Transitions and New Ventures

Art History shows a new face this year. The arrival of sixteen M.A. students and larger enrollments in our lower-division courses led to a refurbishing of our grad room and our section/seminar room. We inaugurated a brand-new website (arts.ucdavis.edu/art-history). Its design, coordinated with the other Arts Group units, was spearheaded by Analyst Karen Olson and would not have been realized without Leah Theis, Visual Resources Librarian. Easy to use and informative, the website is now the go-to source for all our activities.

Our curriculum has a new look too. We updated over two dozen courses and will now offer AHI 5 “Understanding Visual Culture” as a primer of the ways visual imagery functions in the world. It pairs with AHI 25, “Understanding Architecture” that does the same with materials and practices of the built environment. Upper-division courses now include AHI 120A “Art and Human Rights,” cross-listed with the Human Rights minor; AHI 130 “Landscape, Nature and Art,” and AHI 148 “Art Criticism,” cross-listed with Art Studio. We now have an undergraduate architectural emphasis, highlighting our program’s depth in architectural history.

The year was marked by many activities. We hosted a wide-ranging guest lecture series, thanks to funds from Alan Templeton ’82 and the efforts of our colleague Seth Hindin. Our students enjoyed unprecedented involvement in museum projects, thanks to Shrem Museum Director Rachel Teagle and her staff, to whom we are enormously grateful for their initiative, energy, and desire to experiment. The groundbreaking for the Jan Shrem and Maria Manetti Shrem Museum of Art on March 1 was not only a gala event but the foretaste of a much anticipated future.

As faculty and staff involvement in student recruitment expanded on campus, we developed an undergraduate newsletter and a welter of informational material about our curriculum. We shared these at Preview Day in October, at Decision Day in April (when Art History and Art Studio mounted a joint information session and reception), then at Decision Day in May (when peer advisors Peggy Chao and Anya Simmons, pictured below, took charge). The need to find and foster good students never ends. We’re fortunate to have in Barbara Olivier and Victoria Dye two staff advisers who truly put their shoulders to the task this year.

At the March 25 Provost’s Forum “Humanities and the Common Good,” linguist William Ladusaw spoke of students’ need to prepare “for jobs that don’t yet exist using skills not yet defined.” It is a good message for this recession-battered generation of students and expresses just what the study of art history fulfills. Students I’ve talked with mention analytical skill and career flexibility as significant benefits they get from art history. They’re right.

This year brings us a number of faculty and administrative changes. In December, Professor Jeffrey Ruda retired after thirty-three years on the Art History faculty, twelve of them as Program Director. We say goodbye to Dr. Seth Hindin, our medievalist of two years and UC Davis’s first ACLS New Faculty Fellow. Our Dean, Jessie Ann Owens, has stepped down. In July we welcome Professor Susan Kaiser as Interim Dean of Humanities, Arts, and Cultural Studies. Not least, Professor Heggner Watenpaugh takes the reins of Art History as Co-Chair of our department. In all, we have much to look forward to.

Diana Strazdes
Vice Chair, Department of Art and Art History

To make an online donation to Art History go to our website: arts.ucdavis.edu/art-history

The Department of Art and Art History wishes to extend a welcome to a class of six incoming graduate students:

Jamianessa Davis
Maizy Enck
Jaaying Gu
Rachel Ramsey
Brittany Royer
Cristina Urrutia
FEATURES

The Year the Art Gallery Became a Workspace

Landscape,” investigated the 17th-century and 18th-century European traditions affecting artists in the U.S. and Europe. The Nelson offered a perfect variety of drawings and prints representing the topographical, ideal, picturesque, sublime, and naturalistic formulas under scrutiny.

Professor Susette Min’s students in AHI 401 “Museum Training-Curatorial Principles” also made good use of the Nelson Gallery’s space and collections. Grad student Nicole Budrovich and senior Rachel Du produced an exhibition, Art as Translation, on the interchange “between author and artist, text and image, artwork and viewer,” as they put it. It featured works by Albrecht Dürrer (St. John’s Book of Revelation), Ernst Barlach (Goethe’s Faust), Nathan Olivera (Edgar Allen Poe) and, at the opening reception, dramatic readings of the texts.

Second-year grad student Erin Dorn had been volunteering at the Nelson Gallery, assisting an ongoing project of adding information about the collection to the curatorial files. Rachel Teagle tapped Erin to organize an exhibition of photographs by Paul W. Hollingshead (1896-1974), a northern California photographer who had been Edward Steichen’s assistant and a fashion photographer for Vogue and Vanity Fair magazines. The exhibition, which opened in April, featured Erin’s selection of Hollingshead’s least conventional portrait photographs—of workers, animals, and local clients. “The first exhibition I’ve curated,” Erin said, and a memorable one.

Timed to the 100th Picnic Day at UC Davis was a “Salon” of student and community work organized by the Art History Club. It was given the title, Degenerate Art, and it had the potential instructional demand for their collections so that the ultimate configuration of the new Shrem Museum of Art would support them.

Among those taking up the offer were Professor Diana Strazdes, whose seminar, “Defining Land

Theatre and Dance Department students Anna Kritikos and Dan Cato Wilson present a dramatic reading of Poe before Nathan Olivera’s 1970 lithograph, To Edgar Allen Poe

Art as Translation

Art as Translation

The Art of Tea

As Program Director of East Asian Studies, Professor Katharine Burnett organized and staged a broadly cross-disciplinary colloquium titled “The Art of Tea,” whose wide-ranging sponsorship included Art History’s Alan Templeton Fund and Mr. Darrell Corti.

The events included a tea tasting and demonstration on Nov. 21, 2013 in the Robert Mondavi Institute’s Sensory Theater, led by Wingchi Ip, Tea Master, artist, collector, and visiting artist, University of Hong Kong. Two lectures followed on Nov. 22 at the Nelson Gallery: Wingchi Ip, “The Way(s) of Drinking Tea” and Dr. Steven Owyoung, Curator Emeritus, St. Louis Art Museum, “Drinking from the Dragon’s Well, an Introduction to the Tea Cultures of China, Korea and Japan.”

Two exhibitions accompanied the colloquium: One, highlighting books and ephemera about tea from Shields Library Special Collections and organized by undergraduates Roxanne Faure and Ashley Cook, was on view at Shields Library through winter quarter. The other, The Art of Wingchi Ip, Tea Master, featuring Wingchi Ip’s calligraphy and tea pot designs, appeared at the Nelson Gallery in fall quarter.
FEATURES

At the Business End of a Museum: Kamal Zargar, M.A. 2012

A career in museum administration began when Kamal Zargar was hired by the Development Office at the National Gallery of Art in Washington, D.C. in 2012. His title: Development Associate for Stewardship and Communications. Every aspirant to an art-museum career wants to know how those on the inside landed their jobs. "I like to think that I was the most qualified candidate for the position," Kamal explains, "but I can’t deny the advantage I had having interned in the Development Office at the Gallery. I participated in the National Gallery’s summer graduate intern program in 2011, between my first and second year at UC Davis. It was a great ‘try before you buy’ opportunity for my future supervisor, with whom I had built a good rapport over those ten weeks. When they began hiring, she advised me to apply, so I did. By the time I graduated with my M.A. in June 2012 I formally had the position; a few weeks later I moved to Washington and started the job in early July.”

Working in the Development Office, Kamal has a job description shared across the universe of non-profit corporations. His office has some fifteen employees working in different aspects of fundraising—from corporations, foundations, major gifts, planned giving, and annual giving. “My specific duties are coordinating and producing various paper and online communications, managing the Development Office’s website pages on the Gallery’s website, and producing a semi-annual publication for donors that includes articles written by curators on upcoming exhibitions, announcement of recent gifts and acquisitions, and a feature article that goes in-depth on some aspect of the Gallery.”

What is unique about Kamal’s position is that he works with other departments within the Gallery on almost every project. That means intersecting with fifteen or more exhibitions per year and a staff of about a thousand. It’s a different kind of work than what he experienced as an art history student. “The most important thing I have learned is how to work with others. Studying art history requires a lot of solitary work. When you move into a museum position, you quickly realize that every project involves many people to edit and approve your work. To make sure everything is up to snuff, many pairs of eyes have to examine everything going to the public.”

Development offices are squarely at the business end of all large art museums, alongside Directors who are judged by their ability to raise funds. Many of Kamal’s peers at the National Gallery of Art have master’s degrees, some in art history, others in museum studies or arts administration. His background makes him competitive within this group. “If you hope to work at an institution as large as the National Gallery in Washington, MOMA in New York, LACMA or the Getty in Los Angeles, a master’s degree is a requirement.” Yet, when compared against the more technically narrow M.A. degrees that have proliferated in recent years, Kamal thinks the best route to a museum career at the mid or entry-level position is still an academically rigorous M.A. in art history. “Instead of a museum studies or arts administration degree, a master’s in art history will give you the skills that are essential in almost any museum position: sound art historical knowledge and methods matched with well-developed writing, editing, and research skills.”

He concurs with the street wisdom that internships, paid or unpaid, are a requirement for landing a museum job. Kamal completed several internships before and during his time at UC Davis, “so I was lucky to check off that box early and go straight into full-time employment after graduating.” He finds himself relying on two sets of skills: those writing and editing skills he developed while at UC Davis and a variety of computer skills “in programs such as Adobe Photoshop and HTML coding, which I have learned on my own.” Many of the skills in that second category—database software, email marketing, etc.—he has acquired on the job.

Kamal feels strongly that students studying art history should develop an identifiable intellectual accomplishment before they graduate. By this he means producing one or two examples of extended academic work—a seminar paper, honor’s thesis, master’s thesis—"something you are really proud of and learned a great deal from. It doesn’t have to be the best thing ever written in the field of art history, but it has to be something you know well enough to talk about with others, often simply off the cuff. People are going to be more interested in that kind of accomplishment than in your diploma.” Then he recommends computer skills. “An institution’s online presence is becoming more important day by day, and as the potential young person in your office, you are going to be expected to be the computer wizard.”

But why didn’t Kamal choose one of the many non-profit organizations headquartered in Washington D.C. who also need his skills? Well, it’s about being close to the art. As a student, Kamal remembers that most of the art he saw on a daily basis consisted of images on the computer screen or in the books he read in the library. Now, he often has the opportunity to see exhibitions before they open to the public and he can watch conservators at work as they meld science and art together. “There are those moments when you get really busy and you feel like you haven’t seen any art in weeks. That’s when you have to force yourself to pause, go visit your favorite piece, and remind yourself that the majority of people do not have the option of a ‘fifteen-minute look-at-a-Vermeer-break’ where they work.”

DS
Heghnar Watenpaugh was on sabbatical for the year 2013-14, working to complete her book, *Missing Pages*, under contract with Stanford University Press. She spoke at five conferences: a symposium on cultural heritage and the Arab Spring at the Freer Gallery of Art, a conference on Ottoman Aleppo in Montreal, the annual meeting of the Middle East Studies Association, an international conference, “Not All Quiet On the Ottoman Fronts: Neglected Perspectives on a Global War, 1914-1918,” at Bilgi University, Istanbul, and “Ottoman Typologies: Spatial Experience in an Early Modern Empire,” at Stanford. She spent much of April in Turkey doing fieldwork, archival research, and talking to cultural heritage activists. She contributed to a major volume published in 2013, *Women and Islamic Cultures: Disciplinary Paradigms and Approaches* and continues as a board member of the *International Journal of Islamic Architecture*.

Jeffrey Ruda once more taught AHI 178B (Early Renaissance Art in Florence), then became Professor Emeritus in December 2013. The event was marked at Art History’s winter holiday party, where messages from many former students recalled his dedication to both teaching and visual evidence. “Retirement” may not correctly describe Professor Ruda’s plans. He’s accepted a three-year term on Art History’s Graduate Program faculty, i.e. available for thesis advising. He directs the San Francisco Ceramics Circle, an affiliate group of the Fine Arts Museums of San Francisco, and has been organizing its speakers’ program. In May he taught “Matisse as Painter and Sculptor” for UC Davis Extension’s Osher Institute. He is already scheduled to teach the UCD Rome Seminar Abroad next winter.

Seth Hindin, in his final year as ACLS New Faculty Fellow, completed two substantial articles on the history of art conservation in the U.S., research emerging from a fortuitous archival discovery last summer. Otherwise, his work continues to focus on the Middle Ages. In July 2013 he delivered a paper at the Mellon Symposium in Medieval Studies at Northwestern University; in January he participated in the Medieval and Renaissance Studies in the 21st Century conference at UCLA. He taught Art History’s largest seminar this year and he debuted an undergraduate course on Early Christian and Byzantine Art that enrolled more than 50. In July he begins a two-year postdoctoral position at The Oxford Research Centre in the Humanities, University of Oxford.

Lynn Roller enjoyed another varied year, with activities ranging from the prehistory of the Balkans to Picnic Day at UC Davis. Her year started with a trip to Bulgaria and Serbia, where she participated in an international conference in Belgrade on the antiquities of the Black Sea region; this was followed by a fascinating trip to archaeological sites near the Danube. She presented papers on her Bulgarian archaeological project at our Art History lecture series and the Archaeological Institute of America in Chicago. She taught courses in ancient Mediterranean art as well as AHI 200A, the Art History theory graduate seminar, which brought together a group with an amazing cross-section of interests. One highlight of spring quarter was the opportunity to march with the Art History Club in the Picnic Day parade, a first in her thirty-six years at UC Davis.

This summer will find her at work on her next book, *The Archaeology of Greek and Roman Cult*. Her grant to investigate rock-cut monuments in the Rhodope Mountains has been renewed, so next spring she should be hot on the trail of a new set of ancient rock monuments in this fascinating region.

Diana Strazdes found herself immersed in the obligations of departmental Vice Chair, which hit full blast in July and continued through the year with scarcely a lull. In September 2013, her article, “The Display of Ruins: Lessons from the Ghost Town of Bodie,” was published in the journal *Change* over Time (University of Pennsylvania Press). In November she took a research trip to frigid Philadelphia, then escaped to Rome-Bologna-Verona-Innsbruck-Vienna for winter break. In March, at the Nineteenth Century Studies Association Conference in Chicago, whose topic was “Urbanism and Urbani ty,” she delivered “Marshalling the Body Politic: The Role of Art in Philadelphia’s Celebration for Lafayette, 1824.” Having completed a two-year term as board member of the NCSA, she next takes up a post on its Publicity Committee.

Her work on reception issues continues. On campus, Professor Strazdes is a member of the Steering Committee for Reception Studies. She taught a graduate seminar, “Art and Its Reception” and was glad to see Art History students sharing that interest. At last, she looks forward to a summer of picking up where last year’s sabbatical research left off.

Katharine Burnett has been busy as Director of the Graduate Program in Art History and Director of the Program in East Asian Studies. She received a UCD University Outreach and International Programs seed grant for the Research Cluster for the Study of Tea Culture & Science. In addition to organizing the tea events (p. 2), she hosted a calligraphy demonstration by Wingchi Ip in her AHI 1DV class, and she taught a first-ever Art History seminar treating “Tea in Visual and Material Culture.” She spoke about these and other research initiatives in Chinese studies at UCD to the Sinologists and China’s International Cultural Exchange Forum sponsored by China’s Ministry of Culture in Beijing. In June, she presented “Sweet Dreams are Made of This, Who Am I to Disagree!—Pictorial Textiles from the Cultural Revolution” at the international Chinese Poster Art Workshop, University of Edinburgh. In collaboration with Professor Tamara Bentley (Colorado College), she received a Chiang Ching-kuo Foundation Grant for a symposium this summer, “Picturing Commerce: Visual Forms in Motion in and from the Asian Maritime Circuits, 1550-1800.”
Christina Cogdell is now Graduate Program Chair for Design and this year invited Art History graduate students into her history and methods of design seminar. Continuing her research on the uses of biological principles in architecture, art, and design, she spoke in November on “Breeding Ideology: Parametricism and Biological Architecture” at a conference organized by the California Institute of the Arts, “The Politics of Parametricism: Digital Technologies and the Futures of Sociality.”


This year, Susette Min chaired three M.A. thesis committees. She once more offered her AHI 401 “Curatorial Methods,” which spawned both innovative student collaboration (pp. 2, 7) and her own reflections: http://socialtextjournal.org/spinning-the-ideas-of-the-university/. She published an essay on aesthetics in The Routledge Companion to Asian American and Pacific Islander Literature (2014), organized and chaired a panel called “Other Asians” at the College Art Association meetings, and gave several talks on Asian American art. She is Arts editor of Social Text, a board member of the Davis Faculty Association, and an Area Editor (for the U.S.) for a new journal, Asian Diasporic Visual Cultures and the Americas.

Simon Sadler was a Fellow with the Davis Humanities Institute and with the University of California Humanities Research Institute in Irvine, participating in its research group, Urban Ecologies. He published essays with Places (http://places.designdesobserver.com/feature/the-magical-thinking-and-many-contradictions-of-the-ted-talks/38293/), Architectural Histories (http://dx.doi.org/10.5334/ah.au), Room 1000 (https://room-one thousand squarespace.com) and in the MAK Center catalog Everything Loose Will Land: 1970s Art and Architecture in Los Angeles. He also gave lectures at UCLA, Yale, Ruhr University in Bochum, Germany, Cal Poly, and the Canadian Center for Architecture in Montreal. He also began a new lower-division design theory course and taught AHI 184 “20th Century Architecture.”

Welcome to Archana Venkatesan

This fall, Professor Archana Venkatesan (Religious Studies and Comparative Literature) joined the Art History Graduate Program faculty. Her expertise in Indian literature together with her enthusiasm for South Asian art have already had an impact. She opened a much-appreciated group-study section for Art History grad students in conjunction with her spring-quarter “Hindu Women and Goddesses” course.

Professor Venkatesan brought to campus two speakers with valuable perspectives on Asian art: Professor Timon Screech, School of Asian Studies, University of London, lecturing on “Art Exchanges between Japan and England, 1613-1616” and historian of Indian art, Professor Lisa Owen on the temples of Ellora (p. 12).

Professor Venkatesan’s book, A Hundred Measures of Time: Nammlavar’s Tiruviruttam was published by Penguin, India in May 2014. It is the first academic study of this important 8th/9th century Tamil mystical poem. This year she was also invited speaker at the Centre for Research on Religion, McGill University. The title of her lecture was “The Service of Kings: Dance, Music and Recitation at a South Indian Vishnu Temple.”

Let Us Now Praise Visiting Lecturers

Art History had a host of visiting faculty in 2013-14. They taught lower and upper-division courses and supervised Teaching Assistants and Readers. To their teaching they brought enthusiasm and new, interesting points of view. The year could not have been managed without them.

In fall, Corina Weidinger (Ph.D. University of Delaware) attracted a larger-than-ever group of students in AHI 183A “Art in the Age of Revolution,” into which she injected her keen interest in the art and politics of nineteenth-century France. In winter, Linda Phipps (Ph.D. Harvard) gave a new spin to AHI 25 “Introduction to Architectural History” with a section assignment that had students reconstructing the interior of McKim, Mead and White’s Pennsylvania Station. Bridget Gilman (Ph.D. University of Michigan) taught AHI 186 “Art after Modernism” in fall and AHI 189 “Photography in History” in spring. In short order, she was attending students’ crits, involving students in the Nelson Gallery, and taking part in the annual M.F.A. spring thesis exhibition. In spring, Catherine Anderson (Ph.D. Brown University) stepped in to teach AHI 1C “Baroque to Modern Art.” She led a Freshman Seminar, “How to Look at Modern Art” and taught AHI 183B “Manet to 1900.” The scent of wet oil paint in her office (right) was testimony to the popularity of an alternate assignment in AHI 183B: update an Impressionist work.

Summer Session has become an essential means to offer courses that lack faculty to teach them during the year. There, Dr. Anderson has taught AHI 182 “British Art” and Hannah Sigur (Ph.D. Institute of Fine Arts, New York University), has developed an enthusiastic constituency for her AHI 164 “Arts of Japan.”
GRADUATE NEWS: First-year Students

Arielle Hardy (B.A. UCLA 2012, Art History and Classical Civilizations) began college at UC Davis, transferred to UCLA, then took a year off before returning to UC Davis as a grad student. During that year off, she volunteered at the Getty Museum in Los Angeles and participated in archaeological excavations at two sites in Italy: an Early Medieval Church in Campania which had appropriated Roman building materials, and the bath complex of a Roman villa in the Bay of Naples. Here, Arielle’s interest is the art of the ancient Mediterranean, primarily that of Greece and Rome, and she particularly wants to know about the ways that historical, political, and mythological narratives shaped the art of those time periods.

Alexandra Craven (B.A. UC Davis 2013, Art History) looks forward to exploring Socialist constructs in American Mid-century Modern Architecture, having been inspired by Frank Lloyd Wright’s politics in his unrealized Broadacre City. Alex has enjoyed her study of art theory and was able to apply Marxist theory to a number of research topics. In her work as a Teaching Assistant, Alex has enjoyed making section plans, sharing experiences with her students, and building relationships with both the professors and the undergraduates.

Heather Wallace (B.A. UC Davis 2013, Economics and History) was so impressed as an undergraduate by the Art History faculty at UCD that she applied and to the M.A. program. In preparation, she spent the summer in France studying art in relation to her proposed area of focus—Islamic illuminated manuscripts. She enjoyed working closely with Susette Min and a group of her fellow students to curate the open-air exhibit “One University One Debt.” She hopes in to continue working with museums in the field of Art Appraisal or to pursue opportunities in museum curatorship.

Piper Milton (B.A. University of Washington, 2012, honors in Art History) greatly enjoyed her first year at UC Davis. She took a diverse range of seminars this year: on reception studies, landscape painting, Marcel Duchamp, and Hindu goddesses. She also worked as a T.A. in the Art History and Religious Studies departments for several courses. She has a special interest in the theatricality of seventeenth and eighteenth-century Italian art, which she’d like to make a feature of her studies next year. Meanwhile, this summer, Piper will be an intern in the Education Department at the Fine Arts Museums of San Francisco.

Justina Martino (B.A. Rhode Island College 2012, Art History and Studio Art) finds that dividing her time between research and studio inspired her passions for creative dialogue, collaborative art making, and the possibilities of experimental art display in the museum and public realm. Prior to grad school, she interned at art institutions such as AS220 in Providence, RI and the Mattress Factory Museum of Contemporary Art in Pittsburgh, PA. At UC Davis, Justina has immersed herself in 20th century art research, worked as a T.A., and interned at the Nelson Gallery. The seminars she has taken, including “Art and Its Reception” with Professor Strazdes and “Media and Community Development” with Professor Jesse Drew, have opened her eyes to new research and career horizons.

Hannah Kagan-Moore (B.A. Skidmore 2012, Art History and Studio Art) wrote an undergraduate thesis on Early Modern portraiture from Fontainebleau. Since then, she has focused on images of race and monstrosity in Early Modern Northern Europe, with particular interest in the works of Hieronymus Bosch. Although Hannah loves doing research, she has enjoyed teaching even more, and has been a T.A. in art history, drama and comparative literature. Hannah enjoyed her coursework at UC Davis enormously, in particular Diana Strazdes’ AHI 250, “Art and its Reception,” which gave her the opportunity to explore reception affective viewing in an Early Modern context.

Kristina Emerick (B.S. Iowa State, 2011, Apparel Merchandising, Design, and Production with an emphasis in Creative Design) took a two year “break” after college, working retail at Barneys New York. Her primary interests remain in design, specifically Chinese cover design from Shanghai in the 1920s to 1940s. At UC Davis, she has particularly enjoyed the hands-on classroom experience she received as a T.A.

Kristen Keach (B.A. USC 2013, magna cum laude, Art History and Italian) interned in several museums before enrolling at UC Davis, including the Museo dell’Opera del Duomo and the Museum of Fine Arts, Boston. Her primary research interest concerns Dante Alighieri’s influence on Late Medieval to Early Renaissance Italian art at the time of the Black Death. This year, she participated in a wide variety of courses and appreciated the breadth of the UC Davis curriculum. Kristen was a T.A. in Professor James Housefield’s Introduction to Design course for both the Fall and Spring quarters and enjoyed working with the Design Department.

Deborah Pavlovich (B.A. UC Berkeley 2012, History) followed an undergraduate designated emphasis in Archaeology of Art, concentrating in the ancient Mediterranean. She has been exploring other periods since coming to UC Davis, and has been enjoying learning new material. She found AHI 401 particularly engaging and she was one of the co-curators for the exhibit “One University One Debt” (p. 7).
GRADUATE NEWS: Second-year Students

During her time at UC Davis, Megan Kuehn has enjoyed meeting new people and making great friends. One of the advantages of a master’s program is that by the end of the two years a project brings together a large body of work. Megan’s thesis, “The EmBodyMent of Stone,” focuses on human figures as a support in ancient Greek art. Karyatids and telamones communicate different things based on site, especially because they are a part of architecture and reinforce anthropomorphic tendencies used frequently by the Greeks. After graduation Megan hopes to find a job in the museum world, move, and explore a new place.

This year, Maggie Larimer studied Latin and developed her thesis. She also interned at the Nelson Gallery, where she helped catalogue the Fine Arts Collection, a great experience which allowed her to engage with the artwork. Maggie’s thesis explores the stained glass windows Miracles of the Virgin at Orsanmichele, Florence. It considers the role of the windows within the liturgical and devotional functions of the oratory. “This summer I will be interning at the Napa Valley Museum, helping to catalogue and photograph the collections.” Afterwards, perhaps a career as a museum Registrar.

Mariana Moscoso spent her last year at UC Davis working on her master’s thesis, “The Politics of (Re)writing and Interpreting Marisa Merz.” It examines the absence and presence of Marisa Merz in Arte Povera’s unstable historical narrative and provides an alternative interpretation to her artworks using feminist theory and research. In September she continues her academic career at the University of York, England, pursuing a Ph.D. in European postwar art in dialogue with politics of the late 1960s under the guidance of Professor Jo Applin.

What Alicia Guerra enjoyed most about the M.A. program was the tight-knit community it fostered. Its small size created a family-like atmosphere among the grad students and encouraged interdisciplinary work. “It is truly amazing how such a small program has attracted such intelligent and accomplished professors as the ones it has, she says.” Alicia formed valuable relationships with professors in Spanish and expand her education to the art and literature of Latin America. Her thesis, “Double Worlds, Double Visions: Exilic Aesthetic in the Photography of Abelardo Morell” delves into the experiences and identity construction that take place in the art of Cuban exile, Abelardo Morell.” Her plans possibly include a Ph.D. but meanwhile Alicia hopes to be teaching at the new Mount St. Mary’s High School in Grass Valley, California.

Erin Dorn particularly liked this year’s seminars on reception and Marcel Duchamp, the latter offering “great insights into this artist and the evolution of avant-garde art.” At the Nelson Gallery, she benefited tremendously from an internship with Director Rachel Teagle, who tapped her to organize an exhibition of the work of Paul Hollingshead, an experience in curation, installation and working with donors. Erin’s thesis, “Shifts in Public Art: Disruptions and Affirmations in Richard Serra’s Tilted Arc and Fulcrum,” examines two public sculptures and the two vastly different environments of reception they occupied. It considers how site-specificity and the politics of neo-liberalism in the 1980s impacted perceptions of public art. The future? Museum education, Erin hopes.

A Joint Publication

Nicole Budrovich, Alex Craven, Arielle Hardy, Hannah Kagan-Moore, Kristen Keach, Justina Martino, Piper Milton, and Amanda Roth wrote essays for the 2014 M.F.A. Studio Art exhibition catalogue, For Future Reference. A downloadable PDF is provided by eScholarship: http://escholarship.org/uc/item/7915q9sh
GRADUATE NEWS

M.A. Orals and Celebration 2014

This year’s M.A. orals event, held Friday May 30, marked its fifteenth year. Its speakers were divided into three thematic sessions: architectural elements and spaces, art and politics, and issues of identity. Graduate Program Chair Katharine Burnett moderated and fielded questions. Six of the seven presenters had already collected their degrees, a record for the M.A. program.

Afterwards, faculty, staff, students, and guests reconvened at the home of Professor Strazdes for the annual post M.A. oral’s end-of-year potluck dinner. As usual, the array of food and wine helped students to unwind after a long day and to celebrate their professional and polished presentations.

The Grad Room: What’s in a Space?

UC Davis’s Art History M.A. students have long been known as a collegial and mutually supportive group. It’s possible those qualities are connected with the communal office space to which the students have always been assigned. When Art History’s offices moved from the Art Building to Everson Hall in 2010, the grad students took up a makeshift residence in what was originally built as a break room for staff.

With a combined cohort of sixteen graduate students arriving for academic year 2013-14, the room was treated to a makeover, its hand-me-down furnishings exchanged for new work tables, matching lockers and bookcases, stylish recycled-rubber bulletin boards, new lounge chairs, and a set of freshly upholstered desk chairs. Cleaned, painted, and coordinated, the refurbished grad room is now a group office and study space that is vibrant, efficient, and welcoming. Like its occupants.

Will Travel for Art

A welcome feature of education at UC Davis is the opportunity for students to take the occasional field or conference trip that turns out to mean so much to their development. This year, Art History’s M.A. students traveled to an impressive range of conferences, fine-tuning their presentation skills and subjecting their findings to critical give-and-take from other scholars. This they accomplished with assistance from the department’s Alan Templeton Fund, from the Graduate Student Travel Awards administered by Graduate Studies, and from the Graduate Student Association’s travel grants.

Among the conference travelers were Mariana Moscoso, who presented at the Oxford (England) Women’s Leadership Symposium a paper on Marisa Merz’s contributions to the Italian Conceptual Artists’ group, Arte Povera. Maggie Larimer presented her thesis research at the 19th biennial New College Conference on Medieval and Renaissance Studies in Sarasota, Florida, and at the UC Berkeley Program in Medieval Studies’ graduate student conference, “The Material Middle Ages.” Nicole Budrovich did likewise at the University of Oregon. Amanda Roth delivered versions of her thesis on the politics of art in Austria in the wake of World War II at the University of Nevada, Reno and at UC Santa Barbara’s Art History Graduate Student Symposium, “Documents of Culture/Documentos of Barbarism.” In September 2014, Piper Milton will be speaking at the International Paragone Conference in Québec, offering her research on the intentions behind Gianlorenzo Bernini’s design of the Scala Regia in the Vatican and its sculpture, Vision of Constantine.

Graduate students on the conference circuit were not the only art history road trippers this year. Seth Hindin took advantage of funds from the Instructional Improvement Program to arrange a field trip in April for students in his course AHI 176A, “Early Christian and Byzantine Art.” The destination was too tempting to pass up: a rare exhibit of Byzantine art, Heaven and Earth: Art of Byzantium, at the Getty Villa in Los Angeles.

Dr. Seth Hindin (center) flanked by students Alexandra Smythe and Leonardo DeVivo at the Getty Villa.
UNDERGRADUATE NEWS
Class Project: Speaking Truth to Power

The students in Susette Min’s AHI 401 “Curatorial Practices” class learn about contemporary exhibition methods that link art exhibitions to the world beyond the gallery and about the tradition of social critique that underpins them. Professor Min’s previous students have seized on unconventional ways to hone their curatorial skills, and this year was no exception.

Seniors Evelyn Frederick, Stacey Kotcher, Valerie Brown and graduate students Heather Wallace and Deborah Pavlovich collaborated on a project that overlaid the newly-hatched UC Davis publicity campaign, “One World One UC Davis” with the unspoken concern of student debt. The organizers produced a counter-campaign, “One University One Debt,” that used parody to question the campaign. Everyone has noticed the slick banners now hanging from lamp-posts between Memorial Union and the Student Community Center in which the new campus slogan pairs with color photos and taglines such as “ExceptiOnal Staff,” PhenOmenal Faculty,” and “One of a Kind.”

The organizers produced eighteen identically-formatted banners juxtaposing Evelyn’s sensitive and spare black-and-white portraits of an array of UCD students who are currently in debt with taglines such as “LOan of a Lifetime,” “Overwhelmed,” “Overextended, “Out Of Options.” Other banners reminded passers-by of statistics like “220% UCD tuition increase over the last decade” and invited them to sites on Facebook and Twitter, where respondents shared information, their stories, and their support. The organizers presented a way to critically and visually engage debt, an urgent issue that hits “very close to home,” according to Evelyn. “A lot of people are, or will be struggling with student debt, and I found it somewhat comforting to know I wouldn’t be the only one.”

In a surprise turn, the exhibition became the front-page headline for the March 13 issue of The California Aggie: “UC DAVIS GROUND DIVISION REMOVES STUDENT DEBT ART EXHIBIT, MISTAKES IT FOR VANDALISM.” The banners were taken down March 11, hours after they were put up. They were soon reinstalled by the students and the exhibit, sponsored by the Center for Excellence in Teaching and Learning and the Department of Art & Art History, remained on view until April 1.

The Art History Club Hits the Road

Never refuse the hospitality of friends. This year, the Art History Club took up the invitation of Museum Director Rachel Teagle to hold its meetings at the Nelson Gallery. There, the club’s members became the first to learn of the Nelson’s opportunities, including the gala groundbreaking ceremonies for the new Shrem Museum in March and creating a community exhibition titled Degenerate Art (see p. 2), timed for Picnic Day in April.

Then there was Picnic Day itself. Senior Art History major Ben Castle and friends created a giant sign to advertise the exhibition. They carried it through Davis in the 100th Picnic Day parade before hoisting it in front of the Gallery. Thus marked the first participation of Art History students in Picnic Day. The banner and march worked tolerably well as street art, too.

Citation recipients Evelyn Frederick and Ben Castle

Majors Honored

At the departmental end-of-year reception on June 3, Art History recognized three graduating seniors with Citations for Outstanding Performance in the major. The awards went to Benjamin Castle, energetic leader of the Art History Club; to Evelyn Frederick, who next fall will become a Master’s student in Art History and Museum Curation with a focus on photography at the University of Sussex, England; and to Daniel Trejo, who graduated in December 2013 after writing a senior honor’s thesis that investigated the unexpected penchant of China’s modern political leader, Mao Ze Dong, for the practice of traditional Chinese calligraphy.
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Yanlin Pan, M.A. 2013, was recently admitted to the summer graduate internship program at the Metropolitan Museum of Art. Starting in June, she will work with curators in the Department of Asian Art conducting research for upcoming exhibitions on Chinese art. Yanlin will also participate in museum seminars and gallery talks. Pursuing a Ph.D. is still a possibility; however, for now Yanlin is enjoying curatorial work and researching at the Met.

After leaving Davis, Wan Kong, M.A. 2013, received a summer internship at the Museum of Fine Arts, Boston. While there she assisted the education department in creating a new Asian Art training curriculum and helped the curatorial department to record and annotate a collection of rare Chinese books. After her internship at the MFA, Wan received another internship at LACMA researching 17th century Chinese paintings. Her work caught the eye of senior curator of Chinese and Korean art, Stephen Little, and Wan was offered a full-time job at as a research fellow.

Pursuing her combined interests in Design and Art History, Unity Love, M.A. 2013, reports that by September she finally “wound down from grad school stress” and began teaching at the Art Institute in Sacramento, first a summer course on traditional typography, then two additional courses for the Design Department, one in color theory and another in image manipulation. In addition, “based on my Art History degree, I have already been approached to teach Art History courses in the near future,” including a course in fashion history. “It turns out that my combination of Design and Art History makes me a pretty versatile instructor. I was very excited to discover this!” Unity also delivered a conference paper on her thesis topic (“China’s Modern Girl in Shanghai’s Visual Culture”) in Honolulu in January 2014.

Having completed a two-year term as research associate in the Department of Prints and Drawings at the Art Institute of Chicago, Melissa Gustin, M.A. 2011, is getting visas in order to begin, this fall, the Ph.D. program in Art History at the University of York, England, where she plans to study British 19th-century art.

After completing her graduate curatorial internship at the Dallas Museum of Art, Andrea Lesovsky, M.A. 2011, was permanently hired as the Exhibitions Assistant. In this role she assists with project management for all special exhibitions and permanent collection rotations at the museum—up to thirty simultaneous projects. She is in the final month of planning for a European works on paper show, opening at the end of June. When not planning exhibitions, Andrea is busy planning her wedding for next spring!

Edward Vanderploeg, M.A. 2010, has been teaching public school in Los Angeles and Long Beach and is currently enrolled in the teacher credential program at CSU Long Beach.

Natalie Mann, B.A. 2007, M.A. 2010, has had an incredibly busy year. After three and a half years in Washington, DC, she and her husband Kevin decided it was time to move home to California. They quit their jobs, loaded up their car, and drove across the country with their dog Maizy in tow. Highlights of the road trip include a stop at the replica of the Parthenon in Nashville, delicious BBQ in Memphis, and exploring all that Austin has to offer. After spending Christmas lounging by the pool at Natalie’s mom’s house in Arizona and enjoying a month of unemployment (or pretending to while secretly freaking out), Natalie landed a job as Education Coordinator at the Walt Disney Family Museum in the Presidio, San Francisco. Over the last few months, Natalie has learned more than she ever thought she could about the history of animation and the Walt Disney Studios and she is working to apply that knowledge to the design and implementation of a museum-school partnership program similar to those she worked on at the National Gallery of Art and Phillips Collection. The program will integrate the art of animation with core subject areas in underserved classrooms throughout the Bay Area. Natalie is really excited to use all her experience to build a program like this from the ground up. She and her family are thrilled that she’s back in the Bay Area, where she has a new appreciation for the weather. She is enjoying the lack of humidity in the Bay and is putting herself on the back for avoiding the worst east coast winter in years!

Erin Aitali, M.A. 2008, continues to work at the Pasadena Museum of California Art as Exhibition Manager and Registrar. She is greatly enjoying curating projects and working with contemporary artists. This year she implemented the PMCA’s first docent program because, surprisingly, she has actually come to love touring and teaching (formerly a completely nerve-wracking endeavor). This is a big year for her and her husband, Adel, as they are getting ready to welcome their first baby in July.

Sheena Campbell, M.A. 2012, has been working at the Arts Club Theatre Company while completing her Masters in Library Information Science at the University of British Columbia in Vancouver. As Project Archivist, Sheena is creating a comprehensive Records Management program for the Arts Club to organize the company’s digital and print archival holdings. She sets procedures to acquire and transfer sets policy for the preservation and conservation of archival records. She has also been utilizing her arts background to create a digital repository for the Arts Club Theater’s visual and performing arts records.

For Kristen Koch B.A. 2008, M.A. 2011, working at Sacramento City College continues to be a great experience. This past spring she taught Modern Art, Introduction to Art, and American Art. Kristen’s experience at UC Davis prepared her very well for all of the classes she teaches. Her students were wonderful and she enjoyed seeing them each week and watching them gain new perspectives on art. When not working, Kristen’s days are spent with her beloved dog, Mary Cassatt and enjoying time with family and friends.

Edward Vanderploeg, M.A. 2010, has been teaching public school in Los Angeles and Long Beach and is currently enrolled in the teacher credential program at CSU Long Beach.

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Erin Aitali, M.A. 2008, continues to work at the Pasadena Museum of California Art as Exhibitio
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negie Museum of Art. Named Outstanding Museum Educator of the Year by the Pennsylvania Art Education Association, she most recently directed a study of the arts, education, and public policy for Pennsylvania’s Education Policy and Leadership Center, which culminated in a 2012 report and recommendations for policymakers.

Joey Almario, B.A. 2008, is one of at least four former Art History majors now pursuing careers in student advising at UC Davis. He became interested in advising as an undergraduate. He then worked in admissions, as department assistant, and as advisor for the Math and Science Teaching Program at UC Davis before his current promotion to Student Affairs Officer in for the College of Ag. This year, he provided valuable pro bono consulting as Art History tuned up its undergraduate recruitment efforts. Thank you, Joey.

Patrick Hector, M.A. 2008, just completed his M.A. in Social Studies from Teachers College, Columbia University as a Peace Corps Fellow. He is currently teaching 8th grade Humanities in lower Manhattan. He and his wife, Stella, celebrated the first birthday of their daughter, Eleanor, in July. Based on observations, they’re pretty sure she’s going to be a jazz singer in Greenwich Village. They’re pretty excited about that, too.

The last year has been a whirlwind!

Jayme Yahr, M.A. 2007, began a new position as Assistant Professor of Art History at Plymouth State University in Plymouth, New Hampshire. At PSU she taught a range of classes, from the art history survey and Art of the 20th-21st centuries, to Issues in Contemporary Art and Museum Studies. Her students are thoughtful and creative—a great combination. The weather in New England, on the other hand, has been a big change of pace for her. Jayme is happy to report that she survived the winter without benefit of a garage or snow blower. Now she is bracing for a humid summer.... stay tuned!

In addition to teaching, Jayme has been busy working on her book manuscript, Lives of the “Century”: American Artists in the Gilded Age, as well as two forthcoming articles, “Collecting American Glass: The Gilder Circle in 19th-century New York” and “Evil Things in Robes of Sorrow: Albert Pinkham Ryder’s War Gothic.” Last, but not least, Jayme had the opportunity to present “The Emerging Curator Initiative: Trial by Fire” at the College Art Association’s annual meetings in Chicago. Now that the academic year is complete, Jayme and her husband look forward to moving out of their rental home and into a house with garages (see above!), and taking a little time to explore the coast of Maine.

Since graduation, Christian Adame, B.A. 2005, has been working his way up the art museum ladder, beginning at the Crocker, where he managed both outreach education to public schools and public programming, and where he was deeply involved in the museum’s renovation, expansion and reopening in 2010. Since 2011 Christian has been Assistant Curator for Education at the Phoenix Art Museum, where he handles gallery interpretation, public programming, and education for special exhibitions. He also serves as Chair of the Emerging Arts Leaders of Phoenix, Arizona.

Andrew Nedd, M.A. 2001 (Ph.D. USC), teaches Art History at the Savannah College of Art Design. His specialties are modernism in general and Russia in particular. His dissertation was titled "Defending Russia: Russian History and Pictorial Narratives of the 'Patriotic War,' 1812-1912." He served on the organizing committee for the 41st annual meeting of the Southern Conference of Slavic Studies conference. Since then, Nedd has initiated a regular biennial art history symposium at SCAD, and he continues to serve as the symposium chair. In spring 2010, Nedd curated for SCAD the exhibition “Builders, Bolsheviks, and Bulldozers: Facets of 20th-Century Russian Art.” He has published anthology essays and book reviews. Pending publications include interviews dealing with contemporary Chinese art, which will appear in ART PULSE magazine in 2014. He will interview Ai Weiwei for the same journal this summer. Currently he is contributor and co-editor (with Robert J. Goldstein) of an anthology dealing with censorship of the image: Killing Images: Studies in Censorship and the Visual Art in the Nineteenth Century (Palgrave Macmillan).

Jerry DeCamp, M.A. 2000, is teaching A.P. Art History at Davis High School and DaVinci Charter Academy. He is also an adjunct faculty member at San Mateo Community College. He is working on a book, Echoes of Atlantis in Minoan Culture, as well as an article on the Survival of Minoan Style in Greek Classical Art. He has published “A Paduan Model for Bellini’s Coronation of the Virgin,” is studying Greek and is considering entering a Ph.D. program.

Anthony W. Lee, M.A. 1990 (Ph.D. UC Berkeley), is Idella Plimpton Kendall Professor of Art History at Mount Holyoke College, where he teaches art since the French Revolution and the history of photography. He is series editor for UC Press’s Defining Moment in Photography, which began in 2007 with his volume on Alexander Gardner’s Photographic Sketchbook of the Civil War. The series has run to five volumes, the latest on the topic of Alfred Stieglitz’s The Steerage.

Sarah Burns, M.A. 1975 (Ph.D. University of Illinois, Urbana-Champaign), is Professor Emerita at Indiana University and author of books on American visual culture, including Painting the Dark Side: Art and the Gothic Imagination (2006). Her latest book, Home Front: Daily Life in the Civil War North, written with Peter John Brownlee and Dianne Dillon, was published this September by University of Chicago Press.

He is currently working on a book to be titled Visualizing the Invisible: Depicting Deity in Early Medieval Art.
2013-14 ART HISTORY LECTURE SERIES

Art History welcomed an abundance of special lectures in 2013-14. In fall quarter, four speakers shared their research. Shinya Maesaki, Fellow, Art Research Center, Ritsumeikan, Kyoto, spoke on “San Francisco 1858 -1912: Gateway of Japanese Ceramics to the United States,” explaining how ceramics became one of the most important exports from Japan and how the port of San Francisco became their destination.

ACLS New Faculty Fellow Seth Hindin shared a new research project, its topic close to home: “Conservation Between Theory & Practice: The UC Davis Laboratory in Fine Arts and Museology, 1964-1978.” He explored the creation and demise of one of the earliest museum studies and art conservation training programs in North America. Its controversial closure in 1978, he argued, was partially the result of shifts in the disciplines of conservation, art history, and museum studies.

Also in winter quarter, Matthew Weseley (M.A. 2013), Postgraduate Researcher in Art History, spoke on “Arcimboldo in Northern California: Personification and Pantheism in the Works of Roy DeForest and his Circle,” exploring how DeForest, David Gilhooly, and others at UC Davis in the 1970s anthropomorphized still-life elements into shapes expressing a pantheism as startlingly original as those of Giuseppe Arcimboldo (d. 1593), whom DeForest admired.

In winter quarter, Kristopher Neville, Assistant Professor of Architecture, UC Riverside, delivered “Theory & Practice of Eclecticism in 18th-Century Architecture,” examining a little-explored issue important to many architects of the late Baroque. The combining of elements from existing works, advocated since antiquity, was given a strong intellectual foundation in northern Europe and became central to such masters as Balthazar Neumann and Johann Bernhard Fischer von Erlach, as evident in buildings such as the latter’s Karlskirche in Vienna (1713-37).

Visiting Lecturer Bridget Gilman spoke on “The Crowded Vacancy: Photographing California’s Postwar Growth.” She examined the phenomena of exploration, exploitation, and spatial identities in the post-1945 California photographs of William Garnett and others, who made into a strikingly new art form the housing developments and burgeoning populations of the Bay Area and Los Angeles regions.

Careers in the Arts Workshops

This was the second year of Art History’s Career in the Arts, Brown-bag lunch series. The series was co-organized by the Visual Resource Facility of the UC Davis Art Museum. Rachel Teagle, founding Director of the Jan Shrem and Maria Manetti Shrem Museum, kicked off this year’s series by speaking to students about opportunities in museum work. Rachel, who has over 15 years experience as a museum director and curator in the San Diego and the Bay Area shared her experience and insight on Museum career opportunities.

The series concluded in the spring with Art History M.A. alum Brenna Chapman. Brenna holds a full-time faculty position at Sierra College in Rocklin. She spoke to students about the satisfaction, rigor, and best strategies in teaching at the community college level, as adjunct and career faculty.

This newsletter was compiled by Diana Strazdes and Lisa Zdybel with contributions from all members of the AHI community.

PLEASE WRITE! Let us know about your accomplishments: ahinews@ucdavis.edu

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