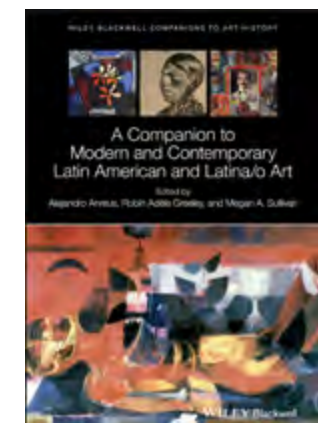
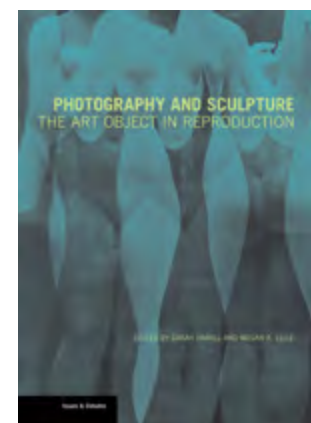
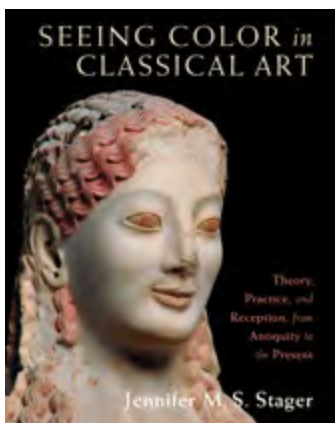
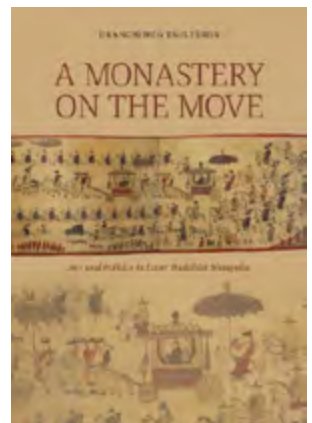


# HISTORY OF ART, UNIVERSITY OF CALIFORNIA, BERKELEY ANNUAL NEWSLETTER 2023





This issue of the newsletter features the accomplishments of our marvelous alumni. On the front and back cover, we display some of the books published by our PhD alumni over the last few years. And we include interviews of BA alumni who achieved gratifying jobs in museums, colleges, and archives *without* Ph.D. degrees.

Darcy Grimaldo Grigsby  
Editor and Founding Editor of the Departmental Newsletter.

# HISTORY OF ART

## LETTER FROM THE CHAIR

I write moments after History of Art's 2023 Commencement on May 16 at the Berkeley Art Museum and Pacific Archive. We returned to in-person commencement last year, but I may not be alone in feeling that this year's celebration of the achievements of twenty-eight graduating undergraduate seniors and four doctoral students flowed with new buoyancy.

2022-23 was an eventful year, not without its share of struggles with the institution's choices (especially the defunding of the Library) but distinguished by the rich and affirming news found in this newsletter. In addition to welcoming new Assistant Professors of African and African Diasporic Art Zamansele Nsele and Nana Adusei-Poku (who to our regret departed to Yale), the department vibrated with new and reinvigorated teaching and research, exhibitions and publications, collaborations and community, student coursework and research. Although disruptions and obstacles lessened for quite a number of us, a different (post)pandemic affect seems to have given the year a peculiar sense of dislocation and weariness. Neither surprising nor unique, and it didn't lessen our attention to the intellectual life and wellbeing of the department and to the very same of scholars, artists, and students around the country and globally facing repression and violence.

There were also moments of loss and reflection. In April, the department joined Ancient Greek and Roman Studies and the Graduate Group in Ancient History & Mediterranean Archaeology in celebrating the life of Professor Andrew Stewart (1948-2023).

There were moments of welcome return. Following retirement from History of Art in Fall 2022, Whitney Davis flew in from fieldwork in Australia to serve as Commencement Speaker. Spring brings renewal in many senses, and in a few months, the department will welcome a new cohort of three outstanding graduate students working in the fields of South Asia/SE Asia/Chinese art, Late Antique North African visual culture, and 20th-c. public sculpture in India and textiles.

As I wrap up my third year as department Chair, I'm immensely pleased to announce that Professor Shannon Jackson (Theater, Dance, and Performance Studies and Rhetoric) will join us as our new Chair from August. A long-time friend of History of Art and an affiliated faculty member, Shannon knows our community well, with research and teaching that dove-tails in exciting ways, and shares our commitments to elevating the humanities.

When you read these pages and find yourself inspired by our students' achievements as well as those of our earlier career faculty, please drop us a line. And, if you are able, please speak out on behalf of, and donate to, UC Berkeley's libraries, including the Art History/Classics Library. The stewardship and growth of diverse collections (print and digital books, journals, and databases), their accessibility, and the expertise of subject-area librarians are all the more important now and ever more at risk.

Greg Levine, Chair

## WELCOME TO NEW FACULTY: Zamansele Nsele

The department welcomed new faculty member Dr. Zamansele Nsele, a scholar of modern and contemporary African and African diasporic art, to our community in January 2023! Dr. Nsele's current book project, *Reckoning with (Post) Apartheid & Colonial Nostalgias in Contemporary Archival Art Practice*, builds on her 2020 PhD exploring contemporary artists' use of the apartheid-colonial archive to examine how expression of nostalgias can generate epistemologies that sanitize, disavow, and aestheticize oppressive racial histories. She has teaching interests in critical theories of Blackness in art, aesthetics, and visual representation, with particular emphasis on the tradition of resistance art movements in the United States and South Africa. Widely published and active as a critic, journalist, and cultural organizer, Dr. Nsele's work critiques image-based rituals of antiblack violence. Dr. Nsele was named in 2018 as one of the Mail & Guardian's prestigious top 200 young South Africans (we direct readers to her excellent interviews in the M&G with the Zimbabwean novelist Tsitsi Dangarembga and the US scholar Frank B. Wilderson III). Previously, she was a lecturer in the English department at the University of Johannesburg teaching Black & African Visual and Cultural studies and before that Lecturer and course coordinator for the Art History & Visual Culture program at Rhodes University. We are thrilled that she has not only relocated from Johannesburg to the Bay Area, but also designed and offered courses to invite students to explore connections between resistance art movements and Black histories.

**In April 2023, the Division of Arts & Humanities published an excellent interview with Dr. Nsele by Stella Kotik, Communications Assistant, Division of Arts & Humanities (and a rising senior English and Media Studies major at UC Berkeley) that highlights her research and teaching. We gratefully excerpt from the interview here.**

**Your first book that you co-edited and contributed to, *The Imagined New (or what happens when History is a Catastrophe?) Working through Alternative Archives: Art, History, Africa, and the African Diaspora*, was published last year. What was the inspiration behind this project? How did this process influence your upcoming book project, which is to focus on the citationality and curatorial adaptation of the Black literary tradition into visual art?**

This book culminates from a workshop collaboratively hosted by the University of Johannesburg and Brown University. Across the two spaces, leading scholars, curators and artists in the field of Black visual art in Africa and in the diaspora engaged in curated conversations and interdisciplinary engagements related to questions



of history, performance, archives and the alternative imaginations of the Radical Black Tradition. What makes this book current and significant is that it contributes to a rising scholarship in global blackness studies that has a strong focus on Global South Black perspectives. It is the interdisciplinary perspective of this book project that is particularly rich and inspiring to me. There is not yet a fully-fledged practice and genre of theorizing and writing a mode of art history that engages with a black visual art practice that is informed by the Black literary tradition. Here in the US for instance, Ralph Ellison's unnamed protagonist in *Invisible Man* has emerged as subject of figuration and disfiguration in the works of contemporary visual artists such as Ming Smith and Kerry James Marshall. Over the last 7 years, in South Africa art exhibitions have been curated based on canonical literary texts such as K. Sello Duiker's *The Quiet Violence of Dreams*. What is happening here is not just a visual illustration of literary tropes, I am excavating deeply layered conceptual themes that are being cited, engaged and given a new life within the realm of visual art.

**In your bio, your research and writing interests are centered around the critique of image-based rituals of anti-Black violence and critical theories of Blackness in visual art. How are these themes influencing your upcoming first monograph, *Reckoning with Post-Apartheid & Imperialist Nostalgias in Archival Art Practice in Africa*?**

Often, when collective forms of nostalgia are invoked within societies that have living histories of white supremacy and imperialism; what is romanticized and eventually obscured is black dispossession and suffering. In my upcoming book, I engage the artworks of contemporary artists in Africa; who visually reference the imperial and settler colonial photographic archive in ways that reveal how photography as a medium can sanitize, romanticize

and eventually obscure black suffering—rendering it indiscernible. This element harks back to the myth that black bodies are insensate to pain and extreme violence. It is no secret that photography has also historically operated as a tool for racial objectification and consumption. In my work, I use transnational theories of Blackness from the African continent and the diaspora mainly in the United States—to critique both modern and contemporary visual modes of anti-black violence.

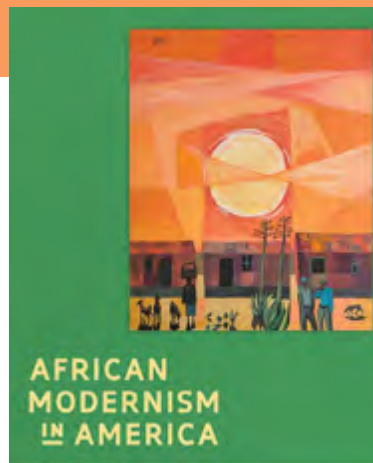
**You are teaching an undergraduate seminar course this spring titled “Black Consciousness & The Black Arts Movement: Mid-Twentieth Century Resistance Art Movements in Southern Africa and the United States,” which centers on engaging the visual traditions of resistance art movements between Southern Africa and the United States. What themes and artists are you particularly excited about teaching to your students?**

In the class, in a comparative way, we delve into the layered dynamics of the Black aesthetic underpinning mainly but not exclusively Black art collectives in the 1960's and 70's. These are art collectives such as the Medu Art Ensemble, AfriCobra, Where We At and Spiral to name a few. For instance, the Medu Art Ensemble is a collective of multiracial and multinational anti-apartheid artists who operated in Botswana. It was composed of artists who were also freedom fighters, this intersection of visual art and politics is quite exciting to teach about. Inspired by Black consciousness, decolonization and free jazz—these art collectives come into formation with the goal to not just resist against prevailing forms of racial domination at the time—but in a compelling way, they experiment with creating a new black visual language that responds directly to their immediate conditions while also imagining Black freedom. In 1977, many of the artists from the art collectives I have mentioned gathered in Lagos at

FESTAC'77; a Black and African Festival of Arts and Culture. The photography that came out of that gathering is quite moving and stunning, to a point where some students have been inspired to purchase their own copies of art books where these photographs are featured.

**Are there any upcoming projects or events you'd like to share with the Berkeley community?**

In the Spring of 2024, my colleague Dr. Ivy Mills and I are co-teaching a traveling Stronach graduate seminar on 'Contemporary African Art'. We will take the entire graduate class to the Dak'Art Biennale in Senegal. 'African Modernisms in America' is an exhibition that is currently traveling around the USA, I contributed three biographies on South African black modernist painters for its catalogue. Although it won't come directly to California, but right now it is on display at the Mildred Lane Kemper Art Museum in St Louis, following that, it will move to the Philips Collection, in Washington, DC (October 7 – January 7, 2024), and the Taft Museum of Art, Cincinnati, OH (February 10 – May 19, 2024). In the fall, I am leading an undergraduate seminar on 'African Modernisms: The Black Visual Arts and Cultures of Pan-Africanism & Negritude across continents'.



## OBITUARY for ANDREW STEWART 1948–2023

In January 2023, Andrew Stewart—Andy to all his friends—was awarded the *gold medal* of the Archaeological Institute of America (AIA): a lifetime achievement award. It was presented in New Orleans at the AIA's Annual Meetings. There was a colloquium too, where some of Andy's former students celebrated his scholarship, and expressed their admiration and gratitude for his teaching. It was a great blessing that Andy lived long enough to attend the event—albeit over Zoom—so that he could hear for himself what was said on that occasion. I received the gold medal on Andy's behalf, and on returning to Berkeley, I presented it to him in his kitchen (see photo). He was pleased and amused to receive it. Two nights later he passed away in his sleep.



Andy taught for more than 40 years in the History of Art department, retiring in 2019. So a memorial event was planned for April 26th: an opportunity for those who knew Andy to gather and share reminiscences. 180 people came, filling the Hillside Club to overflowing—many of them having flown in specially; and 70 or so more watched the event on Zoom. The event included short tributes by former students and colleagues—including the Chancellor, Carol Christ—and a eulogy by Andy's children, Colin and Caroline; a performance of "I'll be seeing you" by the Pacific Mozart Ensemble, the choral group to which Andy belonged for so many years; and some very old film of Andy as a young man, sailing—captaining his own boat—back in Portsmouth, before he left England.

Many of those who attended commented on how unusual it was, that at a university memorial event, we were given so complete a picture of Andy's life. But in a way, it was especially fitting. For Andy did not compartmentalize his professional and personal life. On the contrary, he shared all his interests and passions with everyone he knew. Even so, his enthusiasms and his experience were sufficiently varied that, as the afternoon went on, almost everyone in the room learned something about Andy they had not known before. More than 40 years in Berkeley; yet still full of surprises.

Andy Stewart is survived by his wife Darlis Wood, his children Colin and Caroline, and his three grandchildren.

Chris Hallett

**Darcy Grimaldo Grigsby, Editor's note:** Chris is so right: at the memorial we all learned new things about Andy's amazingly full life that somehow encompassed scholarship, teaching, singing, sailing, digging, cataloging,

and barbecuing boar. At the ceremony, Todd Olson and I sat behind Professor of Comparative Literature James T. Monroe and Julianne Monroe (with whom I worked at the College of Letters and Science in the 1980s) and their son Associate Professor J. Cameron Monroe, Department of Anthropology and Director of Archaeological Research Center at U.C. Santa Cruz. Cameron's important archaeological work in Haiti and West Africa was first inspired by Andy's teaching when he was an undergraduate at U.C.B. Yet another testament to the impact of Andy Stewart on people's lives.

**Photo:** Chris Hallett presents Andy Stewart with his Gold Medal.



## COMMENCEMENT 2023



Photo left to right: Ty Vanover, Grace Kuipers, Ellen C. Feiss, Verónica Muñoz-Nájjar Luque

### Valedictory Addresses

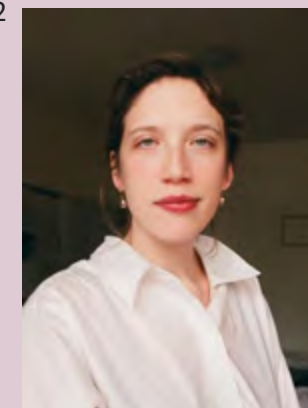
Maxwell Sutter Zinkievich

### Commencement Speaker

Whitney Davis  
Professor Emeritus, History of Art UC Berkeley

### OUR PhD's

**Ellen Feiss**  
Ellen spent the summer of 2022 chilling in Berkeley, swimming in the Emerald Pools for the first time. In September she moved to Berlin and finished her dissertation as a fellow of the Art History Institute of the Freie Universität Berlin. Taking advantage of the strike extension deadline, she filed in January 2023. In early 2023 she also started as a postdoc at the Ohio State University where



she was quickly befriended by U.C.B HOA alums Karl Whittington and Danny Marcus. In fall 2023 she starts as an assistant professor of art history at Providence College.

### Grace Kuipers

In 2022-2023, Grace held predoctoral fellowships at both the Crystal Bridges Museum in Bentonville, Arkansas, and at the Smithsonian American Art Museum in Washington, D.C. In Fall 2022, she packed up her things in San Francisco, and moved to Arkansas, where she learned how to properly tailgate a college football game and where she worked on finishing her dissertation. In April, she pulled out the boxes again and moved to Washington, D.C. to spend the next five months in residence at the Smithsonian, where she spends her time distracting Claire and planning to become a Mystics fan with Delphine. In October, her article on nude model Flo Allen appeared in the *Archives of American Art Journal*. Her article on the Peruvian painter Carlos Baca-Flor is slated to appear this summer in the *Journal of Latin American Cultural Studies*, and her chapter on the Peruvian designer Elena Izcue in a Routledge's *Historical Narratives of Global Modernism* should be available in June. She is looking

forward to completing her PhD and spending 2023-2024 as a postdoctoral fellow at Princeton's High Meadows Environmental Institute.



**Photo:** Grace gives a gallery talk at Crystal Bridges on Diego Rivera's *Sugar Bowl and Candlesticks*



**Verónica Muñoz-Nájar Luque**

In December 2022, Verónica Muñoz-Nájar submitted her dissertation *The Place of Art in the Bourbon Amazon: Landscape, Martyrdom, and Neoclassical Appropriation*, the first study to examine visual representations of the tropical lowlands produced in the Vice royalties of Peru and Rio de la Plata during the Bourbon Era (1700-1821). Recently, she joined the Thoma Foundation as the Curatorial Fellow of the Arts of the Spanish Americas."

**Ty Vanover**

Ty spent most of summer 2022 in Germany, visiting archives and private collections in Berlin, Dresden, and Frankfurt (and having beers with Zach in Munich). He also spent a week in Vienna, where he participated in a study course on drawings hosted by the Albertina and the University of Vienna and had a chance to see some truly incredible drawings up close and personal. In October, he returned to Berlin to speak at the symposium "Weimar Visions: Picturing Sexual Subjectivities." Back in Philly, he began a visiting scholar post at Penn and taught two courses at the Barnes Foundation—"German Expressionism" and "The Queer 1890s." Highlights of the spring semester have included a Berkeley reunion at CAA with Claire, Becky, Delphine, Ellen, Jess, and Alex, and the completion of a dissertation draft, which he plans to file in May.



**Photo:** Ty with drawings by Anton Kolig and Egon Schiele at the Albertina Museum, Vienna.

# CONFERENCES AND SYMPOSIA

**7th Berkeley-Stanford Graduate Student Symposium at SFMOMA**

The 7th Berkeley-Stanford Graduate Student Symposium at SFMOMA was held on Friday, April 28, 2023. Titled "In-Between: Art & Cultural Practices from Here," we were delighted to welcome 10 presenters from 8 institutions across the country from a variety of disciplines to present on a wide range of topics. Our three panels looked closely at the physical and conceptual cultural practices that work at reconsidering the dominant structures of objecthood in all its forms and meanings; photography as a medium that captures a sense of the in-between, as well as explore the intersection of media and space, between metropolis and countryside, between the terrestrial and aquatic, and between humans and things.

Presentations dived into the mono filament weavings of Kay Sekimachi, the figurines from the Tairona culture of Ancient Colombia, Pacific Island art in the Global Contemporary, the artistic practices of Maya-Kaqchique artists, the history of photography in Aotearoa, Zofia Rydet's *Sociological Record*, Sabelo Mlangeni's "Invisible Women" Series, Trinh Mai's "Bone of my Bone", the non-/super-mediational experience of underwater environment of Chun'an as China's Hydroelectric Atlantis, and the leatherspace and Dyke community in American small cities. Oakland-based artist Sadie Barnette delivered

the opening keynote to discuss her multimedia practice that illuminates her own family history as it mirrors a collective history of repression and resistance in the United States. Jenifer Gonzalez, Professor at UCSC, in our second keynote "Silent Speech, Migratory Gesture," explored the hauntingly poetic and pointedly activist works by artists who investigate the geopolitics of transnational movement through the human body, gestures, and language, producing silent speech that captures post-migration tensions. We concluded our symposium with a reception at Sadie's *The New Eagle Creek Saloon*, a newly installed work at SFMOMA that re-imagines San Francisco's first Black-owned gay bar, which was owned by her father.

**Photo:** Reception at Sadie Barnette's *The New Eagle Creek Saloon*

The Berkeley-Stanford Organizing Committee: Josh Feng (Berkeley, first from the left), Andrea Jung-An Liu (Berkeley, second from the left), Maria Shevelkina (Stanford, third from the left), and Sofia Silva (Stanford, second from the right); Alexandra Adams (Stanford) is not pictured. Keynote speakers: Sadie Barnette (fourth from the right), Jennifer González (third from the right)



### Getty Graduate Symposium 2023

On February 3, 2023, our PhD student Riad Kherdeen presented the paper "Agadir, a Ghost Town" at the fifth annual Getty Graduate Symposium. Hosted by the Getty Research Institute, the Symposium serves as a showcase for work by emerging scholars from nine California art history graduate programs. Riad's advisor, Aneka Lenssen, did the introduction. Riad and Aneka enjoyed spending time with PhD alum Kailani Polzak, Assistant Professor UCSC, who introduced Aaron Mulenga!



**Photo:** left to right: Aaron Mulenga (UCSC), Riad Kherdeen (UC Berkeley), Grace Han (Stanford), and Prof. Cheryl Finley (Atlanta University Center Art History + Curatorial Studies Collective, moderator).

### UC Berkeley South Asia Art Initiative Scholar in Residence program with Dr. Partha Mitter (April 3-8, 2023)

The UC Berkeley South Asia Art Initiative inaugurated its Scholar in Residence program with Dr. Partha Mitter, Emeritus Professor in Art History, University of Sussex. As part of his Residency, Mitter delivered two public talks that situated twentieth-century South Asian art within debates of the "global" in art history. Mitter's own journey in this arena began in the University of London, where he completed his doctorate in 1970 and began his career as a Research Fellow at Clare Hall, Cambridge, subsequently joining the University of Sussex in 1974. His groundbreaking first book *Much Maligned Monsters: History of European Reactions to Indian Art* appeared three years later and laid out a story that we now recognize as the emblematic story of South Asian art and Orientalism. The book was prompted, Mitter stated, by a question that his PhD advisor Ernst Gombrich had asked him. *Much Maligned Monsters* was followed by *Art and Nationalism in Colonial India* (1994), which was the first to systematically trace the intertwined emergence of modern art practice, pedagogy, and criticism in the colony and *The Triumph of Modernism: India's Artists and the Avant-Garde* (2007), which introduced the term "Picasso manqué" syndrome to reflect on the charges of belatedness and derivativeness that often marked the critical and art



**Photo:** BAMPPFA viewing session with Partha Mitter and UC Berkeley graduate students from the Departments of History of Art, Art Practice, Architecture, South and Southeast Asian Studies, and English.



**Photo:** South Asia Art Initiative hosts Partha Mitter

and Director of the Institute for South Asia Studies at UC Berkeley and hosted on behalf of the South Asia Art Initiative by Dr. Dipti Mathur, prominent Bay Area-based collector of South Asian art and Chair of the South Asia Art Initiative Advisory Board. Partha Mitter's residency was co-sponsored by the Department of History of Art, the Department of Art Practice, and the Townsend Center for the Humanities. Further information on the South Asia Art Initiative's Artist and Scholar in Residence program can be found on the South Asia Art Initiative's [website](#).

historical reception of modernisms outside of the western world. The latter was the subject of his two public lectures. In a round table conversation with UC Berkeley faculty members Aglaya Glebova (History of Art), Areyee Gupta (History of Art), and Harsha Ram (Slavic Languages and Literatures), Mitter elaborated on the concept of "virtual cosmopolitanism," which he had first introduced in 2007 and has further developed in recent years in conversation with Keith Moxy and others. The residency concluded with a fireside chat on the long arc of global modernism/s with Mitter and Areyee Gupta moderated by Munis Faruqi, Sarah Kailath Chair of Indian Studies

**Photo:** Round table The Virtual Cosmopolis, Partha Mitter in conversation with Areyee Gupta (Department of History of Art), Aglaya Glebova (Department of History of Art), and Harsha Ram (Departments of Comparative Literature and Slavic Languages and Literatures), April 5 2023



# EXHIBITIONS

## Letters | How Artists Reimagined Language in the Age of Decolonization

Bernice Layne Brown Gallery of Doe Library, March 13 - Aug. 31, 2023.

A collaborative curatorial project by Prof. Aneka Lensen, seventeen students in her Fall 192Cu seminar, librarians Mohamed Hamed and Lynn Cunningham, and designer Aisha Hamilton.

The remarkable exhibition *Letters | How Artists Reimagined Language in the Age of Decolonization* opened on March 13, attracting a huge audience. Working with materials held in campus collections, including Bancroft archives and the campus public art collection, the student co-curators researched problems of language and meaning as they manifest in the use of the Arabic alphabet by artists in North Africa, the Middle East, and South Asia. Distributed across fourteen tightly planned cases, the exhibition aimed to show how different artists in different locations mobilized an inheritance of a visual cache of Arabic signs and letter-forms in their creative practices. An important contextual backdrop to these practices, the curators argued, were the decolonization processes and liberation struggles taking place across

Asia, Africa, and Latin America in the 1950s, 1960s, and 1970s, which sparked desires to resist dominant imperial values and official language policies.

The opening, held in the Morrison Library, was an animated affair attended by a crowd of more than one hundred students, faculty, library colleagues, and community members. The space of the exhibition was made vivid by specially created banners featuring eye-catching details of works in the exhibit. The crowd heard presentations on Ibrahim El-Salahi by student-curator Val Machado, on Sadequain by Viv Kammerer and Murtaza Hiraj, and Bedri Rahmi Eyüboğlu by Marissa Lee and Hayley Zupancic. Earlier that day, calligrapher Zubair Simab presented a hands-on workshop on Arabic calligraphic scripts.

Projects pursued in conjunction with the exhibition included a short video documentary on Sacramento-based Iraqi artist Saleh al-Jumaie, whose work makes use of illegible script as a statement on controlled speech (made by Teddi Haynes, Jasmine Nadal-Chung, and Reyansh Sathishkumar). Still to be completed: selected students will use the summer to create a permanent online version of the exhibition as a resource for future scholars.



**Photo:** Aneka Lensen sitting amid students in her Exhibiting Calligraphic Modernism course's calligraphy workshop.



## Images from the opening



# DUMAS'S AFRO OPENING AND ROUNDTABLE



**Photo:** From left to right, Antonio Soto-Beltran, Tausif Noor, Saif Radi, Zama Nsele, Vanessa Jackson, Anneka Lenssen, Darcy Grimaldo Grigsby, Nana Adusei-Poku, Atrejee Gupta

**Photo:** Exhibition with URAP team, Antonio Soto-Beltran and Molly Wendell in foreground.

**Photo:** part of URAP team, Antonio Soto-Beltran, Riley Saham, Darcy Grimaldo Grigsby, Krista Pearl McAtee



**Photo:** Dumas's Afro Roundtable, left to right, Darcy Grimaldo Grigsby, Karl Britto, Zama Nsele, Nana Adusei-Poku



## BOOK EVENT:

**NANA ADUSEI-POKU, *TAKING STAKES IN THE UNKNOWN. TRACING POST-BLACK ART* (Transcript Publishing, 2022).**

Townsend Book Chat with Anneka Lenssen





## BOOK EVENT:

DARCY GRIMALDO GRIGSBY, *CREOLE. PORTRAITS OF FRANCE'S FOREIGN RELATIONS IN THE NINETEENTH CENTURY* (Pennsylvania State University Press, 2022)

At BAMPFA the *Creole* Book event was made very special by Kailani Polzak's introduction. Kailani is Darcy's former advisee and now an Assistant Professor at U.C.S.C



**Photo:** Kailani Polzak and Darcy at Creole book event, BAMPFA April 12, 2023



**Photo:** Darcy honors and channels her mother Nora Esmeria Walters, long time secretary at UC Berkeley.

## STRONACH TRAVEL SEMINAR Spring, 2023

M. M. Lovell

The Stronach travel seminar—focused this year on Material Culture theory, case studies, and learning from objects—spent spring break in rural Spain working on a seventeenth-century manor house abandoned in 1969 as Spain's agricultural countryside and village life were transformed by political and social changes resulting in wholesale migration to the cities. Berkeley students measured, photographed, and cataloged the house's 41 doors, its furniture, cabinets, twenty-one trunks filled with textiles, and investigated wall stencils under layers of paint. Because of their role in efforts to revitalize rural Spain, the UC Berkeley workshop, the manor house, and the owner (Alberto Sanchez Sanchez, U.C.B Architecture PhD student and native of the village) were front page news in the Aragon regional press during our visit. The seminar also paused in Zaragoza to learn about the Aljaferia Palace, originally built as an eleventh-century Moorish palace, and then Barcelona where we marveled at canonical structures by Roman legions, Mies van der Rohe, Antoni Gaudi, and much else. The Stronach travel seminar is endowed in memory of Judith Lee Stronach.

### Symposium

Host:

*Alberto Sanchez Sanchez* (Architecture)

Special Guests:

*Betsy Boone*, UCB HA MA, Professor, History of Art, Design, and Visual Culture, University of Alberta

*Mary Okin*, UCSB, PhD, Art History

**Judith Lee Stronach** (1943-2002), art historian, journalist for Amnesty International, and teacher, was committed to effecting social change through the arts. The fund enables Berkeley's History of Art department to offer annual faculty-led on-site study weeks focused on direct experience of art, architecture, and sculpture throughout the globe.

**Photo:** Alberto Sanchez Sanchez and Margareta Lovell



# STRONACH 2023



## THE COLA STRIKE IN FALL 2022

The UC-wide COLA (Cost of Living Adjustment) Strike began on November 14, 2022 when 48,000 academic workers went on strike for better pay and benefits. Negotiations continued until December 23, 2022 when a Union vote ratified the last contracts. The History of Art Graduate Students were active organizers and the Faculty unanimously supported the strike. Below is an excerpt of a letter to UC President Michael Drake signed by all our faculty:

We, the undersigned faculty in the Department of History of Art, UC Berkeley, write to ratify our support for graduate student workers across the UC system and, indeed, the 48,000 workers at the University of California who are on strike to secure a fair contract to improve their working conditions and financial wellbeing.

As faculty members, we will always be concerned with our students' living and working conditions. We have witnessed our graduate students struggle with the high cost of rent, long commutes to work, lack of job security, and lack of support for working parents and international workers. The immeasurable time spent looking for apartments, moving between temporary accommodations, and figuring out how to make ends meet—to say nothing of having to face unsafe housing conditions and co-living situations as a result of low wages—directly undermines graduate students' ability to realize their (and the university's) research and teaching mission. A graduate student body that is financially distressed diminishes our university at every level. It makes it difficult for us to recruit and support the talented students with diverse commitments and research trajectories on which the UC system depends. It disadvantages our graduate alumni, who have to pay back large student loans or (especially in the case of international students, who do not have access to federal loans) credit card debt they had to take on to cope with the cost of living in California. This is at odds with the UC's public mission, as well as its stated commitment to principles of diversity, equity, and inclusion.

The COLA strike was the largest strike nationwide in 2022 and has been described as the largest in the history of labor actions in U.S. education. More needs to be done, but together we managed to make a few much needed advances. As one headline read in the opening days: "48,000 UC Workers Are On Strike Because You Can't Eat Prestige."



Photo: History of Art faculty Greg Levine, Lauren Kroiz and Anneka Lensen on Sproul Plaza.



Photo: History of Art faculty Lauren Kroiz, and Anneka Lensen on Sproul Plaza.

## AWARDS:

### Tausif Noor

PhD student Tausif Noor won not one but two prestigious awards for excellence in art writing. The first is the 2022 Andy Warhol Foundation Arts Writers Grant for Short Form Writing for a series of essays that will focus on eclecticism in contemporary art and will situate contemporary practices of eclecticism within a longer history of global modern art. The second is the 2023 Dudley Prize for Art Writing, which he received alongside T. J. Clark, Professor Emeritus, History of Art Department, UC Berkeley. In the words of the Dudley Prize jury, Noor's "penetrating insights into global contemporary art arise from a profound understanding of the complex and often wrenching histories of colonialism and its ongoing aftermaths." In his writings, "Noor seamlessly intertwines considerations of aesthetics and production with an admirable sensitivity to the contexts of history and personality."



### SHIVANI AWARD ceremony April 19, 2023

Shivani Sud (2022), advisee of Sugata Ray and now Assistant Professor, Art History and Humanities, Reed College, was selected as a joint recipient of the 2023 UC Berkeley South Asia Art & Architecture Dissertation Prize for her dissertation entitled "Painting, Print, and Photography: World-Making in Jaipur, ca. 1780-1920" The committee in their commendation write: "This dissertation successfully takes on the most pressing issue for art history – the correction of the colonial myopic (western) lens through which global arts have been critically evaluated. The choice of Jaipur is excellent, as an exemplar of how court painting and architecture previously came to be seen as typifying the destructive impact of 'westernization' on "Indian arts." Instead painting, photography and civic architecture are convincingly repositioned as demonstrating the city itself and regional art practices as projecting an assertive modernity."



### 2023 Charlene Conrad Liebau Library Prize for Undergraduate Research

#### Lower Division Recipient: Hana Kozuka

"Male Impersonation in the Late 19th Century as a Reflection of Social Change"  
History of Art R1B, Tulasi Johnson

## THE CONTINUING IMPACT OF PROFESSOR EMERITA ANNE WAGNER'S SCHOLARSHIP AND TEACHING ON SCULPTURE

Anne Wagner has just completed her long awaited book *Sculpture and the Making of the Human*.

"Surrogates: Embodied Histories of Sculpture in the Short Twentieth Century." Yale University, September 29 to October 1, 2022. (or the legacy of Anne Wagner)

Several Berkeley art history graduates, as well as Professor Emerita Anne M. Wagner, took part in the conference organized by former U.C. Berkeley undergraduate student, Jordan Troeller (Leuphana University Lüneburg) and Joanna Fiduccia (Yale University). Short papers, followed by longer periods of discussion, explored how sculpture has mediated and transformed the status of the human in the last century. The show of force by former PhD students was impressive. These included: Elise Archias speaking on Melvin Edwards in the 1960s; Aglaya Glebova exploring the plasticity of the human body in Vera Mukhina's monumental steel sculpture *The Worker and Collective Farm Woman* (1937); Sarah Hamill excavating the skins, husks, and coffins in Mary Miss's outdoor installations of the 1970s; and Namiko Kunimoto's account of militarized sexual violence in the performance work *Being a Statue of a Japanese 'Comfort Woman'* by Shimada Yoshiko.

That almost a quarter of all presenters had studied at Berkeley was no accident: it spoke to Anne Wagner's impact on fostering a generation of scholars who looked again—and looked closely—at a medium historically maligned in the discipline. The conference concluded with a keynote conversation between the two organizers and Wagner, exploring how sculpture became a special focus of her research, beginning with her study on Jean-Baptiste Carpeaux, through to her magisterial *Mother Stone: The Vitality of Modern British Sculpture* (2006), and up to her current research on contemporary artists Charles Ray and Rachel Whiteread, which form part of her new book project, "Sculpture and the Making of the Human."



**Photo:** Pictured left to right: Sanjukta Sunderason, Anne Wagner, Jordan Troeller, Kajri Jain, and David Getsy, discussing Kyoko Tonegawa's *Primeval Breath*, c. 1988. Photo by Kevin Hong. The symposium was supported by the Terra Foundation for American Art and the Yale MacMillan Center for International and Area Studies, Yale University.

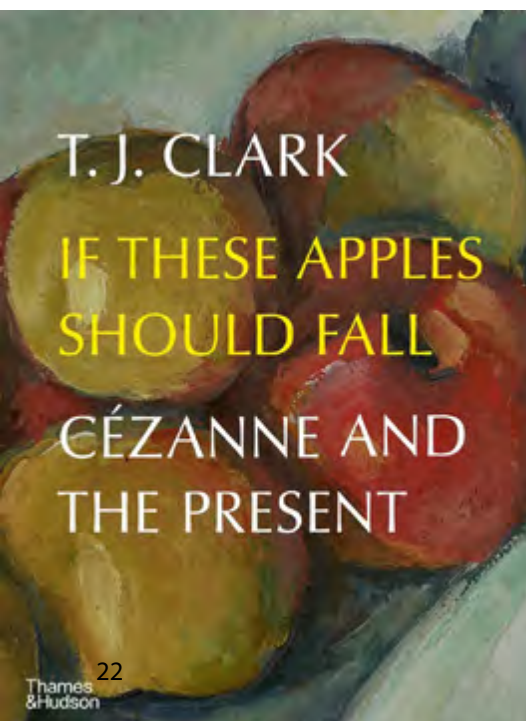


**A UCB REUNION Anne Wagner speaks at the Whitney**

In 2022 the Holt/Smithson Foundation Annual Lecture Series launched at the Whitney Museum of American Art. The first speaker was the esteemed sculpture scholar Anne M. Wagner. The title of her lecture was “Measures of Distance: Space and Sign in the Work of Nancy Holt and Robert Smithson and Holt.”



**Photo left to right:** Alumni Ara Merjian, Julia Bryan-Wilson, Eve Meltzer, Huey Copeland, Anne Byrd. Professors emeriti Anne Wagner and Timothy Clark.



**T.J. Clark**, Professor Emeritus, turned 80 this year and continues to write brilliantly about art. His commitment to looking and looking and looking is unsurpassed. May we all continue to find joy in the meditation of the ever elusive and surprising challenges of painting. *If These Apples Should Fall* was just released in September 2022.

# V-LAB NEWS



It was an incredibly productive year at the V-Lab. In September, Justin Underhill participated in the first UCB/University of Málaga digital art history summer school to be held in person since the COVID epidemic began. The lab continued to host Professor Angelova’s URAP students, who have been busy digitizing Byzantine ivory boxes. The lab also continued to offer multiple workshops in 3D modeling, digital capture, and AI. With Krishna Shekhawat, Dr. Underhill will be leading a reading group in the Fall.

**Photo:** Justin Underhill teaching at University of Málaga

## SOME UPDATES FROM OUR CURRENT (AND EXTRAORDINARY) PH.D. STUDENTS

### Joe Albanese

Joe Albanese has been undertaking his dissertation research on colonial Peruvian images of statues in many locations during the past 15 months. He began his fieldwork in Lima, Peru, in January of 2022 and worked in Cuzco during July and August of last year. This academic year, which Joe has spent on a Fulbright Fellowship in Seville and Madrid, Spain, has consisted of archival work, writing, and visits to collections across the country. During this time, Joe was also invited to publish a Spanish-language article on a painting of the Virgin of Aránzazu in the Museo Histórico Regional in Cuzco (now available) and took part in an intensive eleven-day summer course on Jan van Eyck in Belgium and France. Joe has also been invited to present his research at the Pontifical Catholic University of Peru (abbreviated PUCP) and the Escuela de Estudios Hispano-Americanos, in Seville, where he is currently affiliated.

**Photo:** Joe Albanese with a contemporary statue of the Virgin Mary in the style of viceregal artworks. Taken in the studio of the artist, José Estrada, located in Cuzco, Peru.

### Michele d'Aurizio

Michele spent the 2023-24 academic year between the Bay Area, Naples, and São Paulo. While working on his dissertation, Michele curated the group exhibition "sub" at MACTE – Museo di Arte Contemporanea di Termoli, Italy. The exhibition gathered nine artists who relocated to Italy in the postwar decades from Asia and Latin America: Betty Danon, Antonio Dias, Jorge Eduardo Eielson, Hsiao Chin, Tomás Maldonado, Roberto Sebastián Matta, Carmengloria Morales, Hidetoshi Nagasawa, and Joaquín Roca-Rey. The exhibition explored comparative trajectories between the Italian neo-avant-garde and coeval tendencies that emerged in the Global South. Michele also published an essay on the art of Betty Danon, Antonio Dias, and Jorge Eduardo Eielson in *Flash Art*.



across South Asia and the U.S. With Saif and Sam Hsieh, he had a great time GSing for HA11. Tausif published essays and reviews on Faith Ringgold, Jim Isermann and the Bauhaus, Bernadette and Rosemary Mayer, and interviews with Sunil Gupta and Rasheed Araeen. Tausif received a 2022 Andy Warhol Art Writers Grant for Short Form Writing on eclecticism in contemporary art, and with T.J. Clark was the recipient of the 2023 Grace Dudley Prize for Art Writing from the Robert B. Silvers Foundation. Having passed Stage II of the program, he is currently working on his prospectus on art, language, and decolonization in East Pakistan and Bangladesh.

### Yessica Porras

In 2022 Yessica completed her field research in Colombia, Ecuador, and Spain with the support of the Thoma Foundation Research and Travel Award for Art of the Spanish Americas. During this trip, Yessica combined her archival visits with her dissertation writing and collaborated with illustrators and her two undergraduate assistants: Daphney Saviotti Orozco and Joa Dimas. Also, she established a collaboration with Ecuador's National Institute of Cultural Heritage (Instituto Nacional de Patrimonio Cultural) comprising the chemical analysis with the Multispectral - IR Reflectography system of mural paintings at the Convent of Carmen Alto and the Recoleta of San Diego in Quito. She combined her academic work with hikes in the Andes, including the Chimborazo in Ecuador and shopping at flea markets. In early 2023, her essay, "Un viaje en papel a un mundo sagrado: manifestaciones manuales de devoción en el Nuevo Mundo" (A Journey on Paper to A Sacred World: Manual Manifestations of Devotion in The New World) was published in the edited volume *Spolia Sancta: Reliquias y arte entre el Viejo y el Nuevo Mundo*. This upcoming summer, Yessica will participate in The Thirteenth Biennial Conference of the Society of Early Americanists in the panel: Colonial Latin American Studies: Writing, Art and Everyday Life in the Colonial Convent. Currently, Yessica is busy finishing her dissertation and a complementary website that will showcase her digital visual work.



**Photo:** Yessica taking photographs at the Church of Santo Domingo, Colombia, Tunja, July 2022.



**Photo:** "sub", exhibition view, MACTE – Museo di Arte Contemporanea di Termoli, Italy  
Photography by Gianluca Di Iorio



### Tausif Noor

This past year, Tausif gave presentations on Ficare Ghebreyesus (with Prof. Anne Higonnet at Columbia University), spoke on the art of the queer South Asian diaspora at UPenn, and moderated a virtual discussion on river ecologies by a group of scholars and artists

### Krishna Shekhawat

Krishna Shekhawat, first year PhD in History of Art, co-curated a digital exhibition, Jal Jharokha: Windows to Water, which launched in April 2023. A collaboration between Mehrangarh Museum Trust and Living Waters Museum, the exhibition is a multi-sensory exploration of the historic water system of Mehrangarh Fort and its old walled city in India. The audience journeys through a desert landscape where absence plays with abundance. It celebrates the creative resilience of the desert people(s) who built a culture around water through architecture, craft, music, rituals and festivals. Shekhawat conceptualized this project during her tenure as Assistant Curator at Mehrangarh Museum Trust and her PhD builds on this work. Explore the exhibition [here](#).



## Delphine Sims

From August 2022 to September 2023 Delphine was in residency at the Metropolitan Museum of Art in the department of photographs. As part of her fellowship, she presented a portion of her first dissertation chapter, "The Shadow Play: Plantations, Proximity, and Shades of Intimacy," for the Met's Research Out Loud symposium. She had a productive year researching and discussing with colleagues the Met's Walker Evans Archive, which was essential to her Weems chapter. During her time in the city, Delphine worked with Aperture magazine to publish a short review of the photographer Nona Faustine's first monograph, *White Shoes*, which is the subject of her fourth dissertation chapter. She also published on Aperture magazine online a short essay about the late, Oakland-based photographer, James Oliver Mitchell. In the fall of 2023 Delphine moved to Washington, D.C. for her year in residence at the Center for Advance Study in the Visual Arts within the National Gallery of Art. She received thorough and promising feedback from the CASVA community when she



presented her third dissertation chapter: "Outcroppings of Black History: Xaviera Simmons's Southwestern Photographs," for the required Shop Talk and follow up research circle. A few weeks prior to this presentation, she had the wonderful opportunity to share portions of her second dissertation chapter for a day long in-person celebration of that artist LaToya Ruby Frazier at the Museum of Modern Art. As an extended part of the Met fellowship, she curated a small permanent collection rotation of photographs that opened to the public in mid-February 2023 and will stay on view through August 2023. Her other curatorial work included a speaker series she co-created and launched with her sister, Dr. Gaila Sims, called "Why Black Museums?" for the University of Texas at Austin's Art Galleries at Black Studies. And, perhaps most excitingly, Delphine has stayed connected with one of her beloved Bay Area artists, Mildred Howard. She wrote a short essay about Ms. Howard's first film work, *The Time and Place of Now*, for the catalogue that accompanied an ICA San Jose installation of the film.

**Photo:** Delphine outside the Metropolitan Museum of Art. Photograph by UC Berkeley History of Art graduate Dr. Jess Bailey. 2023

# 5 B.A. ALUMNI STORIES: EXTRAORDINARY ACHIEVEMENTS (WITHOUT PH.D.s)

## Darcy Grimaldo Grigsby

In these conversations, I wanted to introduce our undergraduates to the different trajectories of BA alumni who chose *not* to pursue Ph.D.s. When I graduated from U.C.B with a BA in History of Art in 1978, I assumed my degree was not transferable to any job in the arts, indeed in the humanities. Instead, I worked at a toy store (Mr. Mopps!) to save money to travel to Europe for the first time and to see some of the art I had studied. Only nine years later, at the age of 32, did I decide to pursue a PhD, partly because of the support of my husband Todd Olson. I simply had not felt entitled. My immigrant mom had been a secretary at U.C.B; as a single mother, she typed dissertations at night with carbon paper copies and liquid white-out. Professors and graduate students were the stream of white men who dropped off their handwritten work. Women, especially women of color, were their typists. Upon graduation, I supported myself with U.C. staff positions while studying painting at UC Davis with marvelous professors such as Cornelia Schulz and Wayne Thiebaud. I had always made art, but I assumed it was also only a personal interest, not a route to a job.

My own history is at once a cautionary tale and proof that success is not uni-directional; detours occur; minds change; unlikely opportunities can be found. I hope our young students find the following portraits inspiring. Without Ph.D. degrees, these alumni were resourceful, dogged, and managed eventually (or quickly) to overcome sometimes overwhelming challenges to find important and gratifying work.

Although Covid has indelibly impacted us all, I am hoping these stories encourage you to take yourselves seriously and not to be disheartened. Perseverance matters but remember that the routes to meaningful work are many and sometimes circuitous. Bravo and take heart!

**P**erseverance matters but remember that the routes to meaningful work are many and sometimes circuitous. Bravo and take heart!

The questions I posed to our alumni attempted to bring money into view as resumés and professional narratives often veil how personal finances often decide what we can and cannot do.

1. Once you graduated, what did you do to support yourself? How did you imagine the role of your BA in supporting yourself? Did you go into debt with student loans?
2. Had you assumed you would like to work in the arts? Make art? Teach HA?
3. How did you or do you think about graduate programs?
4. How and when did you get your present job? What are your joys and challenges?

Note: these students all worked with me as undergraduates; I solicited other faculty for suggestions but did not get any. There are also many other advisees whom I would have loved to feature, Perhaps in another issue?

## Cynthia Brannvall

A.A. Foothill College, 2009

B.A. History of Art and Practice of Art, U.C. Berkeley, 2012

M.A. Art History, California State University of San Francisco, 2014.

Tenure Track Faculty of Art History, Foothill College and widely exhibiting Artist

Cynthia Brannvall transferred to UC Berkeley from a community college and graduated in 2012 with a double major in History of Art and Practice of Art in 2012. As a McNair scholar, Cynthia wrote an honor's thesis "Iconography in the Continental Crossroads of the Sang Mélé: Guillaume Guillon-Lethière's *Oath of the Ancestors* (1822)," advised by me. I cite it in the text and endnotes of my recent book *Creole*. In 2014 Cynthia earned a MA in History of Art at San Francisco State University with a thesis "Revisiting Spiral: The Politics of Identity in the Visual Field." She immediately began teaching at numerous bay area community colleges. Since 2020 she has been a full time, tenure track instructor at Foothill College, having taught there since 2018. Cynthia is also an active artist whose work has been exhibited at numerous museums and galleries throughout the state including SF MOMA and SF MOAD (Museum of the African Diaspora) which featured her 2022 solo exhibition *The Threads That Bind* in its Emerging Artist Series. She is an Executive Board Member of Stanford University's Global Educators Network. An advocate and ally for social justice and equity, Cynthia's artwork explores identity formation envisioned in an imagined deep time terrain of memory, reclamation, and the geographies of forced and voluntary migrations.

The trajectory of the peaks and successes in my life can be characterized as out of order. I had a beautiful baby girl when I was 23. I got married, divorced, and buried both of my parents in my 30's. After some time in grief and reflection of the ways I had slipped through the cracks, I started my academic journey by taking courses at Foothill College. My daughter was in high school, and I was 38 years old. We were in college at the same time, but she went to UCLA straight from high school and graduated in 2011 from UCLA with a MA in Theater with an emphasis in film and television.



Photo: Cynthia Aurora Brannvall, *The Threads that Bind*, exhibition of her art at MOAD, SF (Museum of the African Diaspora)

It was a challenge to pursue an education in art and art history. This was a path with uncertain outcomes and friends continuously expressed their concerns that I would "never be employed again;" they "cared about me and wanted me to have financial stability;" they advised against "going to school forever." They underestimated me every step of the way. The nice thing about being an older adult student is that you can do what you want (within reason), and I did.

It took me five years to do the first two years of undergraduate work. My priority was raising my daughter and working to keep us out of poverty. By the time I went to a college counselor she was like, OK, you're ready to transfer, and I thought I would just transfer to San Jose State, or something like that. The counselor looked at my GPA, and she said, oh, no, no, you should apply to Stanford and Berkeley. Mills College had solicited me, but it was expensive, and the smallness of the school felt a little claustrophobic to me. I went to Stanford, walked around, and this internal voice in me said NO. Berkeley didn't let me know until the very end. In fact, I had to ask Mills for permission to delay my decision.

Berkeley accepted me and gave me a significant amount of financial aid; I was impressed by the university's history and reputation, so I said yes. Once I was accepted into Berkeley, I wanted to make the best of it. I have been making art my entire life but initially didn't have any desire to turn that into a career. I pursued the 2nd undergraduate major in Art Practice to cope with getting the Art History degree. I had been making art so long in my life. It's just how I process being alive. Berkeley is challenging. It was changing my brain, and I wanted some protected time to make art and process what I was learning. I produced my first body of textile work while I was writing my honor's thesis for art history.

I graduated from Berkeley with honors and received the Departmental Citation award for my honors thesis. After graduation, I got into an MA program, and I went straight from Berkeley to SF State. Once I completed my Masters, I started teaching two weeks later (while also working as a massage therapist). I was an adjunct teaching at multiple schools across the greater Bay Area. I felt really supported and seen at Chabot College. Diane Zuliani, Art History Chair and Deonne Kunkel Wu, Dean of Fine Arts, and Simon Pennington, Dean of Fine Arts and Communication at Foothill College gave me valuable advice and opportunities to shine and develop a CV that would stand out for full time opportunities. At Chabot, I said to them, "What do I need to do to get hired?" They gave me the opportunity to develop a non-Western art history class, a multicultural American Art survey and an opportunity to work on a committee; they had been endowed with Oceanic Art (rejected by UC Berkeley ;- ) and I helped them think through and propose to the President how to present this art on campus and use it as a statement of belonging. I completed a significant number of professional development courses at Chabot and Foothill College in online teaching and courses centering Culturally Responsive Teaching and Teaching Men of Color at the Community College and others centering best pedagogical practices aimed specifically to close achievement gaps. In 2020 I was hired for a full-time faculty position at Foothill and am up for tenure next year.

Research in art history alerted me to theoretical frameworks that were compelling, and I started applying them to my art practice. Even when I did my honors thesis with you ["Iconography in the Continental Crossroads of the Sang Mélé: Guillaume Guillon-Lethière's *Oath of the Ancestors* (1822);"], I had to make my argument in an alternative framework. I had to see other ways that information could be passed along [for instance, in the practice of voodoo]. I had to read against the grain. My interest in those theories continued and led me to other theoretical frameworks like Rhizomatic theory from the writing of Deleuze,

Guattari, and Glissant. I started applying those theoretical frameworks of understanding to my teaching: how can I tell the narrative of these surveys of history, but in ways that are specific, so that the students I'm teaching can see themselves in the story of humanity? How can I be specific and broad at the same time? I also started applying those theoretical frameworks to my artwork as a process of understanding their meaning in visual expressions.

Fabián [Leyva-Barragán, a fellow double major; see below] and my daughter Tara and I went to Mexico City last summer. It was such an interesting dynamic, too, because Fabí and I are both art historians. So Tara had to go with us to so many museums, galleries, and ruins; we saw a lot of art and went to talks given entirely in Spanish. Tara speaks French but not Spanish. But there were times when the dynamic shifted. Fabián is one year younger than my daughter, so I was outnumbered by age and found myself at a gay night club. I thought those days were over, but there I was.

[That's our job: to show that we, as older women, are still in the game.]

My life has not been easy. I suffered complex childhood trauma from my mother's decades long heroin addiction and family dysfunction. I had no support. But if we are lucky or at least persevere, life is long and as Led Zeppelin says in their song Stairway to Heaven, "There is still time to change the road you're on." Transformation and self-actualization are possible at any age.



Photo: Cynthia, Fabián Leyva, and her daughter Tara at Frida Kahlo's house in Mexico City, 2022

## Fabián Leyva-Barragán

B.A. History of Art and Practice of Art, U.C. Berkeley, 2014  
Curatorial Assistant, Photography and New Media, Santa Barbara Museum of Art (SBMA)

Fabián came to the United States from Mexico at the age of fifteen. He was born in San Diego so he is a U.S. citizen, but because he applied to college as a minor he was given the non-residency status of his parents. After many petitions he was finally granted California residency which made his college degree possible. All these alumni are amazing and impressive, but Fabián had one of the most perilous, financially vulnerable, challenging experiences—our interview was long and overwhelming, a picaresque novel in its twists and turns, but real and punishing. Only his tenacity, bravery, and aspirations to work in the arts earned him his current position as a Curatorial Assistant in Photography and New Media at the Santa Barbara Museum of Art—near enough to his home in Tijuana that he can regularly visit his family and his orthodontist!

I graduated in spring 2014 with a double major. I did not do an honor's thesis in History of Art, but I did an Honor's Art Studio. I worked in sculpture. Then there was that explosion [in Fall 2013 caused by an underground tunnel in front of California Hall], hurting me and 3 other classmates; a friend, an MFA candidate, got second- or third-degree burns. So I made an installation about that, about how the University responded to this incident, and I invited my fellow classmates in the explosion to perform. An Iranian friend played the flute. [Researching this, I see CBS reported that four students were injured by the explosion while UC Berkeley refers only to one student with minor injuries].

[I remember that you were dealing with not having enough money for food when you were taking my 180C class and I was so upset to find out only at the end of the semester] I really appreciate it Darcy but you know as a Mexican, you have to be clever and you have to find ways to make it work out and to survive. I would sporadically get opportunities as a student to do random paid surveys; I needed to earn money because despite all the Student Loans, they were actually just paying for housing and some food, but did not cover my educational fees and costs.

After I graduated, I was hoping that I would get some kind

of internship in any museum. But my main obstacle was that I needed to get paid; my family never supported me through college, so I ended up taking out some loans and until today I'm repaying some of those loans. I couldn't afford an unpaid internship and this was around 2014 when the competition was even fiercer because nowadays there is a little more funding (but it's still pretty limited). So anyway I heard about this paid internship at the Dallas Museum of Art and I was just open to the idea, I'm going to move out of state if I'm getting paid right and luckily I ended up applying and I ended up being selected to work with the curator of modern contemporary art at the time [Gabriel Ritter now director of the Art and Design Museum at UC Santa Barbara]. After contacting Andrew Sears [UCB Ph.D. alumnus] about his good experience there, I ended up moving to Dallas and it was definitely one of my hardest life experiences. I didn't have any family and didn't have any friends. I think I had less than \$50 in my bank account. And a paid internship is great but was it enough to live on, to get an apartment? At least for me, I had to live in the dangerous part of Dallas—it just had this reputation of being a sketchy neighborhood, but at the end of the day it was fine because it was just a bunch of Mexicans and farm animals around me. I remember hearing goats and roosters and chickens. But there was no supermarket—it was a food desert. I had to take light rail for 15-20 minutes to buy cheese.

**A**fter I graduated, I was hoping that I would get some kind of internship in any museum. But my main obstacle was that I needed to get paid;

In Dallas, I worked with the senior curator on this small exhibition on Jackson Pollock's White paintings from 1949 through 1950; I was able to work on a chronology that got published as part of the exhibition catalog. That was my first publication ever so it gave me a small preview of what it was like to work at a museum. And it gave me a perspective on all the behind the scenes work that needs to be done in order to get published. Heather McDonald [also a UCB Ph.D. alumnus] was the curator and she was amazing, so nice and kind of protective of the interns; she was just wonderful.

The end of my internship was around May 2015 and I was already applying to more internships; since I didn't have an MA or PhD I would be immediately disqualified for a lot of positions. So I was getting desperate. My last resort was to apply for this unpaid internship at UT Austin; I thought well you know if Austin is close then I'll be able to move South and try to work. [Waiting to hear back, Fabián stayed with a friend who had just had a baby in Oklahoma and finally after a Skype interview, was given an unpaid summer internship in Austin] Somehow I made it work because I

had enough money for rent for one month, and I ended up getting this part-time gig working for Task Rabbit, doing random tasks for people that need help, from cleaning bathrooms to gardening to getting paid to wait in line for people who want to get food—really odd and menial jobs I was working just to pay for rent because at the time I was actually on food stamps. But to make things even worse, I ended up living with an alcoholic man who brought prostitutes home and I slept in the living room, I was really scared and slept on top of my computer so it would not get stolen. [I abbreviate this narrative here]. All of this was for a three-month unpaid internship but I'm really grateful to Veronica Roberts because she was so supportive, and she said she could try to get me a job as an assistant but I was just ready to leave Texas. I got home by sharing a ride with someone on Crag's list. I ended up going back home to Tijuana and I continued doing Task Rabbit around San Diego.

Around that time, I'm not going to lie to you, Darcy, I was questioning whether to continue looking for jobs in museums. And luckily I came across this job posting at the Getty for a temporary curatorial position working in the department of photographs on Argentinean photography and they needed someone who was fluent in Spanish and had museum experience and was willing to work right away. When I got a call from the Getty I was so excited it didn't take me even a minute to get back to her. I was in Tijuana and I had to figure out a way to get to LA for the in-person interview and I ended up taking the greyhound from San Diego and I remember that I didn't have any money to pay for hotels so I had to ask friends. But I came prepared to the interview and it went well. But there's a plot twist: a few weeks later Human Resources tells me they were doing a background check and UCB said they had not given me my diploma—because of an overdue library fine! In the end I was formally offered a full-time limited term position for two years. From December 2015 through June 2017, I worked with the senior curator on this Argentinian photography show *Photography in Argentina, 1850-2010: Contradiction and Continuity*. I even ended up traveling to Argentina for the exhibition!

[Fabián thereafter was hired by the Walker Art Center/ Contemporary Art Museum which, unfortunately, was overwhelmed by political controversy; suffice it to say, he had a very challenging, dispiriting time there. He then applied to the Whitney and the Santa

Barbara Museum of Art. He accepted his current job at SBMA before hearing from the Whitney; that museum like the Walker was surrounded by political controversy at the time.]

I realized; you know what? I'm fine in the California hills. I started working at SBMA in July 2019 with great people. And then, fast forward, only months later the pandemic happened. [Ironically] I was able to work remotely from Tijuana. Nobody was furloughed at the museum—everyone was still getting paid even though the museum was closed; nobody could visit. So we were having to do all these online activities just to help people remember that there is an actual museum in Santa Barbara.

I am so happy to be at the SBMA now that it has reopened. I am currently working on an upcoming conceptual photography show that is scheduled to open soon (June 11-September 24, 2021) *Thinking and Seeing Beyond the Lens: Conceptual Photography from the Collection*. Despite having the privilege of working at other art museums, this is the first time that I have been given the opportunity to curate an exhibition on my own. I am grateful that I received the total approval from Charles Wylie, Head of the Department of Photography & New Media, and Eik Kahng, Deputy Director and Chief Curator [UCB Ph.D. alumnus] to present a challenging subject matter at the Santa Barbara Museum of Art. Surprisingly, this has been the first time that I was able to conceive a project from start to finish, so



**Photo:** Fabián as a curatorial assistant in the Department of Photographs at the Getty working on a project centered on photography from Argentina. He worked there from 2015-17.



I am really thrilled to say that I have worked on a curatorial project that I can call it my own. If anyone plans to visit Santa Barbara before Sunday, September 24, I would be delighted to walk you through his exhibition and show you around the Santa Barbara Museum of Art.

In addition to all of that, I'm also helping the Head of my department put together a show on photographs by the artist Ellsworth Kelly, known primarily as a painter. This will be the first major Museum exhibition to focus on Kelly's photographs. This show is scheduled to open later this fall. At some point I will probably apply to get a Master's, but the only program in California that I have considered so far is UC Riverside because they have a photography specialization.

**Photo:** Fabián in front of an artwork by Tatsuo Miyajima at his current workplace, the Santa Barbara Museum of Art. Fabián helped coordinate this solo show just before the pandemic, so it only had a short exhibition before everything closed.



## Dane Reeb

**B.A. History of Art, U.C. Berkeley, 2021**  
**M.A., Art History, Courtauld Institute of Art, 2022.**  
**Curatorial Assistant, Norton Simon Museum**

Dane Reeb grew up in Pasadena and only graduated from UC Berkeley in 2021, yet he has already achieved a Master's and obtained a wonderful job at the Norton Simon Museum. As I point out below, Dane is a wonderfully imaginative writer. His Honor's Thesis, "The Fracture of Fracture; Color and Light in Seurat's Early Pointillist Technique" was advised by me and was both playful and revelatory. I asked him to read my *Creole* book manuscript before it had been read by others. Covid disrupted his education like so many others, he persevered. I remember a zoom meeting where he showed me how he was learning to make lithographs in his online art class—yes, he had to buy the inks, mordant, and copper plates!

[Why an M.A.?] I felt like a masters was on the table for the curatorial track and it was something I wanted to do. The Courtauld offered a lot of opportunity and a great collection in London. It's also an abbreviated program

that's only one year, whereas most institutions in the US are two to three years, so in some ways the Courtauld was 1/6 of the price. I also didn't want to be set back with debt which can be a big burden in a competitive field.

I went straight from Berkeley to the Courtauld, but while I was at Berkeley, I did an internship at the Berkeley Art Museum for about a year and then I worked at the Legion



**Photos:** From student to professional, always an acute observer, Dane at the Courtauld and with his father Jeff Reeb at the Norton Simon Museum of Art.

of Honor as a curatorial intern for six months. The Berkeley Art Museum was unpaid but The Legion of Honor Museum internship was 30 hours a week and paid -- very rare and it began as a summer internship.

I graduated in 2021. I was an art history major, and I studied abroad in Bordeaux for six months, which helped me become fluent in French. I can still read and speak pretty well, and I try to speak regularly. I did a semester of German my senior year during the pandemic which has since floated right out of my ears.

[Did you go into debt as an undergrad?] I did not. No, my parents supported me fully. I think it's part of the conditions that allowed me to be an art history major; it gave me an opportunity. Graduating without debt is a privilege, since this field has lower pay compared to other fields. Berkeley has a strong emphasis on STEM and tech, so I'm proud that I've managed to support myself in the humanities.

One of the reasons I chose the masters was so that I could have a little bit of a break before I decided to pursue a PhD. So right now I'm in the interim. I'll probably decide over the next two to three years whether to pursue a PhD, but I like the idea of having a few years to work. First of all, you save a little money before the PhD, which is a financial undertaking, and also you get the experience to understand what you'd be doing after a PhD.

I have always been interested in museums; they always drew me because I had access to them growing up--you don't often grow up going to university lectures, so teaching was not really on my mind as a kid. Right now, I'm drawn to museum work for the public access --it's kind of a driving force for me: bringing art to the public, which in a way is like teaching. I think working with objects directly has always been such a privilege for me and such a rewarding opportunity that it's hard to leave the museum sector.

I grew up in Pasadena so that's the reason that I knew to apply to [the Norton Simon] or thought to do so. I specifically found the job by searching on their website. Not all museum jobs are posted on Linked-in, so I always just go straight to the source and check the museum's website. [Great tip for our students]

[What are the joys and challenges of what you do? Is it 8:00 to 5:00?] Yes, it's 40 hours a week. I always knew that was going to be a big change from student life. One of the things I love about student life is the flexibility of the schedule. But it's nice to have my weekends back as well. The student life is 24/7, more or less.

Of course, one of the biggest rewards is working directly with the art, but also because it is so public facing, I know that I'm working on exhibitions that will be enjoyed by a wide range of people. The museum's education programs touch a lot of local families and have a big impact in the local schools. We also have visiting scholars from institutions across the US that come to see the artworks and conduct research. So there's both the local and even international reach of the job. That is such a joy. And then the privilege of being able to research the art and be a steward of an important collection on the West Coast—all of this is really rewarding. I've been learning so much too through assisting our Chief Curator, Emily Talbot. She's taught me a lot on both the technical and theoretical aspects of curating, which you can only really get first-hand.

I've been writing a lot of labels for the permanent collection; it's going very well; it's quite the exercise of distilling a lot of information into one or two paragraphs. I like it because I feel as though I do have a voice straight to the public; I can speak directly, in a way, to help guide their experience through the museum. It is quite the challenge but it's also

**Right now, I'm drawn to museum work for the public access --it's kind of a driving force for me: bringing art to the public which in a way is like teaching.**

nice to be able to dip into little areas and little collections completely unfamiliar to me like Dutch 17th century art or Buddhist bronzes, and I learn so much in the process. Assisting with research and preparing for the exhibitions is a treat as well; I love the hands-on aspect.

[OK but you were capable of such creative imaginative writing, do you miss that?]

I do, I cherish the kind of viewpoint that Berkeley and you nurtured in me, to cultivate a subjective, but very historically informed response to a work of art and to acknowledge just how crazy it is, how absolutely delightful some of the things are that we were interpreting. Then at the Courtauld, it was different; there was a strong emphasis on archival research and a more “scientific” approach. Now, I’ve learned to balance both approaches in my work.

[What about the push back against white privilege and power at the Norton Simon? The photograph of you looking so handsome in your suit with another older white man in his suit made me scared. Okay, of course, I know the two of you are just delighted by the artwork, and now that I know he is your father, I find the photograph very touching, but initially it looked so conventional. And you also talk about this long tradition at the Norton Simon that you’re sustaining et. cetera. Well, that tradition has been questioned a lot. Thoughts?]

Yes, these types of conversations are much more present now. I’m glad that museums are embracing these conversations about diversity and reinvestigating the museum’s role. It’s certainly a challenge because there’s no one-size-fits all; every institution and collection is unique, and diversity will look different for each.

[I will say lots of communities like to see themselves – exhibitions can attract people who don’t necessarily go to the museum. This is different than the intellectual work of turning canonical and great painting into a narrative of empire which is not necessarily about a community going to see itself.]

Right. When I was in London, I went to a talk with Kehinde Wiley for his show [The Prelude] at the National Gallery. It was very moving hearing people’s responses firsthand—many people said this was the first time they’d seen themselves on the walls in a museum. Representation is powerful....and I think museums should embrace these conversations meaningfully.

## Danielle Belanger

(“memory worker, archivist, community organizer”)

A.A. Diablo Valley College, 2015

B.A. History of Art, U.C. Berkeley, 2017

Master of Library and Information Science, University of Illinois, Urbana-Champaign. Concentration in Archives and Special Collections, 2022

Associate Archivist, Freedom Archives, 2020-present.

Danielle is another one of our stunning community college transfer students. Danielle Belanger independently devised an outstanding Honor’s Thesis project on the work of a Chinese American woman photographer in late 19th-century San Francisco. The thesis entitled “An Unbeautiful Collection’: Hyphenated Identities and Liminal Spaces in Mary Tape’s San Francisco Chinatown” was original and a real contribution to extant scholarship on photography as well as the history of Chinese Americans. She met with descendants of Mary Tape and scanned their personal collection of her photographs. After graduation, she emailed me: “I just got a job as a studio assistant working for a bad ass female black artist, Lava Thomas!!! The project she is currently working on centers around women in the civil rights movement and I thought you might be happy to hear that Sojourner Truth is a part of it!! Very excited to bring her my copy of *Enduring Truths*.” Danielle worked with Lava Thomas from 2017 to 2020. Since 2020, she has also been active in GABRIELA in Oakland, “a progressive grassroots Filipino women’s organization seeking to wage a struggle for the liberation of oppressed Filipino women and all of our people,” and since 2019 in Project Kalahati, “a print collective dedicated to helping Black and POC community members realize their creative projects through print and programmatic support.”

This spring, the day before our scheduled zoom interview on April 14, Danielle emailed me to cancel because her baby had unexpectedly arrived weeks early on April 12! And she managed to let me know the next day! Daniele has generously answered my queries by email. What fortitude.

I transferred to UC Berkeley from Diablo Valley College in 2015 and earned a B.A. in History of Art in 2017. The Art History classes I took during community college exposed me to ideas by people like Edward Said and Coco Fusco. They left a deep impression on my understanding of race and representation, especially as a bi-racial kid from



Photo: Danielle today

Concord. There wasn’t a whole lot of awareness or visibility around these issues where I was raised. College was the first time I learned that there was a language for the racial and gender oppression I experienced, and my Art History classes provided a setting where I could explore those ideas. Even though my degree isn’t directly related to my profession, I value the practice of slow looking and critical



Photo: Amihan Grace Nanos-Luz, happily disrupting zoom plans

thinking and writing that I developed as an Art History major. I also may not have arrived in archives if it weren’t for Art History. Writing my honors thesis, [“An Unbeautiful Collection” : Hyphenated Identities and Liminal Spaces in Mary Tape’s San Francisco Chinatown”], ended up being a catalyzing experience that led me to pursue a career in archives and historical memory.

While I was a full-time student at Berkeley, I also worked in food service as a barista 20 hours each week in order to cover my living expenses and avoid student loans. Eventually I did have to take out a small loan, but I was fortunate to not have to go far into debt and was able to pay off my loans within a couple years of graduating. I also took on several unpaid internships during that time at 826 Valencia and YBCA and was a member of the BAMPFA student committee. I had very little free time and it was extremely challenging to balance it all, but it was hard to imagine how I could reach my goals without stretching myself as much as I did. I had the intention of going to graduate school and pursuing a PhD in Art History in order to teach at the community college level. But after completing my honors thesis and spending time in the archives, I felt compelled to explore a different path and it ended up feeling like the right fit for me.

Since I was a kid, I was always making art. In high school I started pursuing photography and it’s still the main medium that I work in now. My experiences in the dark room were crucial also to my ability to write and think critically about

**I value the practice of slow looking and critical thinking and writing that I developed as an Art History major.**

photography in Art History. While I would have loved to go to art school, it wasn’t encouraged by my family and like you I also came to understand it as a personal pleasure rather than a potential job. But education and creativity have always been present in my pursuits, even without art necessarily being at the center of everything. I think as long as you can identify the values that are most important to you, you can shape your own path in a way that will feel good and authentic. I did always think I would work in some sort of arts setting and for years I was driven by a vision to teach Art History.

While conducting research for my honors thesis, I realized how images and documents that involved self-representation, especially among historically marginalized communities, were greatly lacking within traditional archives. And that isn’t because those types of images and documents don’t exist, but because historically they have not been perceived as valuable for preservation purposes in most institutional settings (though we are seeing that begin to change a little bit). I became committed to learning more about how I could support the preservation of voices that have been historically marginalized. I ended up finding the Freedom Archives and started an internship there. And that’s where I learned that alternatives to

these traditional settings do exist. I was inspired to really develop a skill set that would help me advance this set of ideals, so I applied to graduate school to earn my Masters in Library and Information Science. I was able to get a scholarship that paid for my tuition in full. Something that has been critical along the way has always been finding good mentors. Mentorship is an invaluable way to learn more about what's possible and to receive guidance.

I joined the Freedom Archives as staff in 2018 and love working there! It is a generative environment unlike any other workplace I've experienced. I love the sense of community that shapes our work and the thoughtfulness that goes into how we preserve and provide access to our materials. I appreciate that politics and education are at the forefront of what we do and it's a joy to engage with a range of different community members, from organizers and researchers to elders and youth."



Photo: Todd Olson and Darcy at the 2017 commencement of Danielle and Ryan Serpa

## Rebecca Laird DeVille

A.A. Folsom Lake College, 1999  
 B.A., History of Art, U.C. Berkeley, 2001  
 M.A., Humanities, California State University, San Francisco, 2004  
 M.A., Art History, U.C. Davis, 2007  
 Tenured Faculty of Humanities, Folsom Lake College

Rebecca grew up in El Dorado Hills, located in the foothills east of Sacramento. As a first-generation college student, she attended her local community college and transferred to U.C. Berkeley in 1999. With two master's degrees in Art History and the Humanities, Rebecca has returned to Folsom Lake College where she works as a tenured Faculty of Humanities, a job she loves. While we finally met again recently at the "Dumas's Afro" roundtable at BAMPFA, this statement was initiated by Rebecca in an email months before I had this newsletter feature in mind.

I took a few classes with you at Cal. Rococo to Revolution and a terrific seminar on 19th Century French photography. In fact, we were in that seminar the day you were awarded tenure. You came to our class after your meeting, and there was a terrific thunder and lightning storm. We all agreed that it was fitting the gods commemorated your tenure with such a fantastic display!

I was a first-generation college student who transferred to Cal. Needless to say, I was very intimidated when I arrived. Your classes helped to inspire me and keep me engaged. You were always welcoming in office hours, and your lectures were riveting! Looking back, I recognize I may not have finished my academic journey without you.

My academic path was unique because my "life plan" was to teach at a community college. (I was a product of a community college.) However, I was aware of how competitive full-time jobs were. I opted to get two MA's in order to increase my options for adjunct work *and* the opportunity to apply for full-time positions. This was a strategic move that paid off. I attended San Francisco State and earned a master's degree in Humanities (I really love the randomness and freedom of interdisciplinary study.) Shortly after, I attended U.C. Davis and earned a Master's degree in Art History.

I spent a few years as a community college adjunct and was hired full-time at Folsom Lake College around 2008. (This felt like winning the lottery!). Now, I am a tenured faculty member at Folsom Lake College teaching Humanities! Overall, teaching at a community college has been very rewarding. I especially cherish the opportunity to work with large numbers of first-generation college students.

**Overall, teaching at a community college has been very rewarding. I especially cherish the opportunity to work with large numbers of first-generation college students.**

I also wanted to thank you for showing me that it was possible to be a working mother. I can recall a few times when you brought your child to class with you. (I think she may have been ill.) [My daughter Gregoria is now a Ph.D. candidate in Ethnic Studies at U.C.B.] That always stayed with me. It taught me that the complex challenges of motherhood didn't have to halt my professional aspirations."



Photo: Rebecca Laird as an undergraduate

Photo: Rebecca Laird DeVille and her son at the Monet: The Late Years exhibition at the de Young Museum in 2019.



# FACULTY NOTES

## Nana Adusei-Poku

For Nana Adusei-Poku, a highlight on campus this semester was the book chat at the Townsend Center with her colleague Associate Professor Anneka Lenssen, which allowed her to reflect on *Taking Stakes in the Unknown-Tracing Post-Black Art*. It was the first in-person Townsend Center book-chat in person and great attendance which made the occasion particularly special. The end of the semester was marked by a special roundtable organized by Professor Darcy Grimaldo Grigsby at BAMPFA as part of the public program of her and Vanessa Jackson's spectacular exhibition called *Alexandre Dumas's Afro: Blackness Caricatured, Erased, and Back Again* on view through July 30th. Assistant Professor Zama Zamanele, Darcy Grimaldo Grigsby, Associate Professor Karl Britto, and I discussed Dumas's ambivalent historical positioning and the politics of race in the 19th Century from a contemporary perspective.

She also had the honor to be invited to speak shortly after her arrival in November at the EKO 2050: Other Futures Symposium at SFMoMA and be in conversation with the exciting Senegalese Filmmaker Sally Raby Kane and chef Michael Elégbédé. Curated by Professor Leigh Raiford alongside the exhibition EKO 2050: Other Futures showcasing new work by Toyin Ojih Odutola, the event explored the theme of world-building and created a beautiful synergy between our respective fields. Equally thrilling was the conversation at the Manetti Shrem Museum at UC Davis with Professor Bridget Cooks and Stacey Shelnut-Hendrick who is deputy director of public engagement and learning at the Chrysler Museum of Art. Our discussion reflected on art, museums, and demands for change in the age of Black Lives Matter. We considered the complexities of rethinking art history and museum practices through the lens of Blackness and how artists and curators have created spaces of discourse and exchange. The discussion was part of the generative exhibition 'Mike Henderson: Before the Fire, 1965-1985' curated by Sampada Aranke.



## Diliana Angelova

Most of the year, Diliana Angelova focused on advancing her second monograph and a digital born catalogue of 10<sup>th</sup>- to 12<sup>th</sup>-century Byzantine carved boxes. The summer saw her on a research trip to museums in Italy, where she photographed the boxes. This photograph shows her with the curatorial staff at the Ravenna's Museo Nazionale di Ravenna. Over the fall and spring, her team of URAP students and Justin Underhill (Director, V-Lab) helped her process the pictures and ready them for 3-d modeling. Another URAP team helped design color reconstructions of ancient Roman monuments. She gave papers at the War and Community Conference (UC Berkeley), the International Byzantine Studies Congress (Venice), the Byzantine Studies Conference (UCLA), the Center for Hellenic Studies (Harvard), the Sebaste conference (Harvard), and the Osher Lifelong Learning Institute at UC Berkeley. She served on two university committees and seven other committees in four departments. She wrote two papers, one of which will be published later in the year.

**Photo:** Angelova with the curatorial staff at the Ravenna's Museo Nazionale di Ravenna, Summer 2022



## Whitney Davis

In Fall semester 2022 Whitney organized an international in-person lecture series in the department on “World Art Studies in 2022: Problems and Prospects,” which he funded through his research chair. Each of the four speakers visited Berkeley for up to a week to present a public lecture and a research seminar, meet with PhD students and campus faculty, hold office hours with undergrads, and brainstorm projects in the Visual Resources Centre. The distinguished guests were Cao Yiqiang (China Academy of Art, Hangzhou, China; classical Chinese art and modern art theory), Stephen Whiteman (Courtauld Institute, London; medieval Chinese visual culture), Kamini Vellodi (Edinburgh College of Art; contemporary art and art theory), and Matthew Spellberg (Outer Coast College, Alaska; Northwest Coast indigenous arts). Whitney presented invited talks on “Culture, Dispersal, and Diversity” at an international conference on the “Geography of Taste” at the Jackman Humanities Institute, University of Toronto; on “Evenly Suspended Attention in Art-Historical Theory and Practice” at an international conference on “Art and Attention” at the University of Chicago; and on “The Anxiety of Influence in the Reliefs of Hesy-Re” at an international conference on ancient Egyptian visual literacy at the University of Vienna. He also gave the inaugural lecture on “Art History and the Tyranny of Humanism” to open the new Center for Modern Art & Theory at the Masaryk University in Brno, Czech Republic. In Spring, 2023, he presented a paper on “Burne-Jones’s Queer Hygiene” at the annual meeting of the Association of Art Historians (UK) and a lecture on “Acheulean Hand-Axes: Euclidean Artifacts in Visual Space” at an international conference in honor of



**Photo:** Whitney at the China Academy of Art, Hangzhou, China

David Summers at Eikones, Basel. Among publications, his essay on Fonthill Abbey c. 1800 led off *Queer Spaces: An Atlas of Architecture*, published by the Royal Institute of British Architects in 2023. An essay on Leo Bersani’s queer theory of psychic “Mobility” appeared in *Differences*. A long article on Middle Paleolithic paintings in the Wadi Defeit, Egypt, contextualized in terms of the long-term dispersal of human populations out of Africa, appeared in *Rock Art and Globalization in Deep Time*. Whitney’s latest book is in press at Edinburgh University Press: *Visions of Art History* addresses paradigms of art-historical thought from the late eighteenth century to the present day of world art studies, ecology, and neuroaesthetics. At the end of 2022, Whitney retired from UC Berkeley to London in order to pursue his ongoing fieldwork projects and research interests around the world. He continues as Honorary Professor of Humanities at York University (UK), where he directs the York Summer Theory Institute in Art History.

## Aglaya Glebova

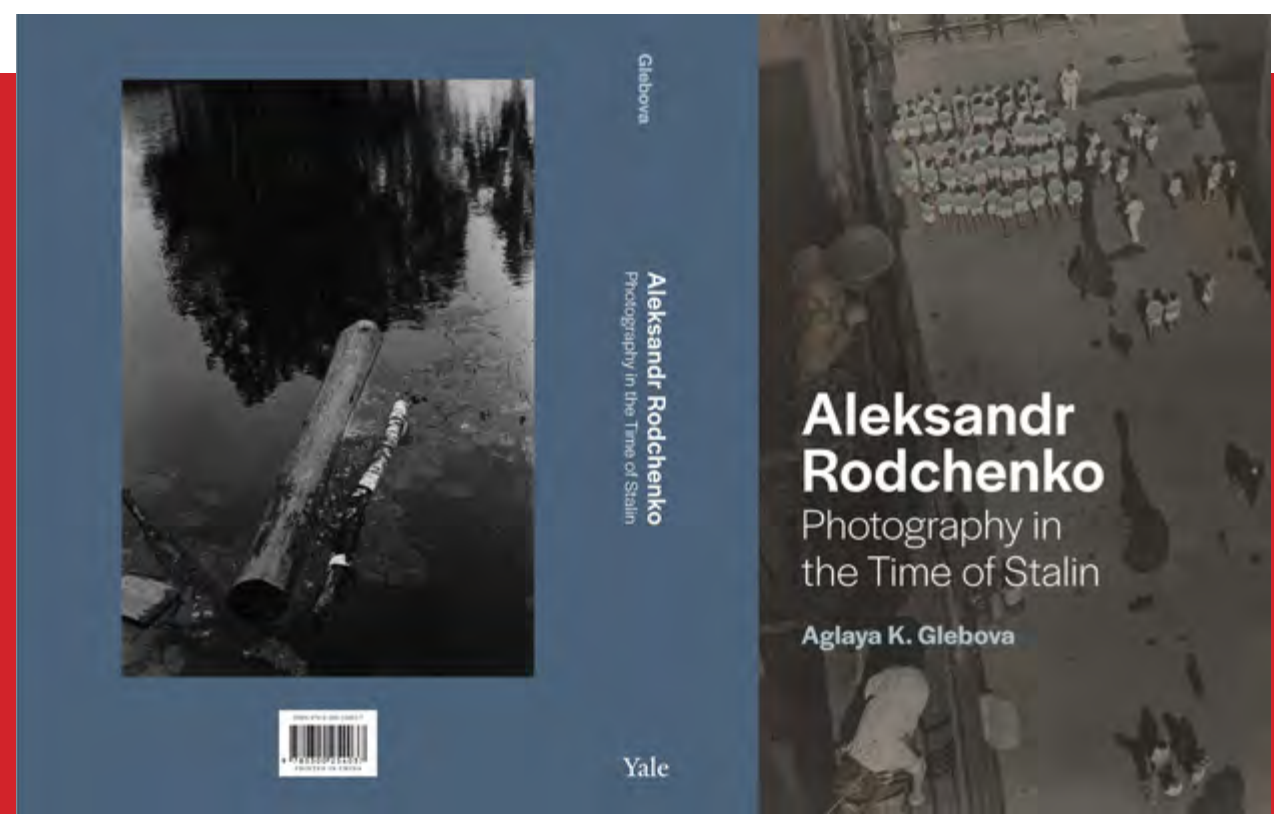
Aglaya’s book, *Aleksandr Rodchenko: Photography in the Time of Stalin*, came out in January 2023 with Yale University Press. Tracing the shifting meanings of photography in the early Soviet Union, the book reconsidered the relationship between art, politics, and technology during a period long seen as the end of the critical avant-garde. It was a real joy to celebrate the publication with a lively joint book party—with colleague Christina Crawford (Emory University)—at the annual ASEES conference in Chicago. Among other fully in-person highlights were talks in Munich (where Aglaya was a Visiting Professor in summer 2022), New Haven, and Urbana-Champaign. More importantly, Russia’s war of aggression against Ukraine has been constantly on Aglaya’s mind in the past year. Among other things, she co-organized an ASEES roundtable on the consequences of the war for her field, a question she is also grappling with in her work as President of SHERA (the Society of Historians of Eastern European, Eurasian and Russian Art and Architecture). Recently, she was honored to serve as discussant on a virtual panel with Ukrainian women publishers, Lidia Lykhach and Anastasia Bilousova of Rodovid Press and Iryna Baturevych of Chytomo. The event was part of a series organized by Liladhar R. Pendse, one of Berkeley’s amazing librarians whose work sustains the university’s intellectual mission and community.



**Photo:** Glebova in Naples December 2022



**Photo:** Whitney at the Center for Modern Art and Theory, Brno, Czech Republic



## Darcy Grimaldo Grigsby

**Add Vienna:** so reads a notation in red on Darcy Grimaldo Grigsby's cv. Regrettably, Darcy has never been to Vienna despite the fact that she gave a guest lecture and seminar at the Universität für angewandte Kunst Wien in January 2022. On zoom, of course. Such is our disorienting disembodiment since Covid. During the pandemic, she also virtually presented "Svetlana Alpers (Mrs. Paul J.): Women Faculty in the History of Art," in a roundtable marking "150 Years of Women at Berkeley. An Ongoing Revolution." Although not yet traveling, Darcy has loved her return to in-person teaching this past fall and thanks her students who so conscientiously and generously wore masks to make it possible. She was pleased to be able to incorporate more museum attendance into her teaching. With free passes generously provided by FAMSF, the 150 students in her introductory History of Art / Discovery course wrote their final papers on landscape paintings at the Legion of Honor; for the final exam, they visited the Kehinde Wiley show at the DeYoung and her co-curated exhibition "Alexandre Dumas's Afro: Blackness Caricatured, Erased, and Back Again," at BAMPFA (April 12-July 30 2023) in order to compare and contrast those artworks with others presented in lectures. Over the last year and a half, she and her PhD advisee Vanessa Jackson worked on the exhibition in collaboration with a wonderful URAP team (Undergraduate Research Apprentice Program: Antonio Soto-Beltran, Riley Saham, Krista Pearl McAtee and Molly Wendell).

The last two years have been full as she revised *Creole. Portraits of France's Foreign Relations in the Nineteenth Century* (PSUP, 2022), a return to painting and to the history preoccupying her first book, *Extremities. Painting Empire in Post-Revolutionary France* (Yale, 2002). BAMPFA hosted a *Creole* book event, movingly introduced by her former advisee Kailani Polzak, now Assistant Professor at U.C. Santa Cruz, a Co-Curators' Talk, and a Roundtable with Karl Britto, Nana Adusei-Poku, and Zama Nsele. Eik Kahng, a UCB alumna, hosted a *Creole* lecture at the Santa Barbara Museum of Art. Over the last two years Darcy has also advanced her book project, *Hand Color: when people painted on camera's photographs*; co-teaching a related graduate seminar with Aglaya Glebova and working on the problem with URAP students.. This May a French film crew working on a documentary on the Eiffel Tower travels to Oakland to interview her about *Colossal* (Periscope, 2012).

Darcy will very much miss sailing and conversing with her late colleague Andrew Stewart. She also wishes to mark the death of Harry Belafonte whom she saw perform in Harmon Gym with her mother and sister in 1966 when she was 11.



**Photo:** Darcy with Bella and Lola on the way to Point Izzy with the top down, April 2023.

**Photo:** Poster, Harry Belafonte Concert, Harmon Gym (!), November 21, 1966.



## Atreyee Gupta

For Atreyee Gupta, the past year brought several projects to fruition. Alongside her just completed monograph, these include the book *Postwar— A Global Art History, 1945-1965*, which she was co-editing with Okwui Enwezor at the time of his death and which is finally entering production phase at the Duke University Press. Her March 2023 talk at the *Sharjah Biennial 15: Thinking Historically in the Present*, which reflected on Enwezor's work, seemed like a fitting conclusion to her inordinately long-drawn editorial work on this book. Her older projects also took on a new lease of life with the republication of her 2021 *The Art Bulletin* essay on the color black in the much-awaited anthology *Inventing the Third World: In Search of Freedom in the Global South, 1947-1979* and led to her being nominated as an O'Donnell Visiting Educator at the Whitman College, where this essay was the focus of the Senior Assessment for Art History majors. Other writings appeared in venues including *October*, *The Art Bulletin*, and *Art Journal*. Just as Melissa Carlson, her first advisee (with Penny Edwards) in South and Southeast Asian Studies, is about to submit her dissertation, Tausif Noor, her first advisee in History of Art, is about to embark on dissertation fieldwork, and Uttara Chaudhuri, her advisee in English (with Sukanya Banerjee) begins drafting her dissertation, Atreyee is looking forward to welcoming Brishti Modak, who joins History of Art in Fall 2023.

**Photo:** The Long Arc of India's Modernism, a fireside conversation between Partha Mitter, Emeritus Professor, University of Sussex, and Atreyee Gupta, Co-Director, South Asia Art Initiative, UC Berkeley, hosted by Dr. Dipti Mathur, Chair, South Asia Art Initiative Advisory Board, April 8 2023



## Chris Hallett

Over the last two years (2021-23) Chris was busy with several projects. In 2021 he published a long article, 'The Wood Comes to the City: Ancient Trees, Sacred Groves, and the "Greening" of Early Augustan Rome', and recorded an audio book, Rubina Raja's *Pearl of the Desert*. In Spring 2022 he spoke at a conference held in Rome —Virgilio, Eneide: Luoghi, popoli, persone—on the subject of 'The role of references to the visual arts in Vergil's Aeneid' (to be published in the next volume of Maia); he also assisted Rebecca Levitan with her continuing project at Sperlonga in Italy. In September Chris traveled to Turkey, with 20 Greek, Bulgarian, and Turkish colleagues, for the 3rd Getty-funded Travel Seminar, visiting sites in Caria, Pisidia and Pamphylia. In December 2022 Chris served as respondent at the conference Palmyra in Perspective at the Danish Royal Academy in Copenhagen. In January 2023, he participated in the Gold Medal Colloquium held in honor of Andrew Stewart in New Orleans. While Andy watched over Zoom, his former students spoke about their current projects, and expressed their appreciation for his teaching and mentorship. It was a pity Andy was not able to attend in person, but it was a blessing he lived long enough to receive his gold medal.



**Photo:** "The Many Lives of Ancient Monuments" Traveling Seminar, in Sagalassos, Turkey. September 2022.



**Photo:** With Rebecca Levitan, viewing the cave at Sperlonga where colossal sculpture groups of episodes from Homer's *Odyssey* were once displayed.

## Jun Hu

In Fall 2022, Prof. Jun Hu co-taught HA32: Arts of Korea with Dr. Kwi Jeong Lee. This survey of Korean art situates the artistic traditions on the peninsula at the intersections of vibrant currents of international exchange, artistic, cultural, religious, and political. It was the first time that a course on the history of Korean art was offered in the department in over a decade. The spring semester, in many ways, marked the resumption of normalcy for Prof. Hu. He was able to travel, for the first time, in what felt like an eternity. In March, he presented at a conference on the Shōsōin Imperial Repository in Japan and the Silk Road at Harvard University, and participated in the annual conference of the Association for Asian Studies in Boston. This was followed by a trip to Japan over the spring break, where he conducted archival work for his project on Japanese wartime archaeological fieldwork in China. During 2023-2024, Prof. Hu will be on sabbatical leave to complete his book *The Perturbed Circle: Chinese Architecture and Its Periphery*.



**Photo:** Prof. Hu with Dr. Satomi Hiyama at the Institute for Research in Humanities, Kyoto University.

**Lauren Kroiz**

Lauren Kroiz served as the Faculty Director of Berkeley's Phoebe Apperson Hearst Museum of Anthropology from the beginning of 2020 until the end of 2022. She collaborated with students to create online and in person exhibitions, including an art history DeCal class focused on Berkeley's relationship with the Philippines. She also led a strategic planning process to prioritize repatriation and orient the museum toward building a just and sustainable future, developing innovative partnerships, including 'ottoy, a healing collaboration between Cafe Ohlone and the Hearst Museum that celebrates living, thriving Ohlone culture and addresses hard truths about Berkeley's past in the spirit of repair. The latter was featured in the *New York Times* and involved a grand tour of presentations to campus offices from Cal Dining to the Space Assignment and Capital Improvements Committee. She also published an article on Paris sculptor Harold Cousins in *Nka: Journal of Contemporary African Art* and entries in museum catalogues for the Museum of Modern Art, Phillips Collection, and Art Institute of Chicago. During the 2022-2023 academic year Lauren was an Associate Professor Fellow at Berkeley's Townsend Center for the Humanities, working on her new book about whiteness and the visual culture of female suffrage in the US.

**Photo:** Lauren acting as measure for Cal building permit for 'ottoy's temporary modifications to the Hearst Museum patio.

**Photo:** Lauren with a mosaic of art critic Sadakichi Hartmann's hat in the 23rd street NYC subway station during a research trip.



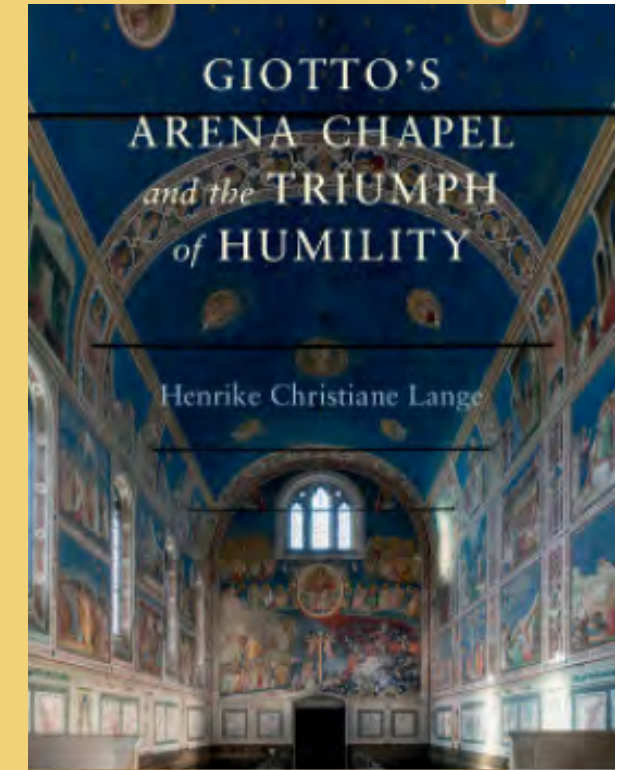
LOWEST BRANCH OF EXISTING TREE IS 8'-0" HIGH. RAMADA WILL BE 7'-8" HIGH,



**Henrike Lange** taught a set of new undergrad and graduate courses on different aspects of Aby Warburg's life and legacy in Berkeley collections (Bancroft, BAMPFA), on new perspectives in Renaissance and Baroque studies, word and image, visualization, Dante, and Giotto. She was delighted to welcome graduate student Zachary Smithline in History of Art as well as a group of new graduate students with art history interests in Italian Studies. Henrike spent the Summer of 2022 in collaborative projects around ancient Greek art, architecture, archaeology, and literature with Andrew Stewart. She published essays on Giotto and Raphael and her book, *Giotto's Arena Chapel and the Triumph of Humility* (Cambridge UP 2023). Together with Professor of Natural Philosophy Tom McLeish FRS she is finishing a seven-year-long editorial project for Oxford UP, *Eclipse & Revelation: Total Solar Eclipses in Science, History, Literature, and the Arts*, scheduled for the Great American Eclipse of 2024.

**Photo:** Lange Book cover

**Photo:** Lange's Fall 2022 Graduate Seminar "Word, Image, Visualization," the debut lesson with a new acquisition, *St. Agnes with the Lamb* by Orsola Maddalena Caccia, 1620s, donated by Alan Templeton.





## Anneka Lenssen

In the time since we published our last newsletter, Anneka Lenssen spent a semester as a senior humanities fellow at NYU Abu Dhabi. Highlights included organizing the international workshop “Go East, Young Artists: Creative Practice across the Middle East, North Africa, and Eastern Bloc, 1950s-1980s,” and helping to shape new archive initiatives at al Mawrid: Arab Center for the Study of Art. She was able to advance work on her next book, a study of curricular turns in postcolonial artistic practice, and complete an article, “Baghdad Kept on Working: Painting and Propaganda during the British Occupation of Iraq, 1941-1945,” for the *Getty Research Journal* (forthcoming 2024). In Fall 2022, Anneka worked with longtime collaborators in the Association for Contemporary Art of the Arab World, Iran, and Turkey to organize the two-day conference, “1980s: Representational Pressures, Departures, and Beginnings,” at the University of North Texas. She was grateful for the opportunity to lead a funded workshop for graduate students as a parallel event. Closer to home, Anneka continued her work as an art editor for *Critical Times* (a project of the International Consortium of Critical Theory Programs) and joined the editorial board of *Representations*. She remains a member of the department’s Working Group to Redesign the Major and worked with student and faculty colleagues to test new course formats. Finally, having assumed the role of Head Graduate Advisor in Spring 2022, she is relieved to report that she saw the project of revising the graduate handbook through to completion!



**Photo:** Lenssen addressing the 1980s graduate workshop at the University of North Texas.

## Greg Levine

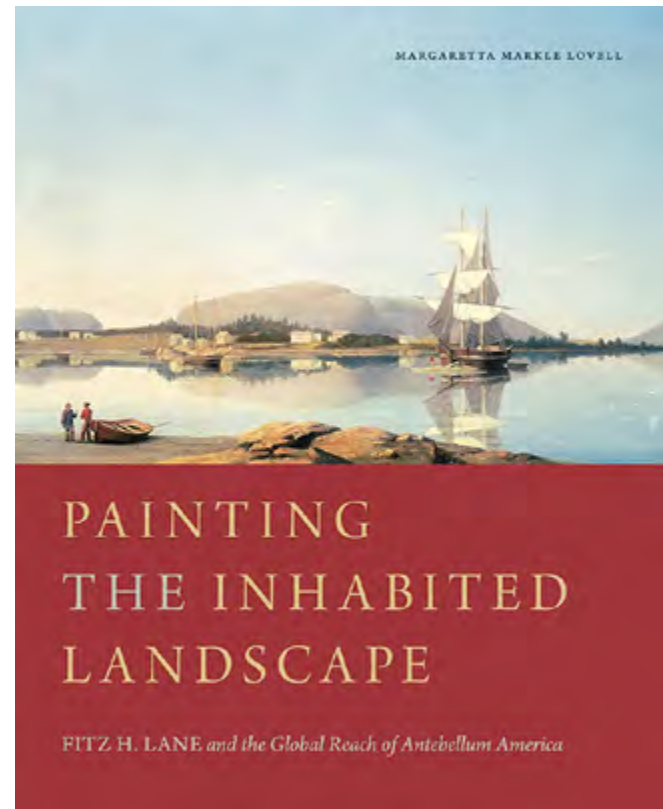
Once this third and final year as Department Chair is wrapped up in June 2023, Levine is off to Oregon on sabbatical—more trees, more writing on an “arboreal humanities.” A few steps headed in that direction in 2022: an article on Buddhist icons carved into living trees for *postmedieval: a journal of medieval and cultural studies* and a lecture at the Stanford University Humanities Center on the Bohemian Club’s 1892 Buddha and decolonizing what is now Muir Woods. Kudos to Joel Thielen, now wrapping up dissertation research on Japanese lacquer and environmental humanities, having moved to Tokyo following a stint in rural, Northern Japan, and Andrea Jung-An Liu for passing her Qualifying Exam, for outstanding section teaching for Levine’s new lecture course “Extinction and Visual Culture,” and herself soon off to Japan for dissertation research.



**Photo:** Anneka Lenssen at the workshop she organized in Abu Dhabi: “Go East, Young Artists: Creative Practice across the Middle East, North Africa, and Eastern Bloc, 1950s-1980s”

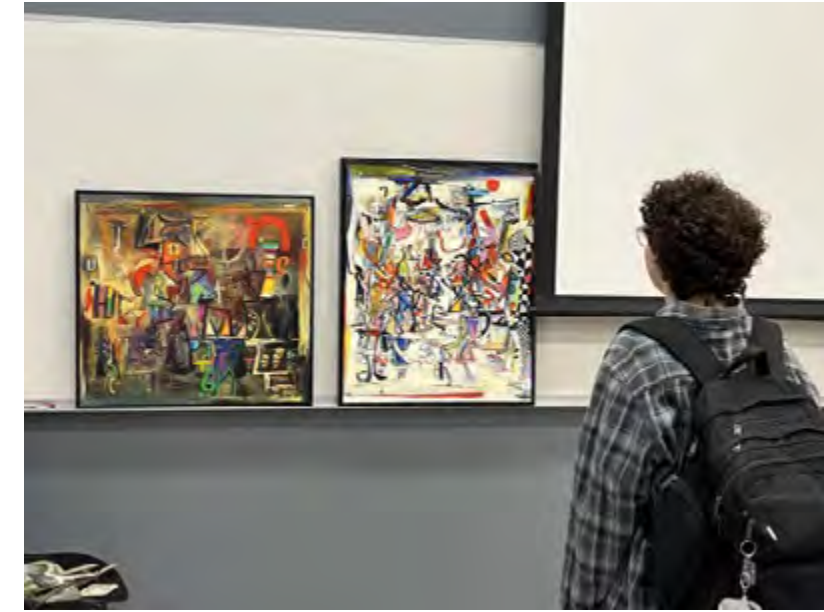
## Margaretta Markle Lovell

Professor Lovell taught *Berkeley's Built Environment: Two Residential Neighborhoods, an Art of Writing Course*, a public art history project that involved community outreach, and the American art survey. In the spring she also taught *Material Culture: The Interpretation of Objects*, a *Judith Lee Stronach Travel Seminar*, taking the students to Spain for a workshop at a rural seventeenth-century manor house and an opportunity to study the incomparable work of Antoni Gaudi in urban Barcelona. She gave public lectures on Berkeley architecture and on the Humanities Research process, published "John Greenwood: The Nanny, The Spyglass, and the Drunken Gentlemen" in Charles C. Eldredge, ed., *Unforgettable: 63 Noteworthy American Artists*, (University of California Press, 2022), and served as peer reviewer for journals, university presses, and fellowship competitions. She also continued as Book Review Editor for *Panorama*, Journal of the Associations of Historians of American Art. 2023 saw the publication of Professor Lovell's most recent book, *Painting the Inhabited Landscape: Fitz H. Lane and the Global Reach of Antebellum America* (Penn State Press).



## Ivy Mills

Ivy Mills had an action-packed year! In the summer of 2022, she traveled to Senegal to conduct research on new developments in Dakar's art ecosystem. She took copious photos and videos of the many sites she visited there--museums, galleries, monuments, markets, artists' studios, mosques, mausolea, alternative art spaces--with the aim of creating virtual tours for the students in her African art history courses at UCB. She presented on two remote panels at the Lagos Studies Association Annual Conference: one oriented toward graduate students, in which she proposed best practices for course syllabus design, and the other focused on a recently published biography of Nike Okundaye, a central figure in the arts in Nigeria. In November, she traveled to the African Studies Association Annual Meeting in Philadelphia to share new research on depictions of saintly women in Senegalese Sufi art. The highlight of the spring semester was Wosene Kosrof's visit to her class *Contemporary African Art in Transnational Perspective*, during which he shared a fascinating and hilarious account of the development of his signature style at art school in Ethiopia and later at Howard University. Wosene subsequently welcomed the class to his Berkeley studio.



**Photos:** Wosene Kosrof's visit to Ivy Mills' class; visit to his studio.



**Photo:** Professor Lovell with the 2023 Judith Stronach Travel Seminar group at the Aljaferia Palace in Zaragoza, Spain.



## Zamansele Nsele

Arriving in January, during a rainy spell in early Spring of 2023, our new member of faculty Zamansele Nsele hit the ground running and began teaching a seminar on *Mid-twentieth century resistance art movements in Southern Africa and the United States: Black Consciousness and the Black Arts Movement*. Finding her way around campus while tuning into the lively rhythms of Berkeley campus life has been Nsele's main preoccupation. Within a few months of her arrival, Zamansele Nsele was invited to deliver her first keynote address at the 'Otherworlds' conference hosted by the graduate students in the English department at Stanford University. Pictured here is Nsele in conversation about visual and literary archives with Mpho Molefe, a PhD student at Stanford. Zamansele is currently working on a paper on *Black Venus*, in the fall she will lead a seminar on African Modernisms. Zamansele is excited to be co-teaching a graduate Stronach traveling seminar on 'Contemporary African Art' in the Spring of 2024. Next year Zamansele Nsele and Ivy Mill's will be traveling to Senegal's 'Dak'Art: African Contemporary Art' biennale with the graduate students.

**Photo:** Nsele in conversation about visual and literary archives with Mpho Molefe, a PhD student at Stanford



## Todd Olson

Todd Olson's essay "Abducción: la recepción y reproducción del Códice mendocino en Francia e Inglaterra (1553 -1696)" appeared in a critical facsimile edition of the *Codex Mendoza*, (*El Códice Mendocino. Nuevas Perspectivas*, edited by Jorge Gómez Tejada ( Quito: USFQ Press, 2022). The academic year 2022-2023 has been a time for writing and connecting with our extended Berkeley community. While waiting for readers' reports for his Jusepe de Ribera book manuscript (forthcoming, Pennsylvania State University Press), Olson has been checking off some essays on his bucket list. Years of conversation with Ara Merjian (PhD 2006), Professor of Italian at New York University, about the fact that Pier Paolo Pasolini was a student of Roberto Longhi, that period's most prominent art historian, led to Olson's book chapter "Longhi, Pasolini and the Photographic Conditions of *Cinema Masacesca*" in Merjian's edited volume *Pasolini and Art History* (Manchester University Press, forthcoming). Another Berkeley alumnus, Walter Melion (PhD 1988), Asa Griggs Candler Professor of Art History, Emory University, invited Olson to a conference on *The Portrayal of Mixed and Compound Emotions in the Visual and Literary Arts of Northern Europe, 1500-1700*. His contribution to the proceedings was an essay on a painting that he has taught for thirty years: Rembrandt's *Aristotle and the Bust of Homer*. Olson has returned to French seventeenth-century painting by publishing on Nicolas Poussin ("Le corp(u)s habité de Poussin," *Perspective*, INHA, Paris) and is contributing an essay to the exhibition catalogue for the upcoming exhibition *Painting, Power, Performance: Simon Vouet (1590-1649)* at the Museum of the Legion of Honor, curated by Emily Beeny.

Olson was also commissioned by *Oxford Art Journal* (2023) to write a state of the field essay and review of two books by alumni of our department. "Cultural Transfer and its Discontents: Recent Scholarship on the Mobility of Early Modern Prints" reviews Heather Madar (PhD 2009), ed., *Prints as Agents of Global Exchange, 1500-1800* (Amsterdam: Amsterdam University Press, 2021) and Aaron M. Hyman (PhD 2017), *Rubens in Repeat: The Logic of the Copy in Colonial Latin America* (Getty Research Institute, 2021).



**Photo:** Todd Olson at Stinson Beach, 2023



**Photo:** *Códice Mendocino. Nuevas Perspectivas*, edited by Jorge Gómez Tejada ( Quito: USFQ Press, 2022).



**Photo:** Todd and Samar Adusei-Poku making music

## Lisa Pieraccini

Ancient Mediterranean Studies, Ancient Italy, Reception Studies

Lisa has been very busy! She led the Archaeological Institute of America's Etruscan Tour in Italy (fall) was a Visiting Professor at the University of Pavia (spring 2022) and presented at several workshops and conferences on various topics ranging from New Views of Ancient Past: Removing the Colonial View of Etruria, Demystifying Underworld Landscapes in Egypt and Etruria (with Rita Lucarelli) to Provenance and Pedagogy in Academic Collections. Pieraccini's co-edited volume, *Material Connections and Artistic Exchange: Etruria and Anatolia* with Elizabeth Baughan was published by Cambridge University Press and her other co-edited volume, *Consumption, Ritual, Art and Society: Recent Finds and Interpretive Approaches to Food and Drink in Etruria* (co-editor Laurel Taylor) will be published this summer by Brepols. Pieraccini co-wrote an article, with History of Art's own Rebecca Levitan (PhD student), "Out of Etruria: Collecting and Context in California," in *Lo stranno case di Francesco Mancinelli Scotti* (eds. Biella & Tabolli). With a UC Berkeley Professional Development Grant, Lisa traveled to Washington D.C. to study Neoclassical Negotiations of Native American Women and Early American Identity at the US Capital and is currently working on an article dedicated to this topic. Pieraccini has continued to enjoy her role in the History of Art Department's Equity, Inclusion and Climate Committee.



**Photo:** Lisa Pieraccini in Rome

**Photo:** Book cover



## Sugata Ray

Along with winning the American Academy of Religion's Religion and the Arts Book Award in 2020, Sugata was delighted to receive the Society of Architectural Historians of Great Britain's Alice Davis Hitchcock Medallion last year for his book *Climate Change and the Art of Devotion*. 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." He also published essays on the dodo and Anthropocene Extinction in *TDR: The Drama Review*, on the North American turkey in Mughal India in a volume published by the Princeton University Art Museum, and on "The Quarantine Question" in *Art Journal Open*. After a year of sabbatical with support from the Humanities Research Fellowship, Sugata looks forward to returning to campus in Fall to teach a course on art and climate change as part of a new L&S First-Year Pathways Program which will culminate with a curatorial project at BAMPFA and to working with his new advisees Krishna Shekhawat and Kevin Morales Bernabe. He is equally thrilled that his advisees Shivani Sud and Verónica Muñoz-Nájar Luque (co-advisor Lisa Trever) submitted their PhDs last year and Ariana Pemberton has moved on to Stage II to work on her dissertation on medieval ivories.

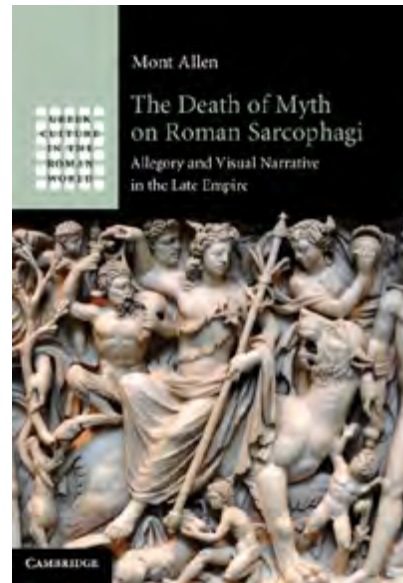
**Photo:** Participants in a 2022 NEH Summer Institute co-directed by Sugata Ray for K12 teachers on art and composite cultures in South Asian history at the San Diego Museum of Art. Sugata at far left.



# ALUMNI NEWS

## Mont Allen (2014)

earned tenure at Southern Illinois University on the strength of his new book, just out from Cambridge University Press: *The Death of Myth on Roman Sarcophagi: Allegory and Visual Narrative in the Late Empire* (Cambridge, 2022). He also, along with Christopher Hallett and several other graduates from Berkeley's History of Art, gave an invited lecture at the Archaeological Institute of America's Gold Medal Colloquium Session organized in honor of Berkeley's Andrew Stewart (d. January 2023).



Her children with Todd Cronan — Nicholas (11) and Leo (8) — are looking forward to Nordic adventures next year. She was thrilled to be awarded a 2023 Guggenheim Fellowship, and a fellowship from the American-Scandinavian Foundation.

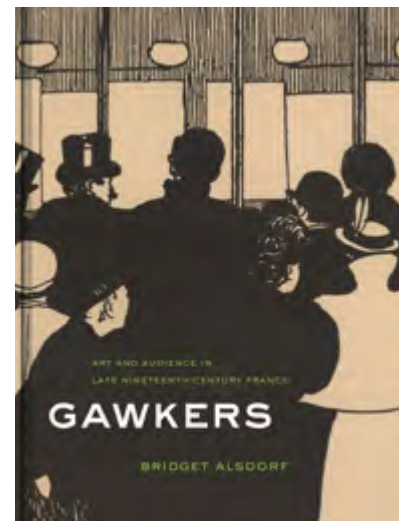
## Cristelle Baskins (1988)

retired from Tufts University in 2020 to focus on research and writing after thirty years in the classroom. Her book, *Hafsids and Habsburgs in the Early Modern Mediterranean: Facing Tunis*, was published by Palgrave Macmillan in 2022. Having moved from Boston to Albuquerque, NM, she is always happy to share with visitors the landscape, the art scene, and the food!



## M. Elizabeth Boone (MA 1985)

My book *"The Spanish Element in Our Nationality": Spain and America at the World's Fairs and Centennial Celebrations, 1876-1915* (Penn State University Press, 2021) has just been translated into Spanish and published by the Centro de Estudios Europa Hispánica



**Bridget Alsdorf (2008)** published *Gawkers: Art and Audience in Late Nineteenth-Century France* and was promoted to full professor at Princeton in 2022. Her new book project on modern Scandinavian art has her learning Danish, plumbing the depths of Kierkegaard, and traveling around Denmark, Norway, and Sweden.

as *España y América. Construcción de la identidad en las exposiciones internacionales (1876-1915)*. This book delves beneath the traditional "English-only" narrative of U.S. history, using Spain's participation in a series of international exhibitions to illuminate more fully the close and contested relationship between these two countries.

**Wen-shing Chou (2011)** taught a curatorial seminar in 2022 that resulted in *C.C. Wang: Lines of Abstraction*, an [exhibition](#) (2/2/2023- 4/29/2023 at Hunter College's [Leubsdorf Gallery](#)) and [publication](#) (Hirmer Verlag, 2023) on the artistic experimentations of the preeminent twentieth-century connoisseur and collector of Chinese art. The aim is to rethink the narrative and language of abstraction in twentieth-century New York by highlighting the juncture between Chinese literati painting/calligraphy and the New York School in the postwar period. Chou and her students were especially delighted to revisit Professor James Cahill's archives and collections at BAMPFA and the Smithsonian Institutions as a part of their research on this important chapter in Chinese art historiography.

**Will Coleman (2015)** concluded his time at Olana with the 22-3 exhibition *Chasing Icebergs: Art and a Disappearing Landscape*, which was accompanied by his new edition of the 1861 book *After Icebergs with a Painter* by Louis Legrand Noble, and 2023's *Terraforming: Olana's Historic Photography Collection Unearthed* in collaboration with the artist David Hartt. In October 2022, he started a new role as the inaugural Wyeth Foundation Curator and Director of the Andrew & Betsy Wyeth Study Center, overseeing staff, collections, and exhibitions, at the Brandywine Museum of Art outside Philadelphia and at the Farnsworth Art Museum in midcoast Maine. (Academic outreach is a core priority of the role so he'd be glad to speak to Berkeley colleagues' courses.) He curated the exhibition *Andrew Wyeth: Home Places* at the Brandywine and published essays in catalogues of the New Bedford Whaling Museum and Vassar's Loeb Art Center.

**Sarah Louise Cowan (2019)** published her first book, *Howardena Pindell: Reclaiming Abstraction* (Yale University Press), in November 2022. The book offers

the first scholarly monograph about Pindell (b. 1943). It argues that the US artist reconceptualized modernist painting amid the Black Arts Movement and women's movement of the 1970s, challenging its alleged Euro-



American origins. Sarah proposes the term "Black feminist modernisms" to describe how Pindell and others have intervened in the racial and gender logics of modernist discourse. She also was a 2022–2023 Tyson Scholar at the Crystal Bridges Museum of American Art.

## Todd Cronan (2005)

This year was marked by two achievements, becoming Full Professor at Emory University and (in the summer) the release of *Nothing Permanent: Modern Architecture in California* (University of Minnesota Press, 2023). The latter is (dare he say it) more than a decade in the making. The book examines the competing motivations behind one of modern architecture's most widely known and misunderstood movements with new accounts of the



works of R. M. Schindler, Richard Neutra and the Eameses. A few more things are in the works: an edition of Minor White's *Memorable Fancies* (for Princeton Univ. Press, 2024), a guidebook to the films of Charles and Ray Eames (SUNY Press), and a book of essays on French painters from Sisley to Matisse. As usual, he continues his job as editor in chief of [nonsite.org](http://nonsite.org) alongside Berkeley alums Bridget Alsdorf, Elise Archias, and Marnin Young.

**Jessica M. Dandona (2010)** is Professor at the Minneapolis College of Art and Design. This is her second year as a Lang Fellow in Book History, Bibliography, and Humanities Teaching with Historical Sources at the Rare Book School in Charlottesville, Virginia. Dandona continued her forays into the strange new realm known as the History of Medicine with public talks for the Speaker Series at Cedars-Sinai and for the series *Confabulations: Art Practice, Art History, Critical Medical Humanities*. In April 2023, she briefly fled the snow to undertake research at Duke as recipient of the History of Medicine Travel Grant. Her chapter "The Lady Anatomist" appeared in *Making Sense of Medicine* (Intellect Books) in the fall of 2022, and she has several publications forthcoming in 2023, including three journal articles as well as chapters in *Rethinking the Public Fetus* and *Myth and Misinformation: Constructing the Medical Professions*.

**Robin Greeley (1996)** continues her work as co-Chair of the "[Arts & Human Rights Research Program](#)" at the Gladstein Family Human Rights Institute, University of Connecticut. This research group explores how the arts can promote the full exercise of human rights and the consolidation of a democratic culture. She was thrilled to be invited in Documenta 15 (2022), where UConn's "Arts & Human Rights" leadership participated under the aegis of Instituto de Artivismo Hannah Arendt (INSTAR), exploring how art has intervened effectively in transitional justice and human rights contexts.

**Andrew Griebeler (2019)** will join the Department of Art, Art History, and Visual Studies at Duke University as an Assistant Professor of Medieval Art beginning in January 2024. In addition to co-editing a book with Armin Bergmeier, *Time and Presence in Art: Moments of*



*Encounter* (c. 200-1600) (De Gruyter, 2022), he recently published two articles: "Botanical Illustration and Byzantine Visual Inquiry in the Morgan Dioscorides." *The Art Bulletin* 105, no. 1 (2023); "Production and Design of Early Illustrated Herbals." *Word & Image: A Journal of Verbal/Visual Enquiry* 38, no. 2 (2022); and gave an invited

lecture, "Dioscorides' Botanical Legacy in the Medieval Mediterranean: Critical Practices of Illustration," for the *British Society for the History of Pharmacy*. January 23, 2023.

**Grace Harpster (2018)** spent the 2022-23 academic year on research leave at the Harvard Villa I Tatti in Florence, where she ate great amounts of Italian food and completed her book manuscript, *A Reformer's Itinerary: The Power of Images after Trent*. A portion of this project was published as "Figino's Efficacy," in *Oxford Art Journal*. She will return to her position at Georgia State University in Atlanta in the fall.

**Namiko Kunimoto (2010)** was finally able to conduct research in Japan, and visited the Hiroshima artist, Goto Yasuka, whose work will appear in her next book, *Transpacific Erasures: Contemporary Art, Gender, Race, and the Afterlives of Japanese Imperialism*. Kunimoto recently published "Katsura Yuki and the Allegorical Turn," a chapter in *Water Moon Reflections: Essays in Honor of Patricia Berger*, "Transwar Art in Japan" in *ThirdText*, and Situating "Becoming a Statue of a Japanese 'Comfort Woman': Shimada Yoshiko, Bourgeois Liberalism and the Afterlives of Japanese Imperialism" in *Verge: Studies in Global Asia*. Kunimoto continues to work as the Director of the Center for Ethnic Studies, which houses Latinx Studies, Asian American Studies, and American Indigenous Studies at Ohio State University.

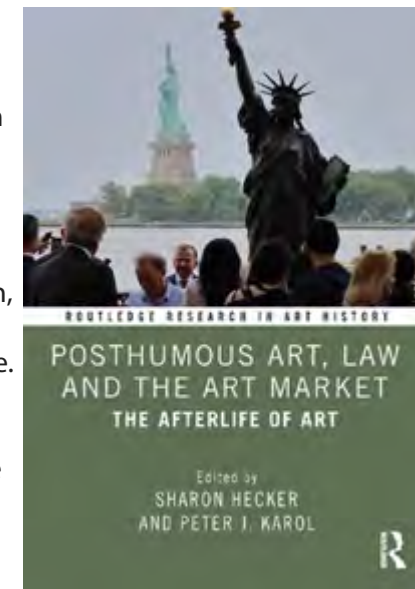
**Photo:** Namiko Kunimoto with artist Goto Yasuka at Goto's Spica exhibit at Miyauchi Gallery in Hiroshima Prefecture.



**Sarah Hamill (2008)** worked with colleagues at Sarah Lawrence College and Bronx Community College to be awarded a \$1.5 million "Humanities for All Times" grant from the Mellon Foundation. The grant will help both institutions collaboratively develop a new curriculum on climate justice across the humanities. As part of this work, she is co-curating a Spring 2024 exhibition on care, indigenous and black futurities, and climate justice. Last spring, she was a fellow at the Clark Art Institute where she worked on her book on Mary Miss—part of which she presented this fall at the Yale symposium *Surrogates*, where Anne M. Wagner was a keynote speaker and participants included Namiko Kunimoto and Elise Archias, with a visit by Anne Byrd, a mini-reunion!

**Sharon Hecker (1999)** published two edited volumes: *Posthumous Art, The Market and Art Law: The Afterlife of Art*, co-edited with Peter J Karol (Routledge, 2022); *Curating Fascism: Exhibitions and Memory from Mussolini to Today*, co-edited with Raffaele Bedarida (Bloomsbury, 2022) and wrote a Preface to *La dittatura della fantasia. Collage autobiografico* Remo Bianco. (Johan & Levi, 2022). I am co-editing a volume with Catherine Ramsey-Portolano titled *Female Cultural Production in Modern Italy: Literature, Art and Intellectual History* (Palgrave,

2023) and curating an exhibition on Lucio Fontana's ceramics at the Peggy Guggenheim Collection (2025). She is Associate Professor in the Italian academic system and teaches at the Universities of Milan, Pavia, Cattolica and the Luiss University in Rome. She was nominated as Deputy Chair of the International Catalogue Raisoné Association (ICRA) (2022) and elected to the Board of Directors of the College Art Association (2023-2026).



**Yvonne Korshak (1973)** has had a wonderful and full career, teaching at Adelphi University and writing on classical Greek art and on European painting, mainly on van Gogh, Courbet and David. But her recent publication of a historical novel, *Pericles and Aspasia* (Caryatid Imprint, 2022), is not a complete turnaround: the book is very much an "art history" novel in that the building of the Parthenon is part of its underlying structure: as the novel advances and the lives of the characters unfold, the Parthenon – from stylobate to acroteria – as well as Phidias' chryselephantine Athena come into being, so much so that by the last chapter, "The Parthenon in Moonlight," the sculptures of the East Pediment have finally been set in place. She thanks the Department for giving her a solid foundation for a full and versatile career

**Sabine Kriebel (2003)** was CASVA Senior Visiting Paul Mellon Fellow in Washington DC in November-December 2021 for her project on the 1920s photography of Florence Henri and Germaine Krull and was thrilled to be able to catch up with UC Berkeley alum Huey Copeland, who was the CASVA Andrew W. Mellon Professor, as well as Bibiana Obler, John Zarobell, and Josh Shannon. She subsequently published *Bauhaus Effects in Art, Architecture, and Design* (Routledge, 2022) with her fellow

Berkeley-Ireland transplant Professor Kathleen James-Chakraborty. Her article “Florence Henri Composit/ion” recently appeared in *Transbordeur photographie* (2023). She continues to work on her monograph *Objectivity Viewed Obliquely: Rethinking the Neue Sachlichkeit*,



and is plotting a transatlantic writing group with alum Amy Lyford, Marnin Young, Mark Rosen, and Kris Seaman. Berkeley connections still mean everything.

**Ara H. Merjian (2006)** sends his best from NYU and NYC, where he had the pleasure of hearing Anne M. Wagner’s lecture on Nancy Holt at the Whitney Museum last November, catching up with Anne, Tim, and fellow alums Huey Copeland, Julia Bryan-Wilson, and Eve Melzer. T.J. Clark graciously wrote the foreword to his new edited volume, coming out with Verso this fall, of Pier Paolo Pasolini’s writings on art and art history in which Todd Olson also has an essay. His books *Fragments of Totality: Futurism, Fascism, and the Sculptural Avant-Garde* and *Futurism: A Very Short Introduction* will come out in 2024 with Yale and Oxford UPs. He continues to miss East Bay weather.

**Verónica Muñoz-Nájar (2023)** submitted her dissertation in December 2022. “The Place of Art in the Bourbon Amazon: Landscape, Martyrdom, and Neoclassical Appropriation,” is the first study to examine visual representations of the tropical lowlands produced in the Viceroyalties of Peru and Rio de la Plata during the Bourbon Era (1700-1821). Recently, she joined the Thoma Foundation as the Curatorial Fellow of the Arts of the Spanish Americas.”

**Evelyn Lincoln (1994)** wrote for the Baxandall festa at the Warburg several years ago, about her experience being his TA in the department, and its ramifications on her current teaching position. That article is: “Printing and Experience in 18th-century Italy,” in Peter Mack and Robert Williams, eds., *Michael Baxandall. Vision, and the Work of Words*, (Ashgate Press, 2015). She was happy to contribute an article “Printers and Publishers in Early Modern Rome,” to the prize-winning volume, *A Companion to Early Modern Rome*, S. Ditchfield, P. Jones and B. Wisch, eds., (Brill, 2019)– not least of all because Bobby Wisch, one of the editors, was also an alum of the department. An article on the Parasole family, who made woodcuts for all the big Counter-Reformation projects printed in Rome around the turn of the 17th century, is actually an extended abstract of the book I am writing for Routledge during this amazing sabbatical year, to be finished next year. The article is: “The Parasole Family Enterprise and Book Illustration at the Medici Press,” in Eckhard Leuschner and Gerhard Wolf, eds., *The Medici Oriental Press: Knowledge and Cultural Transfer around 1600*, (Leo S. Olschki, 2022).

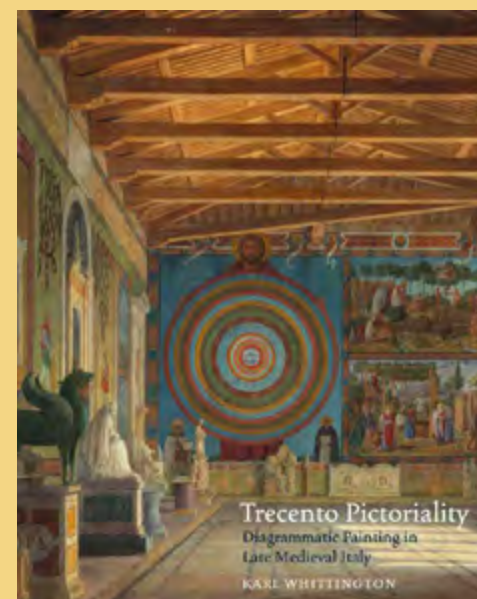
**Bibiana Obler (2006)** has been doing this, that, and the other. Two essays recently came out: “AI Loving Looks at Quilts” in *Boundary Trouble: The Self-Taught Artist and American Avant-Gardes*, ed. Lynne Cooke (National Gallery of Art, 2022) and “Lynda Benglis: Jack of All Trades,” in *Lynda Benglis* (Phaidon, 2022). Also a short article looking back at 50 years of art in *Feminist Studies*. She is pleased as well to be teaching some new courses, including “Modern Art Worldwide” (on 20th -century art) and “Disability, Accessibility, & the Arts.”

**Alexa Sand (1999)** has authored two recent publications: “Puppets, Manuscripts, and Gendered Performance in the *Hortus deliciarum*,” *Gesta* 60 (2021) (Product of my lifelong fascination with puppets, puppetry, and the deep creepiness of the non-living “actor”); and (forthcoming) “Moving Pictures: The Woodcut Vocabulary of Wynkyn de Worde,” in *Identifying the Vernacular Reader in the Early Age of Print (c. 1450-1600)*, ed. Andrea van Leer, Anna Dlabacova (Brill, *Intersections* series), forthcoming, July 2023. She is still serving as the Associate Vice President for Research at Utah State University, where she oversees the university-wide Student Research Program, which

supports undergraduate and graduate students through training, fellowships, and dissemination outlets. It’s a fun job, but she will be ready to transition back towards a more research/teaching focus pretty soon; her eye is on a big, messy project to do with puppets, street performance, and dark humor in the late medieval/early modern city. Her two resilient children are thriving; her eldest just graduated from college in studio art (they are a painter and illustrator); her younger is in high school.

**Shivani Sud (2022)** was selected as a joint recipient of the 2023 UC Berkeley South Asia Art & Architecture Dissertation Prize. Awarded by the South Asia Art Initiative at UC Berkeley, the prize is conferred to an outstanding doctoral dissertation on the art, architecture, or visual cultures of South Asia and its diasporas from any discipline in the arts, humanities, or social sciences. The Award Committee consisting of Atreyee Gupta (Chair, University of California, Berkeley, recused due to conflict of interest), Susan Bean (Independent scholar and formerly senior curator for South Asian and Korean art at the Peabody Essex Museum), Monica Juneja (Professor of Global Art History, Universität Heidelberg), and Jinah Kim (George P. Bickford Professor, Harvard University) write in their commendation: “This dissertation successfully takes on the most pressing issue for art history – the correction of the colonial myopic (western) lens through which global arts have been critically evaluated. The choice of Jaipur is excellent, as an exemplar of how court painting and architecture previously came to be seen as typifying the destructive impact of ‘westernization’ on ‘Indian arts.’ Instead painting, photography and civic architecture are convincingly repositioned as demonstrating the city itself and regional art practices as projecting an assertive modernity.” Congratulations to Shivani Sud, who is currently Assistant Professor of Art History and Humanities at Reed College!

**Karl Whittington (2010)** Karl Whittington’s new book, *Trecento Pictoriality: Diagrammatic Painting in Late Medieval Italy*, appeared from Brepols in April 2023. He is currently serving as Chair of the Department of History of Art at The Ohio State University, teaching medieval art history and gender/sexuality studies. Karl gave talks in 2022/23 at Princeton University and Northwestern University; at Northwestern, he presented material from his current book project, *Queering Acts of Making: Desire and the Creation of Medieval Art*.



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