwuegbucha to Berkeley for an event in the department's lecture series. This summer, she looks forward to presenting at the Lagos Studies Association Annual Conference and traveling to Senegal to conduct research on new developments in Dakar's art ecosystem.





Panoramic shot of the Present Tense

<https://bampfa.org/program/virtual/present-tense-five-centuries-colonialism-latin-american-and-caribbean-art>

Todd Olson Professor of Early Modern Art

We connected through zoom: a talk delivered at the French Academy in Rome in the middle of the night PST; a virtual lecture at the Universidad Autónoma de Zacatecas inspired by an undergraduate assignment about a Mexican painting at the De Young Museum. Teaching from the dining room (and taking shifts with Darcy, hearing each other), the graduate proseminar was memorable (Kim, Tausif, and Christine). The undergraduates were vital and vulnerable. Giving thanks is now a classroom ritual. Christine Theunissen and Joe Albanese were valiant, collaborating with other students on the BAMPFA Cal Conversations exhibition *Present Tense: Five Centuries of Colonialism in Latin American and Caribbean Art*, which was conceived virtually, then finally installed, with the assistance of co-director of the seminar Ivonne del Valle (Spanish & Portuguese) and Lynne Kimura (BAMPFA). Contributing artist Sandy Rodriguez discussed her work and Prof. Yve Chavez (UCSC) shared her research on California Indigenous visual cultures.

Lisa Pieraccini Ancient Mediterranean Studies, 1st Millennium Italy, Reception Studies

In 2020-2021 Lisa was a Townsend Humanities Scholar. She fully transitioned into online teaching with the large HA 10 *Intro to Ancient Art* and a Seminar on *Etruscan Wall Painting: From Here to Eternity*. She co-sponsored a special lecture in October 2020 featuring one of her mentor's, Professor Emeritus Betty Parent, who spoke on *Native Women: The Invisible Indigenous Population*. Lisa presented her new research on *Colonialism and Indigeneity: Etruscans and Native Americans* at the Archaeological Institute of America's Annual Meeting in January 2021 (online due to the pandemic). In the spring of 2021 Pieraccini developed two new courses: *Decolonizing Ancient Mediterranean Art* which provided a platform for students to engage innovative ways for critically think about ancient Mediterranean material culture (without the Greco-Roman colonial lens). A

second course was a seminar on reception studies, *Revisiting Reception – New and Old-World Monuments, Meaning and Memory*. At the same time, Pieraccini completed two co-edited volumes: *Material Connections and Artistic Exchange: Etruria and Anatolia* with Elizabeth Baughan (in press, Cambridge University Press) and *Consumption, Ritual, Art and Society: Recent Finds and Interpretive Approaches to Food and Drink in Etruria* (co-editor Laurel Taylor, in press, Brepols). In the late spring of 2021 Lisa organized the Del Chairo Lecture for the Del Chiaro Center which she founded – the 2021 speaker was John Pollini from USC. Pieraccini was awarded a UC Berkeley Professional Development Grant to travel to Washington DC to study *Neoclassical Negotiations of Native American Women and Early American Identity* at the US Capital. Pieraccini has enjoyed her role in the newly founded Equity, Inclusion and Climate Committee in the History of Art Department and looks forward to expanding these conversations and implementing change in positive and meaningful ways.

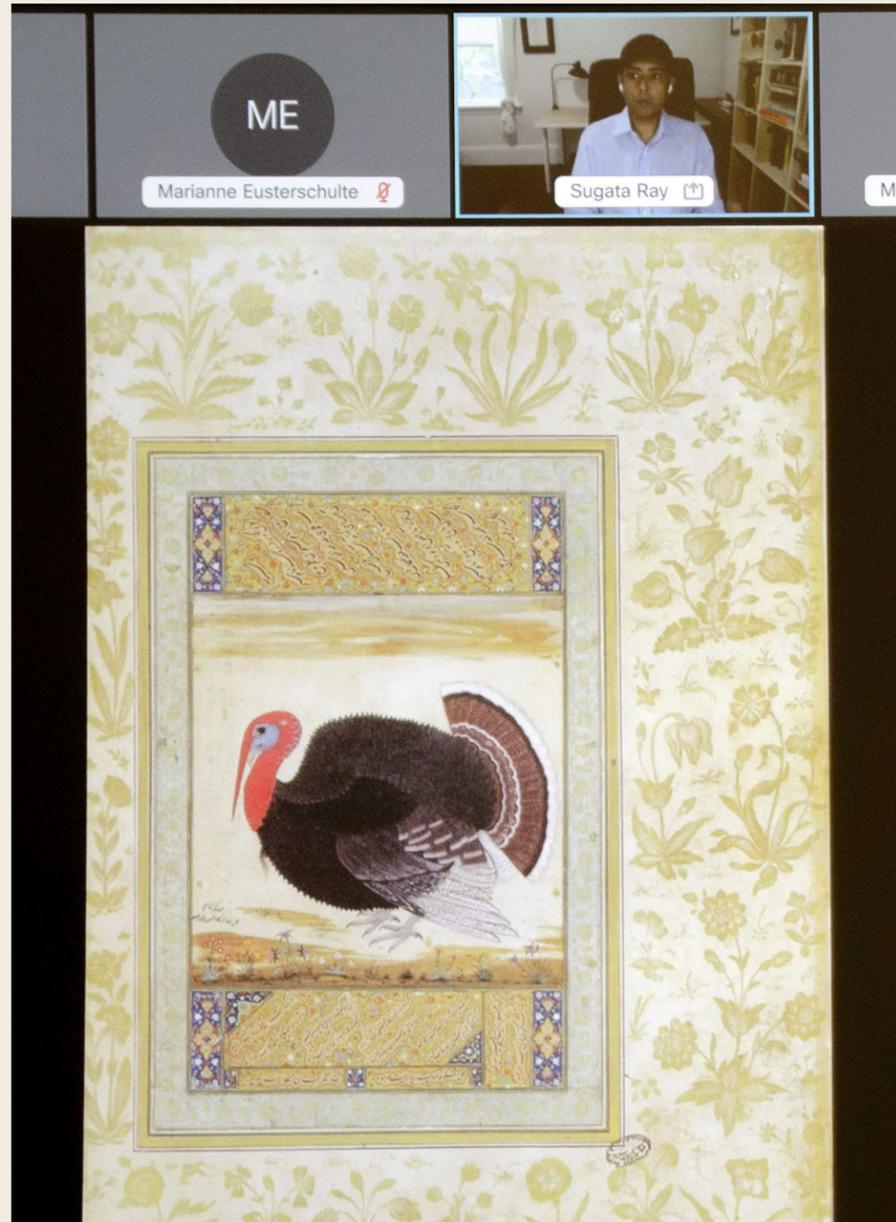


The very first Decolonizing Ancient Mediterranean Art class in the spring of 2021. Photo via Lisa Pieraccini

Sugata Ray
Associate Professor of South and Southeast Asian Art

Sugata has been immersed in campus conversations on climate change, sustainability, and the global worlds of South Asia Studies as the Interim Director of the Institute for South Asia Studies and Co-Chair of the Chancellor's Advisory Committee on Sustainability. He also explored histories of Anthropocene extinction for his new book on the intersections between the global trade in natural resources and the extinction of Indian Ocean species from the 1500s onward as the Museum of Modern Art Mellon-Marron Research Consortium Guest Scholar and the University of Sydney Asian Art Series Scholar this year. He looks forward to co-directing a NEH-supported Summer Institute on Art and Composite Culture in South Asian History for K-12

teachers in 2022 in collaboration with the California Global Education Project at the University of San Diego and the UC Berkeley Office of Resources for International and Area Studies and mentoring a student-curated campus exhibition as part of the UC Berkeley Office of Sustainability's initiative on diversity, equity, inclusion, and climate justice at Cal.



Sugata discussing the circulation of the North American turkey in South Asia at the Episteme in Motion Collaborative Research Center, Freie Universität Berlin, June 2021. Image Credit: Kristiane Hasselmann

ALUMNI NEWS

Mont Allen (PhD 2014)

Mont Allen completed his book for Cambridge University Press on the puzzling third-century disappearance of mythological imagery from Roman coffins. Titled *The Death of Myth on Roman Sarcophagi: Allegory and Visual Narrative in the Late Empire*, it is in the final stages of production, and will appear in 2022 under CUP's best-selling Greek Culture in the Roman World series. Relatedly, he was promoted to Associate Professor of Art History & Classics at Southern Illinois University.

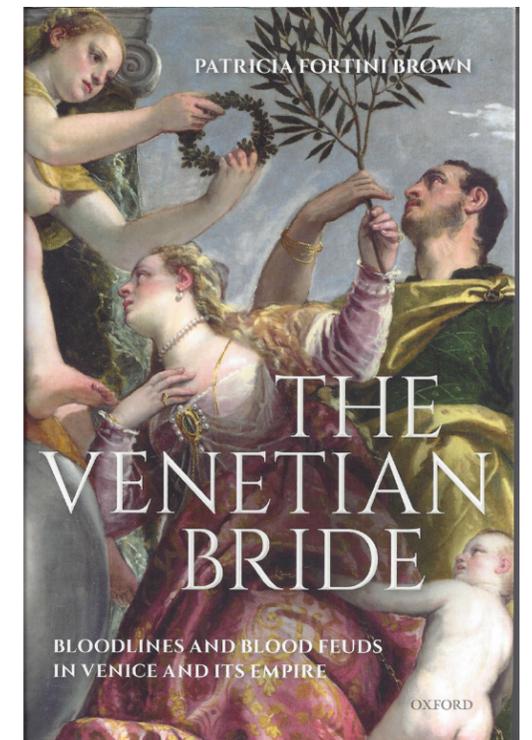


Elise Archias (PhD 2008)

Elise Archias is Associate Professor of Art History at the University of Illinois, Chicago. This year she published an article on Joan Mitchell in *Artforum*, a response to Nicholas Brown's book *Autonomy in Comparative Literature and Culture*, a review of Carrie Noland's book on Merce Cunningham in *Art Journal*, and edited a special issue of */ARTS/* on "Dance and Abstraction" with Juliet Bellow. A special issue of *nonsite* on "Contemporary art and the Professional-Managerial Class" is forthcoming, and she continues to work on her book on abstract modern art circa 1960, focused on Mitchell and Melvin Edwards.

Patricia Fortini Brown (PhD 1983)

Patricia Fortini Brown (A.B., 1959; Ph.D. 1983) recently published her fifth book, *The Venetian Bride: Bloodlines and Blood Feuds in Venice and its Empire* (Oxford University Press, 2021). In May 2021 she was presented with the Paul Oscar Kristeller Lifetime Achievement Award from the Renaissance Society of America, for "a lifetime of uncompromising devotion to the highest standard of scholarship accompanied by exceptional achievement in Renaissance studies."



William Coleman (PhD 2015)

My fellow Margaretta Lovell advisee Jessica May, who is now Managing Director for Art & Exhibitions of the Trustees of Reservations and Artistic Director of the deCordova Sculpture Park and Museum, came through Olana on 9/18 and it was great to catch up.



Huey Copeland (PhD 2006)

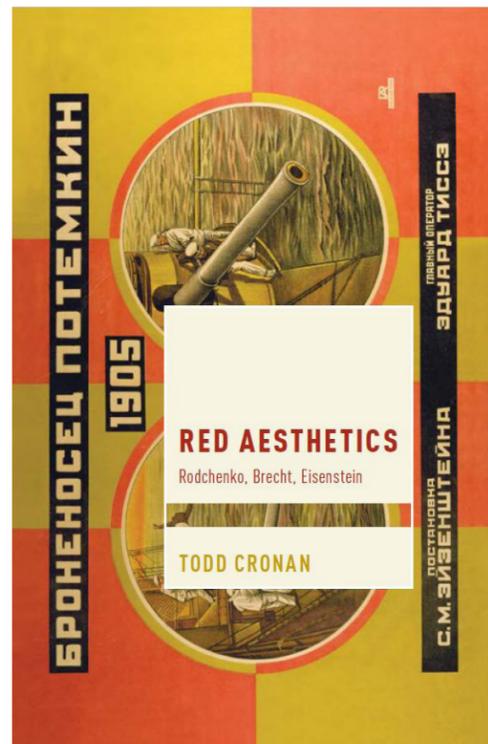
On January 1st, 2021 Huey Copeland became BFC Presidential Associate Professor of the History of Art at the University of Pennsylvania, joining fellow alumni André Dombrowski and Sonal Khullar in Philadelphia after nearly two decades in Chicago. Currently, Huey is Andrew W. Mellon Professor at the Center for Advanced Study for the Visual Arts in Washington D.C., where he is completing two books: the anthology *Black Modernisms*, edited with Steven Nelson; and a collection of his writings, currently entitled *'Touched by the Mother': On Black Men in American Art from Watts to the Whitney*, which will be published by the University of Chicago Press.

Sarah Louise Cowan (PhD 2019)

Sarah completed her book manuscript, *Howardena Pindell: Reclaiming Abstraction*, the first scholarly monograph about the contemporary American artist. The book examines Pindell's career as an artist, activist, curator, and writer from the late 1960s through the mid 1980s. It advances the concept of *Black feminist modernisms* and interrogates the history and reception of abstraction in the U.S., particularly how Black artists since 1960 have reclaimed abstract art by rerouting its dominant associations with Euro-American modernisms. The book is forthcoming from Yale University Press in fall 2022 and received a 2021 Wyeth Foundation for American Art Publication Grant.

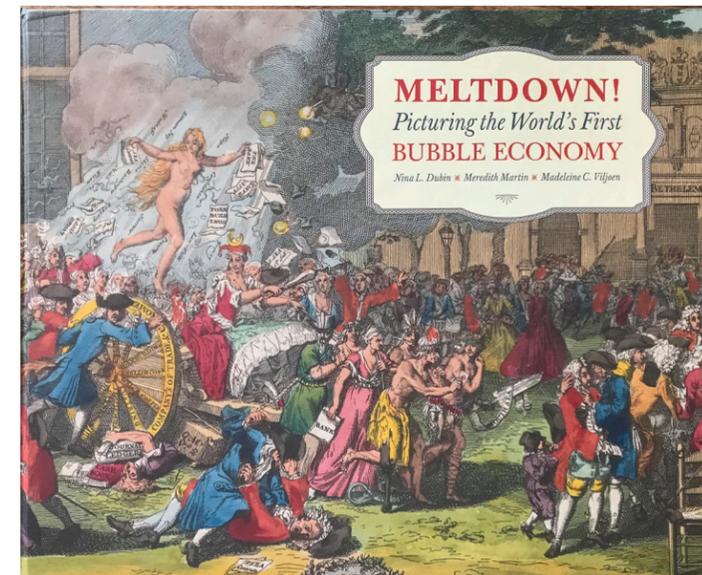
Todd Cronan (PhD 2005)

Todd Cronan is Associate Professor of Art History at Emory University. In November of 2021 he published his second book *Red Aesthetics: Rodchenko, Brecht, Eisenstein* and has just completed his third, *Nothing Permanent: Modern Architecture in California* (Univ. of Minnesota Press). He is currently working on three books, *Information Machines: A Guide to the Films of Charles and Ray Eames* (SUNY), *Antistyle: The Ambivalent Art of David Bowie* and an edition of Minor White's photographic daybooks, called *Memorable Fancies* (Princeton UP). He is a founder and editor-in-chief of nonsite.org.



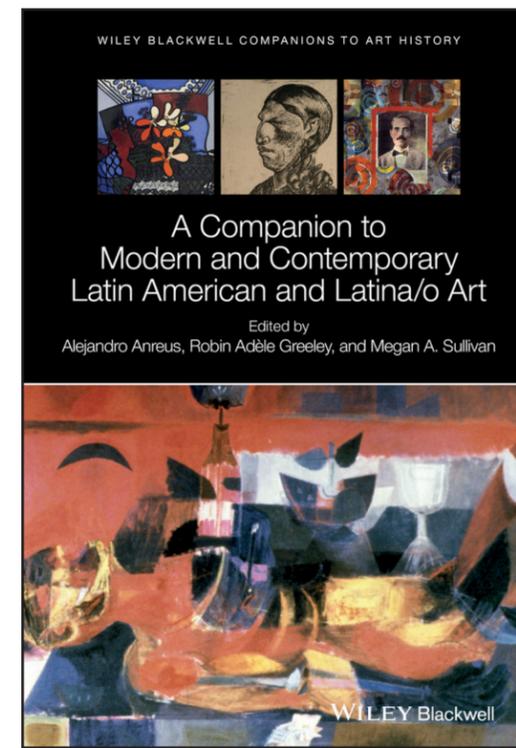
Nina Dubin (PhD 2006)

Nina Dubin co-authored *MELTDOWN! Picturing the World's First Bubble Economy* (Brepols, 2020), which accompanies the exhibition she is co-curating at The New York Public Library on *Fortune and Folly in 1720* (2022-2023). She co-edited a special issue of *Journal 18* on "1720"; co-authored an essay on her forthcoming exhibition for *Eighteenth-Century Studies*; and co-organized a workshop on the bubbles at the Newberry Library. She contributed an essay to Andre Dombrowski's edited volume, *The Wiley Blackwell Companion to Impressionism*, and presented on her research at Williams College; the Bard Graduate Center; the University of Minnesota; and the Huntington Library.



Robin Greeley (PhD 1996)

Robin Greeley has published *A Companion to Modern and Contemporary Latin American and Latina/o Art* (Wiley-Blackwell) with co-editors Alejo Anreus and Megan Sullivan. The book consists of over 30 essays by Latin Americanist scholars on the crucial historical and theoretical issues that have framed our understanding of art in Latin America. This book has a uniquely inclusive focus that includes both Spanish-speaking Caribbean and contemporary Latinx art in the United States. Influential critics of the 20th century are also covered, with an emphasis on their effect on the development of artistic movements.



Grace Harpster (PhD 2018)

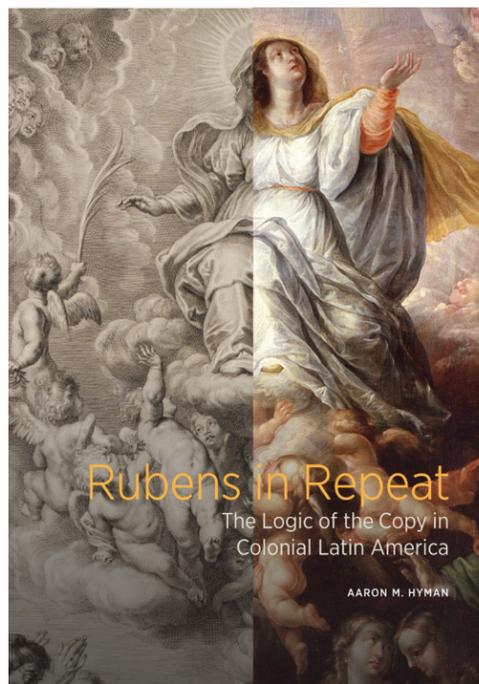
Grace Harpster, Assistant Professor at Georgia State University, spent the year teaching virtually in Atlanta and finalizing a few publications, including a chapter on the sooty accretions of the 'Black' Madonna of Loreto in AUP's edited volume *Purity and Contamination*, and a second essay for the Brepols volume *Renaissance Religions*. Additionally, her article "Figino's Efficacy" is slated for publication in the August 2021 issue of the *Oxford Art Journal*.

Joan Hart (PhD 1981)

Joan Hart moved to Berkeley three years ago. She is currently on the board of the Textile Arts Council of the San Francisco Museums. She has amassed an impressive collection of Kashmir and Paisley shawls from the seventeenth century on, antique robes, couture, etc. She regularly lectures and writes about textiles and advises museums and historical societies on their holdings. She is completing a book on Heinrich Wölfflin at long last to be published in the UK.

Aaron M. Hyman (PhD 2017)

Aaron M. Hyman celebrated the release of his first book, *Rubens in Repeat: The Logic of the Copy in Colonial Latin America*, published by the Getty Research Institute. He is at work on a new project with support from the ACLS, the Carl and Marilyn Thoma Foundation, and the Newberry Library.



Sonal Khullar (PhD 2009)

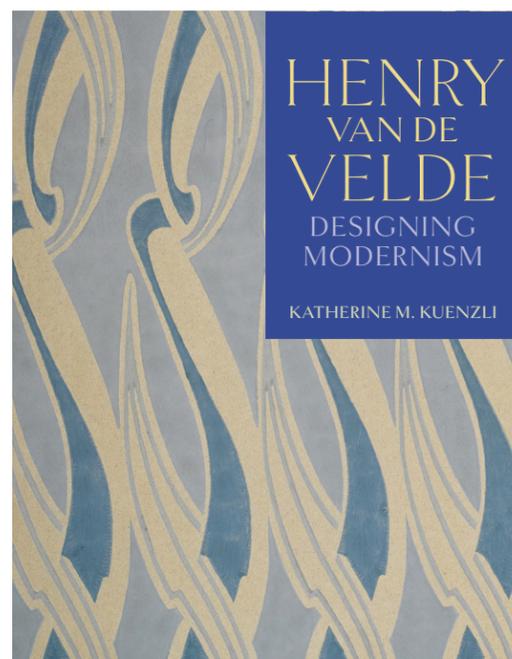
Sonal Khullar began an appointment as W. Norman Brown Associate Professor of South Asian Studies in the Department of the History of Art at the University of Pennsylvania on July 1, 2020. She presented research virtually at RISD, the University of Toronto, and the annual meeting of the Association of Asian Studies, and chaired a session, "Art Historian as Ethnographer," at the CAA conference. She has edited a volume, *The Arts of the Book in South Asia*, forthcoming from the University of Washington Press in 2022. UCB alumna Jinah Kim (Harvard) is one of the contributors.

Sabine Kriebel (PhD 2003)

Sabine Kriebel was on research leave in 2021, making progress on her book manuscript that rethinks the New Objectivity in Europe of the 1920s. She was the Paul Mellon Senior Visiting Scholar at the Center for Advanced Study in the Visual Arts in Washington DC in the autumn.

Katherine M Kuenzli (PhD 2002)

In 2020-2021, Kuenzli, Professor at Wesleyan University, completed a scholarly edition and translation, with Elizabeth Tucker, of Henry van de Velde's theoretical writings, which is forthcoming from the Getty Research Institute. She is now researching the Belgian Friendship Building. Designed as the Belgian Pavilion for the 1939 New York World's Fair, the building was rebuilt on the campus of Virginia Union University in 1941. With co-authors Kathleen James-Chakraborty and Bryan Clark Green, Kuenzli is reconstructing the two lives of this building and the intertwined histories of modern architecture, the Belgian Congo, and the expansion of HBCUs during the 1940s.



Namiko Kunimoto (PhD 2010)

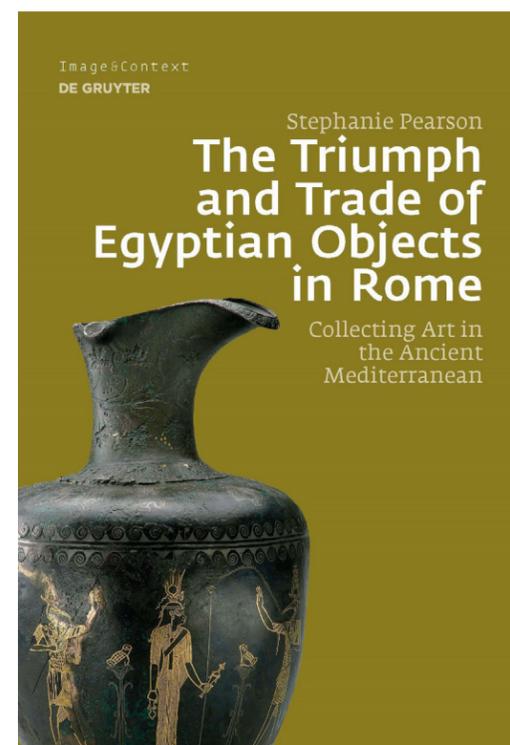
Namiko Kunimoto spent a pandemic sabbatical in Vancouver, Canada, working on her forthcoming book "Transpacific Erasures: Contemporary Art, Gender, and Race in the Afterlives of Japanese Imperialism." Her essay, "Tsujiura Kazuko and the Body/Object" was published in *The Asia-Pacific Journal: Japan Focus*, and "Photography and the Minamata Disaster," was published in *Global Photography: A Critical History*. Kunimoto's interviews with the artist Nakamura Hiroshi were published in *Ōtō seyo kaigasha: nakamura hiroshi intabyū*. She presented her work at several venues virtually, including Columbia University, UC Santa Barbara, and the Feminist History Conference as was awarded an Ishibashi Japan Foundation Fellowship.

Laure Marest (PhD 2017)

Laure Marest has been promoted to Associate Curator for the Department of Art of Ancient Greece and Rome (AGR) at the Museum of Fine Arts Boston. Laure joined the Department as the Cornelius and Emily Vermeule Assistant Curator in October 2017.

Stephanie Pearson (PhD 2015)

Stephanie published her first book, *The Triumph and Trade of Egyptian Objects in Rome: Collecting Art in the Ancient Mediterranean*, as the culmination of her six-year postdoc in classical archaeology at the Humboldt-Universität zu Berlin. Her online museum project, www.museums.love, led to her new permanent position as Social Media Manager for the Stadtmuseum Berlin.



Alexa Sand (PhD 1999)

Alexa's most recent publication is "Puppets, Manuscripts, and Gendered Reading in the *Hortus deliciarum*" (*Gesta* 60.2), which brings together a lifelong interest in the history of puppet performance with her more usual scholarly emphasis on medieval manuscript illumination. She also

presented work at the virtual meetings of the Medieval Academy of America and the Medieval Institute, organized the CAA 2020 Virtual Poster session for undergraduate researchers in art and art history, and served as the principal author on Utah State University's successful submission for the 2020 Award for Undergraduate Research Excellence from the Council on Undergraduate Research.

Michael Schreyach (PhD 2005)

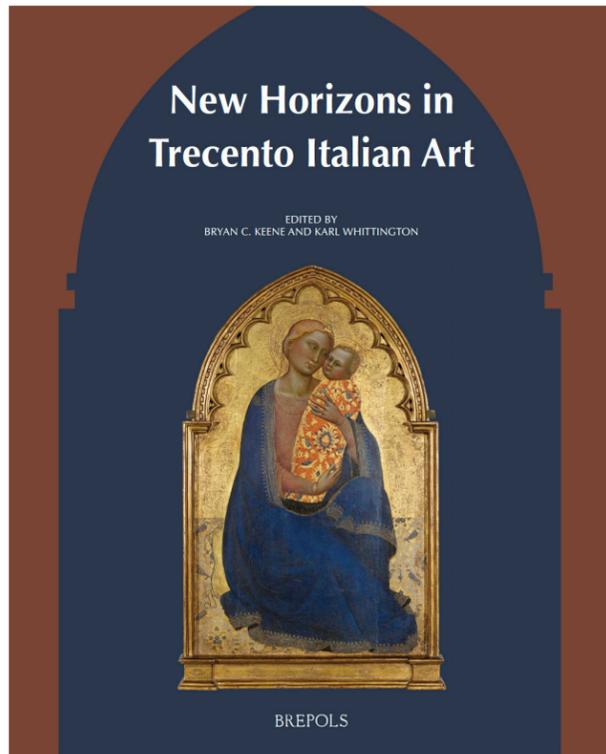
Michael Schreyach received a publication grant from the Barnett and Annalee Newman Foundation to support the completion of his book, *Newman's Totality: The Pictorial Expression of Abstract Thought*, which will be published by the University of California Press in Spring 2023.

Orna Tsultem (PhD 2009)

Orna's monograph *A Monastery on the Move: Art and Politics in Later Buddhist Mongolia* was published by Hawaii University Press in December 2020. She published two peer-reviewed articles in spring 2021: one about socialist period-art in the article, titled "The 'Capitalist Art' and the Invention of Tradition in Twentieth-Century Mongolia" and the other one focused on a contemporary artist and is titled "Tradition in Baasanjav's Art: Rethinking Buddhist Iconographies in Contemporary Mongolia." She also worked on two exhibition projects, a virtual exhibition project within a broader research theme *Asphalt: Lines and Lives* at University of Zurich and her initiative of International artist-in-residence series she started at Indiana University's Herron School of Art and Design, her home institution. The exhibition *Tuguldur: Separated Geography From a Poem*, opened at Herron in fall 2021, was accompanied by her catalog. Orna also presented at CAA's panel "Migration, Memory, and Citizenship in 21st-Century Asian Art" in February 2021 and gave two talks at the Society for Asian Art in San Francisco in spring '21. In fall 2021, Orna contributed to the Festschrift, titled *Water Moon Reflections: Essays in Honor of Patricia Berger* (Berkeley: Institute of East Asian Studies) with an article about the thirteenth-century portrait of Chinggis Khan. This Festschrift was a remarkable team project by Berkeley alumni and students to celebrate their beloved teacher.

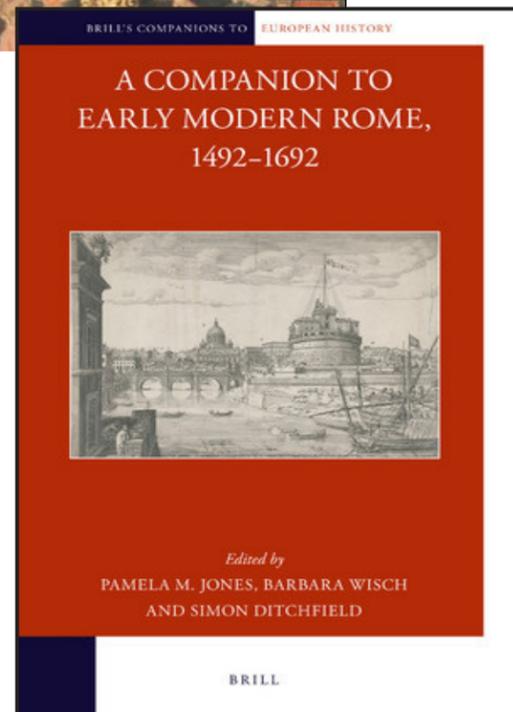
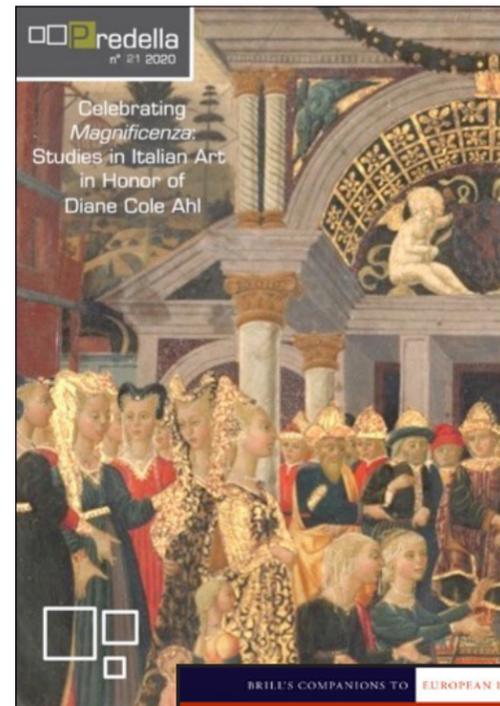
Karl Whittington (PhD 2010)

In 2021 Karl published a volume of essays with Brepols, co-edited with Dr. Bryan Keene, called *New Horizons in Trecento Italian Art*, with contributions from nineteen scholars who presented papers at the Andrew Ladis Memorial Conference in Houston in 2018. Karl also presented papers in 2021 at online conferences for the Medieval Congress at Kalamazoo and the Renaissance Society of America, as well as giving an invited lecture at the University of Memphis and participating in an online roundtable sponsored by the International Center of Medieval on the future of queer studies in medieval art history.



Barbara Wisch (PhD 1985)

A Companion to Early Modern Rome, 1492–1692, edited by Pamela M. Jones, Barbara Wisch, and Simon Ditchfield, Leiden: Brill, 2019, was chosen as the joint recipient of the 2020 Roland H. Bainton Prize for Reference Works by the Sixteenth Century Society & Conference. Wisch also edited *Celebrating Magnificenza: Studies in Italian Art in Honor of Diane Cole Ahl*, Pisa: ETS, 2020, monographic issue of *Predella. Journal of Visual Arts*, no. 21, 2020, which includes her "Introduction" and essay titled "Promoting Piety, Coercing Conversion: The Roman Archconfraternity of the Santissima Trinità dei Pellegrini e Convalescenti and its Oratory."



Elaine Y. Yau (PhD 2015)

Elaine Y. Yau was appointed associate curator of the African American quilt collection at the UC Berkeley Art Museum and Pacific Film Archive (BAMPFA) in fall 2020. In this role, she oversaw the reinstallation of *Rosie Lee Tompkins: A Retrospective*, which had an extended run through July 2021 after the museum's closure and reopening on account of the pandemic. She is working on a fall 2024 exhibition drawn from a historic bequest of nearly 3000 quilts gifted to BAMPFA in 2019.

Marnin Young (PhD 2005)

Marnin Young spent much of the year lecturing to a computer screen about such things as the history of photography and Impressionism. His essay on "Fénéon's Art Criticism" appeared in the catalogue for the exhibition *Félix Fénéon: The Anarchist and the Avant-Garde* which opened after some delay at MoMA. The show was well-received and the catalogue was selected as one of the "Best Art Books of 2020" by *The New York Times*. Another essay, on Canadian Impressionism and Imperialism, was published in *RACAR* in early 2021. Grants from Yeshiva University made possible research on his next book project in the summer.



Editors: Justin Underhill, Heather Reilly

Faculty advisor: Julia Bryan-Wilson

Designer: Julie Wolf

Founding Editor: Darcy Grimaldo Grigsby

Front Cover: Alla Horska, Sketch of the Stained Glass Window 'Shevchenko. Mother' for the Kyiv Art Institute, 1964.

The sketch on the cover of our newsletter is the only pictorial record of a stained glass window designed by the Ukrainian dissident artist Alla Horska, who was murdered by Soviet authorities for her political activities. Justin Underhill, director of the V-Lab, will be working with students over the summer to create a reconstruction of the window as a tribute to all the people of Ukraine, past and present, who suffer under war and imperialism.

Слава Україні!

Back cover: Painting by Avery McFarlan 2022

BABIES in the DEPARTMENT



Katie Robertson and husband Donald welcomed Frankie (born April 13th, 2021).



Faith Lawton Enemark and wife Gerrieca welcomed Hunter (born April 12th, 2021).



pandemic
pets



Issac, Frog and Lauren Kroiz.



Bisou (owner of Greg Levine and Jen).



Dexter (Katie Robertson).



Bodhi (Faith Lawton Enemark).



Siggi the Schnauzer (Guðný Ósk Gunnarsdóttir).



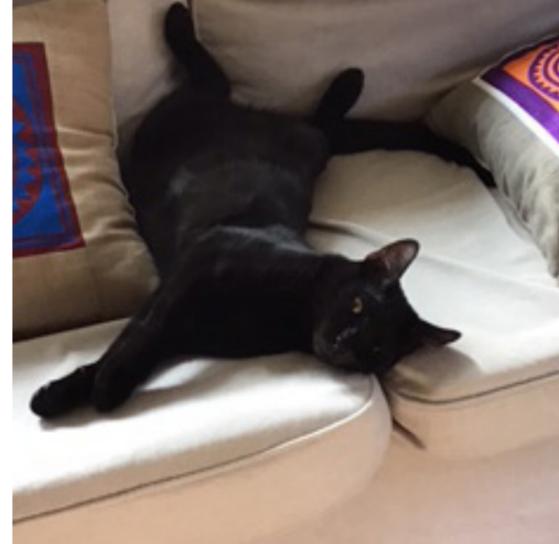
This is Ziggy Pawdust. Justin Underhill belongs to him. He is perfect.



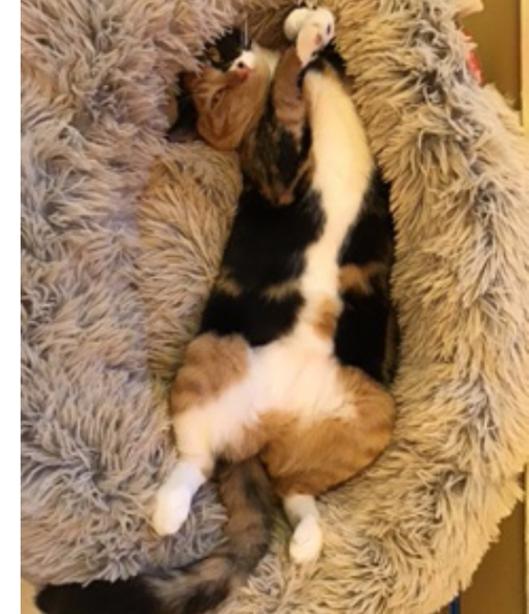
Nala (Claire Ittner).



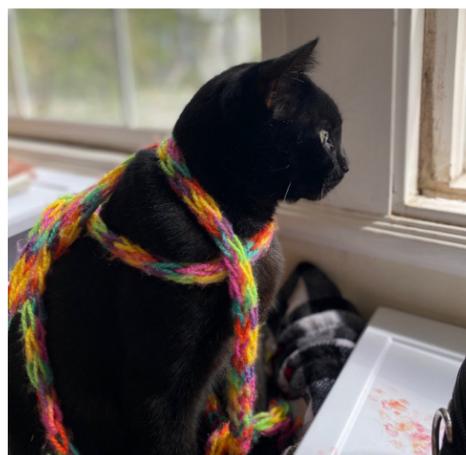
Che Guevara (Atreyee Gupta and Sugata Ray).



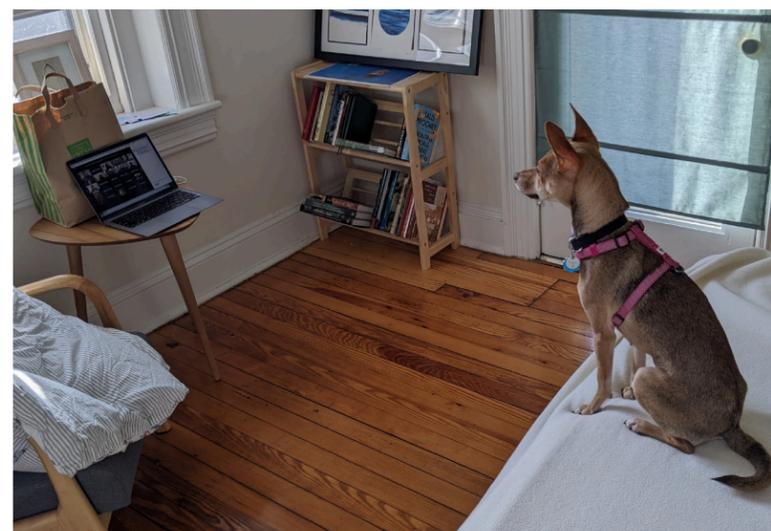
Wasabi (Heather Reilly).



Suki (Heather Reilly).



Inkie (Lisa Pierracini).



Gobi (dog/writing companion of Rebecca Levitan) watching an Art History lecture.



Harry in tartan. (Whitney Davis).



Pickle (Kimberley Yu).



Hazel and Pirate live with Julie Wolf.



Bella during covid. (Darcy Grigsby and Todd Olson).



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