The 2015-16 academic year has brought new faces, noted achievements, and a trove of intellectual treasures. Among them are numerous public lectures, the annual M.A. oral presentations, thoughtful and well-prepared as always, and a very successful Templeton Colloquium. Beautifully organized by Professor Katharine Burnett, the colloquium addressed the timely topic of crossing cultural boundaries, ranging from medieval Spain to 17th-century Persia and French Colonial America.

As before, much of the vibrancy of Art History on campus comes from our students. All of our second-year M.A. students graduated on time and with a wide range of thesis projects, interesting internships, exhibitions, and teaching experience. Our undergraduates also met a high standard, with five students elected to Phi Beta Kappa this year, three senior honors theses, plus numerous internships and special projects. We wish them all well in their new endeavors.

We are delighted to welcome new faculty. Professor Talinn Grigor joined us in fall 2015 and her contributions to the study of contemporary global art are already being felt. Next year we will welcome Dr. Alexandra Sofroniew, who comes to us from St. John’s College, Oxford. Educated at Stanford and Oxford, she brings expertise in Roman art and in ancient religious practice and gender studies, as well as a background in archaeological field work and curatorial experience at the Getty and Ashmolean Museums. Next year will bring further academic growth as we recruit for a permanent faculty member in Early Modern European Art. Another exciting event will be the opening of the Jan and Maria Manetti Shrem Museum in November 2016. We eagerly anticipate making frequent use of the museum’s facilities to expand our artistic boundaries and teaching opportunities.

We send our heartfelt good wishes to two Visiting Lecturers who have contributed much to our program in recent years. Bridget Gilman, lecturer in modern and contemporary art, has accepted a tenure-track appointment at San Diego State University, and Catherine Anderson, lecturer in 19th century art, will be an Assistant Professor in the Art and Art History Department at Sacramento City College. Fortunately Dr. Letha Ch’ien, our Lecturer in Renaissance and Baroque Art, will be with us again next year. We regretfully said farewell to Victoria Dye, who did so much for our graduate students, but are pleased to welcome Melany Miners, the new graduate student adviser.

This wide range of accomplishments is but a small segment of the energy and commitment to excellence that typifies Art History at UC Davis. We encourage you to be part of it: send us your news and drop by when you are in town. Alumni and friends are always welcome.

Lynn E. Roller
Co-Chair, Department of Art and Art History

### Remembering Mary Fong

Mary Fong, Professor Emerita of Chinese Art History, died on November 24, 2015. She was a distinguished scholar of Chinese art, a mainstay of UC Davis Art History from her appointment in 1976 to her retirement in 1994, and she carried a long-term double load as member of the program and curriculum committees for East Asian Studies. Mary invented the curriculum in Asian art history at UC Davis. She energetically filled every service role we had on offer, and in 1991-94 she served as the founding Director of Art History as an autonomous faculty.

Within a remarkable scholarly range, the largest body of Mary’s publications addressed figurative art of the Tang Dynasty and its antecedents. Other contributions included popular arts from Qing to contemporary China, and even Hmong craft traditions. She published in the most distinguished and widely distributed journals in her field: *Artibus Asiae*, *Oriental Art*, *Archives of Asian Art*, *Arts of Asia*, and *Ars Orientalis*, among others. She also contributed a major article to the collection *Ancient Mortuary Traditions of China*, published by the L.A. County Museum in 1991.

Mary was truly multi-cultural: born in 1924 in Helena, Montana, she became principal of a secondary school in Indonesia. She gave up that status for a second career in art history, earning an M.A. in western art history from Hunter Graduate School in New York, then a Ph.D. in Chinese art history from NYU. With all her accomplishments, one of Mary’s greatest qualities never showed up in her resume: constructive care for the people around her, both as a teacher and as a mentor to students and colleagues. She was remarkably good at identifying people’s needs without being invasive. She may have been born with a generous spirit, but she learned from experience what it means to work hard and achieve against the odds. Mary could be serious as needed, but I remember her best as smiling, with goodwill for everyone she encountered.

JR
On Friday January 29th, the UC Davis Art History program hosted the third Templeton Colloquium in Art History, a day that began with the three colloquium speakers meeting with the graduate students over lunch and ended with a reception, refreshments, and more discussion among all the attendees. Held in Ballroom B at the Conference Center on campus, the lectures drew an attendance of over one hundred, the largest to date for the event.

Titled “Convergent Cultures-Convergent Images,” the colloquium’s speakers were professors Glaire Anderson (University of North Carolina, Chapel Hill), Gauvin Bailey (Queen’s University, Kingston, Ontario) and Nuha N. Khoury (UC Santa Barbara). They addressed appropriation of material from other cultures, the dark legacy that “empire building” has left behind, and the misconceptions historians have had when tracing the origins of styles and influences. The speakers urged the audience to reflect on the state of our increasingly globalized culture in light of the questions raised about what must be recognized as a globalized past.

Professor Anderson’s presentation, “The Medieval Mediterranean Reframed: Early Islamic Cordoba at the Center,” argued that Cordoba actively engaged with and influenced both southern neighbors in Africa, and European Christian territories. She encouraged thinking of new transcultural connections between Medieval Cordoba and its contemporaries such as Tunisia and Pamplona. She ended her talk with her criticism of several Islamic art survey texts, which marginalize the contributions of Islamic Iberia and the achievements of Cordoba. Professor Anderson called for recognition of Cordoba as an active participant in the shaping of Islamic and Medieval art.

Professor Bailey spoke on “Architecture and Urbanism in the French Atlantic World, 1640-1830: Ideology and Reality in the Other Latin America.” He discussed the growth of French colonialism and the French “brand” as the empire pushed into new territories in Latin America. Bailey discussed the French hope of discovering a utopia across the Atlantic and how this created an ideology and reality gap. He examined the dissemination of the architectural styles of Baroque Classicism to French Canada and the French West Indies, noting that rarely did French colonists draw from the architecture of indigenous people. Nonetheless, hybrid styles arose throughout the colonies, creating disparate images of the effects of French empire-building. Professor Bailey juxtaposed poignantly the concepts of French ideology and glory with that of the slave labor that built these structural symbols of French rule. Concluding on that point, he left us to reflect on the long legacy of Western imperialism and its victims.

Professor Khoury began her talk, “Gardens of Desire and Shooting Stars: Contextualizing Love in Isfahan,” with the covering of ancient nude statues at the Musei Capitolini in Rome where the Italian Prime Minister recently met with the Iranian President. The controversial act of censorship, done in the name of respecting Iranian culture, served as segue into a presentation on sensuality in Islamic art before the beginnings of an institutionalized religious culture in Iran. As Professor Khoury showed, the iconography of love and lovers was commonplace there in 16th and 17th-century, taking the form of young, beautiful people, often shown outdoors and in repose. These images were made at a time of a great convergence of cultures under Shah Abbas the Great. That period of transformation of the Shah’s kingdom saw an institutionalization of the king as Divine Leader and harbinger of a new order. Expressions of worldly love and sensuous leisure in paintings of the time reflect the utopian ideals of the most prolific period of growth in the Safavid Dynasty.

The colloquium concluded with a discussion moderated by professors Talinn Grigor and Diana Strazdes. Dr. Letha Ch’ien sparked agreement when she wondered if French colonial architecture was defensively homogenous, refusing to admit the existence of an alternative visual tradition that would betray the presence of the “Other.” Professor Grigor asked, “How do you practice a global history of art given that the tradition of western art history is inherently segregated along national lines and is inherently against any kind of ‘contamination’ or ‘cross-pollination?’” In response, the speakers urged students and other scholars to be brave about venturing across disciplinary boundaries and into new territory, not least because the convergent culture of our world needs all the insight it can get.

As the colloquium concluded, the speakers met with the graduate students over lunch and ended with a reception, refreshments, and more discussion among all the attendees.
Along the Long Road: Laura Hutchison, M.A. 2010

This spring we caught up with alumna Laura Hutchison. Laura is currently a doctoral candidate at Johns Hopkins University – she has completed her coursework, passed her comprehensive exams, and has begun her dissertation, which looks at Athenian Archaistic sculpture of the late 5th century. Laura was back in Davis to give a lecture for the Art History department on her current research. We were interested to know the path that has led her to where she is today and particularly her thoughts on pursuing a Ph.D.

Laura’s love of ancient Greek art began when she majored in Art History at Hendrix College. Her senior thesis explored the assimilation of images of the Greco-Roman female nude into later European art. At UC Davis, Laura continued her interest in the depictions of the female nude; for her M.A. thesis, she investigated Hellenistic images and practices connected to the cult of Aphrodite.

In summer 2011, Laura accompanied her adviser, Lynn Roller, to the remote site of Gluhite Kamani in Bulgaria where Professor Roller had begun a research project in conjunction with Bulgaria’s National Archaeological Institute and Museum, the University of Sofia, and New Bulgarian University. Laura helped with the task of surveying, mapping, and measuring the site. And she found her first pottery sherd. Such discoveries, no matter how minute or seemingly insignificant, are evidence of the distant past, she says. Even a small find can cause great shifts in our understanding of ancient life or events.

Laura credits the master’s program here with preparing her to move on to a Ph.D. program. She was drawn to UC Davis because of the outstanding scholarship of Professor Roller, whose support and guidance were critical, even after Laura completed her degree. Also important was building a network. At Davis, Laura’s connections with the Classics Program provided other forms of mentorship, as well as the all-important letters of recommendation.

Among Laura’s biggest challenges were the language requirements, which can be daunting for a Classicist. She studied Ancient Greek and Latin, French, German, Modern Greek, and Italian. Planning her language study became essential. While at UC Davis, she took Latin and Greek and followed those up with a summer program in Latin at Berkeley, and a year in the post-baccalaureate program in Classical languages at UC Davis.

Yet among the challenges are rewards. Laura has been able to examine art in different contexts: museums, archaeological sites, special exhibitions, and smaller university-based collections. She likes working closely with objects. In 2014 she took a summer course through the American School in Athens, which took her to archaeological sites all over Greece. In 2015 she participated in an archeological project in Olynthos Greece. She returns there this summer to help with the excavation, and to oversee the record-keeping of “special finds” — coins, decorative pottery and figurines. Throughout her graduate career Laura has also enjoyed working with students. While at UC Davis she was a Teaching Assistant for several courses; at Johns Hopkins she has served as a Teaching Assistant for courses covering the Roman Empire, Greek and Roman Mythology, and Early Greek Art.

This spring Laura was a visiting researcher at UC Berkeley working with Andrew Stewart, Professor in the History of Art Department. Her studies at Berkeley also included researching Archaistic sculpture in storage at the Phoebe Hearst Museum. Laura enjoyed being back on the west coast and living in Berkeley with her fellow 2010 alum, Melanie Ross. Her canine companion, Sadie, also took the trip and enjoyed her own reunion with Melanie’s faithful canine companions, Basil and Nero. Come fall, Laura will return to Baltimore where she will continue writing her dissertation while working at the VRC (Visual Resource Center) and Archaeological Museum at Johns Hopkins.

LZ, LT

Returning to Thrace

A second grant from the America For Bulgaria Foundation and a supplement from departmental funds allowed Professor Lynn Roller to return to the archaeological site of Gluhite Kamani (“Deaf Stones”), in the Rhodope Mountains in southeastern Bulgaria in late summer 2015 and bring two Art History graduate students with her. Accompanied by Arielle Hardy (M.A. 2015) and Cristina Urrutia (M.A. 2016), Professor Roller continued a collaboration with scholars from the Bulgarian National Archaeological Institute and Museum, the University of Sofia, and New Bulgarian University.

After spending a few days visiting museums and sightseeing in Sofia, the group traveled to the site, an ancient Thracian cult center marked by dramatic rock-cut niches. The goal of this season’s project was to survey the mountainous area around the niches. The project started with a LIDAR scan, a remote sensing method that uses light pulses taken from an airborne flight to show unusual formations in the landscape. Working together with a team of Bulgarian archaeologists and students, the Americans hiked through the mountains to visit sites flagged by the LIDAR data as potential archaeological features. The survey team covered over 21 km² (more than eight square miles) of rugged mountain territory on foot and recorded thirteen new archaeological sites, ranging from the early first millennium BCE to the medieval period. “Cristina and I were given the task of cataloging and classifying each site feature, and this data was later examined to determine locations for future excavations,” said Arielle.

When not tramping through mountains, the group visited nearby Thracian tombs, sanctuaries, and rock formations. After surveying for two and a half weeks, the UC Davis team ended its Bulgarian trip with a visit to the Black Sea for some much needed relaxation. “A great trip,” Cristina recalls. “I got to visit many Thracian sites and learn archaeological skills first-hand. I really enjoyed getting to know the Bulgarian project members over dinners and post-hike beers.” In the process, the students from UC Davis learned a great deal about the mix of cultural groups in this often volatile border region.

CU, LR
**FACULTY NEWS**

**Katharine Burnett** contributed the essay “A New Look at a New Look: Painting and Theory of Seventeenth-Century China” to the forthcoming exhibition catalogue 17th Century Chinese Paintings from the Tsao Family Collection (Los Angeles County Museum of Art.) She presented “Rice and Its History in Chinese Art,” to celebrate the Cloud Gate Dance Theater of Taiwan: Artists, Aesthetics and the Natural World Symposium, at Cal Performances, UC Berkeley in January 2016. She was the organizer and facilitator for the third Templeton Colloquium in Art History: “Convergent Cultures/Convergent Images,” January 29, 2016.

In May, as founding Director of the Global Tea Initiative for the Study of Tea Culture and Science, she organized and hosted the Inaugural Colloquium: The Basics of Tea: Tea and People, May 12, 2016. As Director of the Program for East Asian Studies, she organized “To TPP or not to TPP? Trans-Pacific Partnership (TPP) & U.S. Relations with East Asia and the Pacific,” a roundtable discussion with U.S. Department of State Deputy Assistant Secretary Matthew J. Matthews on Asia and the Pacific,” a roundtable discussion with U.S. Department of State Deputy Assistant Secretary Matthew J. Matthews on May 12, 2016. As Director of the Global Tea Initiative for the Study of Tea Culture and Science, she presented a paper at the Nineteenth Century Chinese Paintings from the Tsao Family Collection (Los Angeles County Museum of Art.) She presented “Rice and Its History in Chinese Art,” to celebrate the Cloud Gate Dance Theater of Taiwan: Artists, Aesthetics and the Natural World Symposium, at Cal Performances, UC Berkeley in January 2016. She was the organizer and facilitator for the third Templeton Colloquium in Art History: “Convergent Cultures/Convergent Images,” January 29, 2016.


**Talinn Grigor** taught five courses during 2015-16, including Art and Revolution, Occupied Art, and Art & Violence. She has published the following articles: “Gendered Politics of Persian Art: Arthur Pope and his Partner,” in Arthur Upham Pope and A New Survey of Persian Art (Brill); “Parviz Tanavoli at Davis Museum,” in Art in America (Oct 2015 with Peter Kalb); and “Killing What We Love(d),” in The Destruction of Cultural Heritage in the Middle East: From Napoleon to ISIS, The Aggregate (MIT).

Grigor continues to work on several other articles and her ongoing book project on (post)colonial revivalism in Iran and India. She presented papers at the College Art Association in Washington DC; Society of Architectural Historians in Pasadena; and International Society for Iranian Studies in Vienna. She spoke on contemporary Iranian art at the J. Paul Getty Museum, UC Irvine, and Smith College. Professor Grigor is also on the editorial board of Art Journal. Closer to home, she is Graduate Student Adviser.

**Lynn Roller** found this past year a whirlwind of activities spanning much of the globe. In June 2015 she enjoyed a fascinating trip to Australia and New Zealand, where she visited several archaeological sites and museums and broadened her intellectual horizons. August and early September were spent on the field survey project in the Rhodope Mountains in southeastern Bulgaria. Their team included Bulgarian faculty colleagues and students and two UC Davis students, Arielle Hardy and Cristina Urrutia (see p. 3). In the fall, thanks to a sabbatical leave, Lynn attended an excellent conference on Phrygian studies at Anadolu University in Eskisehir, Turkey. This offered both stimulating intellectual exchanges and the opportunity to build ties, old and new, with many international colleagues.

In winter quarter Professor Roller returned to teaching. She taught “Early Greek Art,” one of her favorite courses, and worked with several of our talented group of graduate students. She also began a new term as Co-Chair of Art History, which she will continue next year. It is an exciting time for the UCD Art History program and new, with many international colleagues.

Serving as Faculty Adviser for the major began to feel like a full-time job. Besides advising, she organized three majors’ fairs, two summer orientations, and a majors’ open house. She created a welter of handouts for prospective majors, including a 4-page “Curriculum and Course Advice” and a 14-page pamphlet, Art History Careers, “the takeout version of our best advice.”

**Heighnhar Watenpaugh** spent part of the 2015-2016 academic year on leave with a UC President’s Research Fellowship in the Humanities. Her 2014 article “Preserving the Medieval City of Ani: Cultural Heritage Between Contest and Reconciliation” in the Journal of the Society of Architectural Historians won the Omer Lutfi Barkan Article Prize from the Ottoman and Turkish Studies Association in Fall 2015. She was guest editor for the June 2016 special Issue, Cultural Heritage and the Arab Spring” of the International Journal of Islamic Architecture. It includes her essay, “Cultural Heritage and the Arab Spring: War over Culture, Culture of War, and Culture War.”

Professor Watenpaugh lectured at Columbia’s Graduate School of Planning and Preservation, Harvard’s Graduate School of Design, and the Institute of Fine Arts at New York University. She was featured in the BBC World Service series, “The Museum of Lost Objects,” which highlighted cultural heritage lost during the current conflict in Syria. In Spring 2016, she taught a lecture course on Art, Architecture and Human Rights, and a graduate seminar on cultural heritage.
Visiting Lecturers

**Catherine Anderson** (Ph.D. Brown University), whose research focuses on the art of the late 19th-century British Empire, taught four courses this year, including a seminar on imperialism in European art during the 19th century. She also offered a freshman seminar, “How to Look at Modern Art,” and supervised a senior honors thesis. In summer 2016 she teaches a course created for UC Davis, “Landscape, Nature, and Art.” She is developing an exhibition, “California Landscapes: Painting in the Golden State, 1880-1920,” to open at the California Museum, Sacramento in late 2016. Secretary of the Nineteenth Century Studies Association, she presented a paper on images of actress Lillie Langtry at its conference in Lincoln, Nebraska in April.

**Letha Chi’ien** (Ph.D. UC Berkeley) ended the academic year happy after teaching approximately 400 students in four courses ranging from the introductory survey to the graduate visual theory seminar. She supervised an honors thesis and served on a M.A. thesis committee. She is a mentor with the Guardian Scholars program at UC Davis and volunteers with B2B in Oakland. In September 2015, she moderated an international workshop titled “The Other and the Others: Reception of Antiquity in Early Modern Europe” at UC Berkeley. In October, she presented at the 16th Century Society Conference in Vancouver on Tintoretto’s Rescue of a Saracen at Sea. In April, she presented on relic theft and civic identity at the Medieval Association of the Pacific. She completed an article on the Resurrection of Lazarus by Caravaggio and this summer will join an NEH seminar in Washington D.C., “Transcending Boundaries: the Ottoman Empire 1500-1800.”

**Ellen Huang** (Ph.D. UC San Diego) is a Visiting Scholar in the Chancellor’s Program for Academic Diversity at the UC Berkeley. At UC Davis this fall, she taught the course, “Arts of Early China.” She completed an article forthcoming in Archives of Asian Art, “An Art of Transformation: Kiln Transmutation Glazes and 18th Century Porcelain.” She will chair a panel at CAA in February, “East Asian Art as Design History” and is completing a book, Jingdezhen Porcelain and the Transformation of China.

**Matthew Looper** (Ph.D. University of Texas, Austin) is Professor of Art History at CSU Chico. He heads the Maya Hieroglyphic Database Project. His research interests include Classic Maya art and writing, Maya textiles and dance traditions, in all periods. His most recent book is an edited volume on early dress in ancient Mesoamerica and Central America, and he is working on a book on hunting dances in the Maya era. In summer 2015, he taught “Arts of the Indians of the Americas” and returns in summer 2016 to teach “Arts of Subsaharan Africa,” its first offering in twenty years.

**Hannah Sigur** (Ph.D. Institute of Fine Arts, NYU) teaches Asian art history at San Francisco State University and Santa Clara University, and the Arts of Japan in UCSD’s summer session. Her research focuses on national identity in Meiji Japan and the influence of Japanese art on design in the West. Her essays on international expositions appear in publications by ABC-Clio and Routledge. She also writes for SmartHistory and Khan Academy.
GRADUATE STUDENTS

Jiaying Gu (B.A. China Central Academy of Fine Arts, 2013) is finishing her thesis about the new perceptions on spatial representations of early 17th-Century Chinese garden paintings. While at UC Davis, she participated in the Mellon Fellowship Workshop for Chinese Object Study, presented her thesis research at Tang Center for East Asian Art at Princeton, and served as a TA in several undergraduate courses on campus. After graduation, Jiaying will enroll in Yale’s East Asian Studies graduate program.

Rachel Brubaker (B.A. Carson-Newman University, 2013) has greatly enjoyed her time in graduate school and feels it has been a fantastic experience that will open many doors. After graduation, she plans to become more involved in the arts and museum scene in Davis and Sacramento. She will continue in her position as Registration Intern at the Crocker Art Museum and hopes to take on a more permanent position within the next year. As an artist herself, she is also looking forward to having the time to dedicate to creative pursuits that took a back seat during school, perhaps beginning work on a series of art appreciation books for young children.

Brittany Royer (B.A. UC Davis 2012) continued and completed her thesis on California artists Arthur F. Mathews and how he sought to realize San Francisco’s City Beautiful plan. While collaborating with fellow graduate and undergraduate students in The Promise of Diversity for AHI 401, Brittany mastered the skill of wheat pasting and is available for consultation by appointment. She particularly enjoyed her work as a TA for Art History and Design, assisting with courses involving fashion and material culture/media in art and design. This spring, she collaborated with the M.F.A. students on the catalogue of their year-end exhibition. Come summer, she will relocate to Boulder, Colorado to start a new adventure!

Maizy Enck (B.A. UC Davis 2013) has greatly enjoyed her time as in the M.A. program, both working on her thesis and as a Teaching Assistant for a number of survey and upper division courses. Teaching has become her passion and she hopes to expand her experience by teaching Art History at the Community College level. More graduate study may be in her future, as Maizy particularly enjoyed her thesis research on mid-twentieth-century American painting and would like to teach at the University level.

Cristina Urrutia (B.A. UC Davis, 2012) spent much of her time this past year writing her thesis on Annibale Carracci’s use of the ancient nude body in his Farnese Gallery frescoes. She worked as TA for the Art History and Design, assisting with courses involving fashion and material culture/media in art and design. This summer, she will stay in Davis to TA for the Classics department before launching a serious job search.

Lorella Silvestri (B.A. CSU Sacramento, 2014) graduated summa cum laude with a major in Art History and a minor in Italian. Born and raised in Tuscany, she has tutored Italian in the French and Italian department and has enjoyed being a teaching assistant in both Art History and Classics departments. This summer Lorella will be teaching Italian at the Italian Cultural Society in Sacramento. She looks forward to her second year and, for her thesis, plans to focus on late nineteenth and twentieth century American art, possibly on American historic homes.

Before entering the Art History M.A. program, Renata McRee (B.A. UC Davis, 2013) interned at the Museum of Art and History
education as a dance and art instructor. This work fueled her love for teaching, which continues as a Teaching Assistant at UC Davis. Corrie’s background in the social sciences, particularly sociology, inspired her concern with the intersection between art and issues of social justice. Her undergraduate interest in the performances of contemporary multimedia artist Francis Alÿs and his interaction with psychogeography and spatial justice has evolved into an interest in the politics of crafting, particularly the relationship between socialism and craft practice. She is currently researching the contemporary practice of craft activism and its connection to William Morris and the Arts & Crafts movement of the nineteenth century.

**Virginia Van Dine** (B.A. Willamette University, 2013) wrote her undergraduate honors thesis on the Italian architect Gian Lorenzo Bernini’s commission for the Louvre Palace under King Louis XIV from 1665-1667. Now finishing up her first year in the M.A. program, Virginia is continuing her research of Bernini, but within the scope of ephemeral art and celebratory commissions revolving around Piazza Navona and the Four Rivers Fountain in Rome. She hopes to learn more about Egyptian obelisks placed through out Rome, one of which became part of the Four Rivers Fountain. This summer, she will be interning in San Francisco at the de Young Museum, working in its Museum Ambassadors Program.

**Jennifer Gutierrez** (B.A. UC Davis, 2011) is interested in post-Colonial identity politics and representations of the Native Indian in Mexican and Mexican-American art from the twentieth century to the present. This year, she studied the Mexican muralists of the early 20th century: Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros. She is also fascinated with the work of artist and Stanford professor Enrique Chagoya, especially his reinterpretations of indigenous aesthetic practices. She hopes to continue to study these themes over the summer but also plans to travel, work, and prepare to tackle her second year of graduate school at UC Davis.
EXHIBITIONS
What Have You Been Promised?

Students in Susette Min’s AHI 401 “Curatorial Principles” class learn about exhibition methods that link the display of art and objects to the world beyond the gallery. Professor Min’s previous students have seized on unconventional ways to hone their curatorial skills, and this year was no exception.

The Promise of Diversity at Nelson Hall Gallery March 9-11 was a pop-up exhibition conceived in the tradition of art as social critique. It investigated an administration proposal to quadruple the population of Latino students at UC Davis to qualify it as a “Hispanic-Serving Institution” and thereby generate added operating funds. The installation made use of collections from the UC Davis Chicana/o Studies Poster Archive, California Raptor Center, and Bohart Museum of Entomology. Objects and statistical information created a contrast between the aspirations and the problems faced by Latino students (many the first in their families to attend college) and the unclear motivations of the HSI initiative, which could be seen as exploiting those students for money that will not necessarily be spent on them.

Sidewalk stencils asking “WHAT HAVE YOU BEEN PROMISED?” directed visitors to Nelson Hall, where silk-screen posters created by former students in Chicano Studies offered such slogans as “education is the wealth of the poor” and “education gives us strength.” Wall labels and a slide show juxtaposed those aspirations against grim statistics facing Latino students: a double-digit dropout rate after just two years, twenty percent fewer graduates in four years than the campus overall. An enlarged campus financial statement, ten feet long, unfurled at the center of the exhibition. Taxidermied raptors hovered over the student posters and university statistics, and in shadow boxes, insects appeared to be eating shreds of the campus’s “20/20” document, the plan for expansion into which the HSI initiative has been inserted.

Fourteen students contributed: Rachel Brubaker, Maizy Enck, Brittany Royer, Cristina Urrutia, Natalie De La Torre, Jennifer Gutierrez, and Lorella Silvestri from Art History’s M.A. program were joined by Victoria Baird from the M.F.A. program in Design. Six in the class were undergraduates: Cambria Hartman, Cassondra McMichael, Lisa Puentes, Catherine Serou, Janet Son, and Sarira Zali-Rasi. They conceived of the topic, organized the installation, wrote labels, produced an exhibition pamphlet, a twitter feed (#promiseofdiversity), and took charge of publicity and signage (from sidewalk stencils and buttons for visitors to the an off-site poster display). They also organized an opening reception that included a question-and-answer session with representatives from the Provost’s office.

The students hoped to “spark a critical dialogue on how to better serve UC Davis’s culturally diverse campus” and how to address “the complex problems of diversity, inclusion, and multiculturalism.” “Impressive, informed, and thought-provoking,” was how one visitor described the effort. DS

Collaborating on the 2016 M.F.A. Show

For the third year straight, Art History’s M.A. students were invited to collaborate on the exhibition catalogue of the Art Studio program’s spring M.F.A. thesis exhibition, which opened on June 3, 2016. Due to ongoing construction of the Manetti Shrem Museum of Art, the show was mounted at the Verge Center for the Arts, 625 S Street, Sacramento, which offered a new physical space and a potentially broader audience for the studio graduates’ efforts.

Titled Having Happened, the exhibition presented work by the eight graduates of UC Davis’s M.F.A. program: Sarah Chan, Anna Davidson, Zach Clark, Kristin Hough, Jeff Marvly, Julian Tan, Brett Alex Thomas, and Angela Willits. The exhibition catalogue describes them as “eight artists engaged in reflecting and reshaping the world around them.” Indeed, a look around the installation revealed the continuing legacy of performance, conceptual, video, and environmental art, albeit subtly remixed and reshaped.

In spring, eight M.A. students in Art History entered the project: second-year students Rachel Brubaker, Maizy Enck, Brittany Royer, and Cristina Urrutia; and first-year students Natalie De La Torre, Jennifer Gutierrez, Corrie Hendricks, and Virginia Van Dine. Each was paired with one of the M.F.A. students. Coordinated by Dr. Bridget Gilman, Postdoctoral Researcher in Art Studio, the Art History students wrote 300-word essays that offset the artists’ statements in the catalogue, which resembled a newspaper with eight illustrated inserts.

“I found the project far more rewarding than I anticipated,” said Brittany Royer. “One of the most enjoyable aspects of the collaboration was the dialogue generated between the art historian and the artist. I worked with Kristin Hough whom I did not know before. During the project, I spent time visiting her studio and getting to know her socially. When working with artists who are living, moving, and breathing, their work becomes tactile and you become part of someone else’s creative process—a feedback loop often absent in an art historian’s daily life. It was an amazing experience.” DS
UNDERGRADUATE NEWS

Art History Majors Celebrate

The end-of-year celebration to honor Art History’s and Art Studio’s graduating majors was held on held on June 2 in the Everson Hall lobby.

There was much to celebrate this year. Five Art History majors were elected to Phi Beta Kappa: Katharine Schultz, Naoto Tanaka, Holly Riggle, Elizabeth Seeley, and Peggy Chao. Also, Rebecca King and Katharine Schultz were inducted into the national humanities honors society Phi Kappa Phi. Seven graduating seniors received departmental recognition for academic excellence. Citations for Outstanding Performance were awarded to Naoto Tanaka and Elizabeth Seeley. Departmental Citations went to Noel Albertsen, Mackenzie Pell, Holly Riggle, Iman Seale, and Rose Trulin.

Three seniors completed honors theses: Noel Albertsen, on the symbolism of nineteenth-century American cemeteries, (with Professor Strazdes); Elizabeth Seeley, on the ritualization of eroticism in Marcel Duchamp’s Etant Donnés (with Professor Housefield); and Naoto Tanaka, on the Lilium Auratum as a physical and artistic export of Meiji Japan (with Professor Burnett).

The Art History Club: It’s Official

This year, the Art History Club tried new activities, attracted new members, and through its president Heather Archie, took an important step to increase its scope. For much of the year, the club met weekly for sessions in which members prepared talks on topics of personal interest. These included issues in art restoration and conservation; the influence in the West of Chinese ceramics, and Léonard Tsugouhara Foujita, the Tokyo-born French painter and printmaker who applied Japanese ink techniques to Western-style paintings. Eyeing participation in Picnic Day, the club applied for recognition as an official student organization on campus, something that had never been done. Although the application was approved after submissions for Picnic Day 2016 had closed, there will be plenty of opportunity to capitalize on the club’s new status in the future.

Because Heather Archie will be spending her senior year studying in Germany, Cassondra McMichael will take the reins as president of the club during the 2016-17 academic year. Possibilities for future activities include visiting museums, conducting tours of the outdoor sculpture on campus, and holding a sidewalk chalk art contest. High on everyone’s wish list is involvement in a community-related project at the new Manetti Shrem Museum, especially a revival of the UC Davis Art Salon.

The club, which is open to students of all majors, has a Facebook page: “Art History Club at UCD.”

Art History at the Undergraduate Research Conference

UC Davis’s 27th annual Undergraduate Research, Scholarship, and Creative Activities Conference took place on Friday and Saturday, April 8 and 9, 2016. Among the 550 presenters and the 174 participants in Saturday’s oral presentations were five Art History majors who delivered papers in a session moderated by Professor Housefield. The speakers and their topics were: Nato Tanaka, “Japanese Plant Imagery in the West”; Emma Lingel-Gary, “The Museum of Jurassic Technology in the Context of the History of Museums”; Iman Seale, “American Residences in the Round: The Ideologies of Round Homes across Time;” Danielle Bronson, “The Anarchic Semantics of Richard Mutt;” and Elizabeth Seeley, “A Religion of Sensuous Desire: Ritualization of Eroticism within Marcel Duchamp’s Etant Donnés.” The session was rounded out by Design major Brett Yourstone, who spoke on the influence of design ideologies at the 1964 New York World’s Fair.

In addition to Professor Housefield, Professor Strazdes and Art History lecturers Catherine Anderson and Hannah Sigur were on hand to support their students who developed these topics in their seminars and classes. Professor Strazdes commented that it was “one of the most professional conference sessions I’ve ever attended.”
ALUMNI NEWS

Rebecca King, B.A. 2016, graduated in March, which has allowed her a few extra months to relax before she heads to Japan to teach English for 1–2 years through the prestigious JET program (Japan Exchange and Teaching Program). Rebecca’s goal is to hone her Japanese language skills before pursuing graduate work the history of Japanese art.

Alvina Huang, B.A. 2015, was accepted into both the Fashion Studies M.A. program at Parsons with a President’s Fellowship and into the Peace Corps. After some weeks of excruciating uncertainty, she decided on the Peace Corps. In March 2016, she was posted to Kanchanaburi in central Thailand. She will be there for two years.

Peggy Chao, B.A. 2015, worked as an intern at the newly built Chimei Museum in Tainan, Taiwan after graduation. She also applied to graduate programs in Art History so that she can continue studying Asian art. Among several acceptances, she chose the M.A. program at NYU’s Institute of Fine Arts and will head to Manhattan in the fall.

Arielle Hardy, M.A. 2015, was hired last June as a researcher at UC Davis’ Manetti Shrem Museum. In August and September, she joined Professor Lynn Roller and fellow graduate student Cristina Urrutia surveying the region surrounding the Thracian cult site of Gluhte Kamani in southeastern Bulgaria. Since returning, she has been mainly preparing the Manetti Shrem’s opening exhibition, and is grateful for the tremendous learning opportunity afforded by being part of an institution at its inception.

Heather Wallace, M.A. 2015, returned to UC Davis in the fall to teach AHI 156: “Arts of The Islamic Book.” She also interned in Public Programs at the de Young Fine Arts Museum in San Francisco. She began working with Andrea Schwartz Gallery in San Francisco as the new Gallery Assistant, and is also now finishing her work with the Pence Gallery in Davis as designer for a solo-artist collected-works catalogue.

Matthew Welsey, M.A. 2013, is collaborating with New York curator Lowery S. Sims on an exhibition and book on Robert Colescott, scheduled for early 2019. He presented some of his research on Colescott at the CAA conference in Washington D.C. in February, in a session entitled “Pacific Standard Time North: San Francisco Art, 1960-1980.” If any of his former classmates find themselves in New York City, Matthew would enjoy the opportunity to get together and catch up.

Monica Butler, M.A. 2012, was promoted to School Programs Coordinator at the Asian Art Museum of San Francisco. She’s developed a series of outreach programs for pre-k, elementary, and middle school students in San Francisco and hosted over 6000 students and teachers at the museum for the 30th annual San Francisco Unified School District Arts Festival. She’s enjoyed digging into new content areas while writing tours for several special exhibitions including China at the Center: Rare Ricci and Verbiest World Maps and The Ramayana Epic: Hero, Heroine, Ally, Foo.

Kamal Zargar, M.A. 2012, left his position at the National Gallery of Art in Washington after three years of working in its Development office. Now based in New York City, Kamal works for Frieze, a British company that produces frieze magazine and three art fairs: Frieze New York, Frieze London, and Frieze Masters. Working with museum directors, curators, development staff, advisors, and collectors, Kamal manages individual and institutional relationships in order to increase attendance to Frieze’s three art fairs.

Melissa Gustin, M.A. 2011, is in her second year of Ph.D. work at the University of York (UK). Her dissertation, “Eating the Lotos: American Women Sculptors and the Formal Impacts of Rome,” unpacks the artists’ complex responses to both the Roman visual environment and the legacy of neoclassicism. In 2015 she received a Terra Foundation research grant to travel to the United States. She has spoken at the University of Copenhagen’s Masterclass in Classical Receptions, and is co-organizing a major conference on the anachronistic and sculpture, “Past Time: Art, Anachronism, and Anachronisticism” and is speaking at a symposium on the artistic and social networks of Frederic Leighton. She also works as facilitator for the Tate-funded British Women Artists 1750-1950 network.

Nicholas Nabas, M.A. 2011, got his foot in the door as an adjunct instructor at Los Medanos College. He is currently teaching art history courses at the Brentwood Center branch of Los Medanos College (Pittsburg, CA), which was the topic of his M.A. thesis, so of course, he rehashes it whenever possible. Nick is also starting the process of developing a new architecture course to broaden his offerings.

Natalie Mann, B.A. 2007, M.A. 2010, has had a busy year! After an amazing trip to the Pacific Northwest, Natalie returned to the Bay Area and started a new adventure in arts education: she is now Programs Manager at an arts education non-profit called Streetside Stories, in the Mission District of San Francisco. She manages Teaching Artists who lead art and storytelling workshops for Kindergarten to eighth grade students in San Francisco and the East Bay. Hopefully the job will allow for additional travel opportunities this year.

Alexandra Rea-Baum, M.A. 2010, is working as an event planner at a catering company in NYC. She keeps her foot in the art scene by doing a lot of events at arts institutions, such as the Brooklyn Academy of Music and Jazz at Lincoln Center.

Lindsay Riordan, B.A. 2007, M.A. 2009, is now in the sixth year of her doctoral program in the History of Art at Yale and has relocated to Sacramento, where she will continue writing her dissertation on the “objectless” and precarious production of the Russian and Soviet avant-gardes from around 1910 to 1925. Lindsay will divide the rest of 2016 between traveling (finally!) and serving on the PTA board of her daughters’ elementary school. This includes a two-week stay at the Summer Research Lab in the Slavic Library at the University of Illinois Urbana-Champaign, a short visit with at the Costakis Collection in Thessaloniki, a longer stretch of archival work in Moscow, and more school fundraisers than imaginable. Perhaps the highlight of her year has been once again living in proximity to two dear friends made while a Davis graduate student: Lisa Zdybel, M.A. 2004, and Natalie Mann.

Micki McCoy, M.A. 2009, is writing a dissertation on astrology and astronomy in the art of Liao-Yuan China and Inner Asia at UC Berkeley. As the 2015–17 Itelson Fellow at the Center for Advanced Study of the Visual Arts (CASVA), National Gallery of Art, she spent the year carrying out research in China, Japan, and India. She contributed to the planned and production of Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road on view May-September, 2016, at the Getty Center. For this first exhibition on Dunhuang ever held in the United States, Micki wrote the catalogue entries on all of the loan objects in the exhibition. She also published an article in Orientations on the association between filial piety and the cosmological Buddha motif at Dunhuang, and presented at an international symposium on the premodern repainting of Dunhuang’s famous “Mañjuśrī Hall.”

Erin Aitali, B.A. 2004, M.A. 2008, was recently promoted to Director of Exhibitions at the Pasadena Museum of California Art. She continues to thoroughly enjoy her work there and the professional growth her new position enables. Her most recent project, an exhibi-
tion, Brett Weston: Significant Details, is on display at the PMCA through September 11, 2016. She is starting research for two projects, hopefully opening in 2018, one focused on craft in contemporary art and the other on the photographer Chris Engman.

Jayme Yahr, M.A. 2007 (Ph.D. University of Washington), moved to Saint Paul, Minnesota last summer as Assistant Professor in the Art History Department of the University of St. Thomas. In December, her book chapter examining Albert Ryder’s paintings as products of American Civil War memory, was published in War Gothic (Routledge). In March, she gave a conference presentation on donor memorial museums in Seattle. Jayme created a Graduate Certificate in Museum Studies as part of the department’s M.A. in Art History. The first cohort students will complete the Certificate in 2016-2017 under her direction. Jayme joined the steering committee of North Star Connect, an organization of emerging museum professionals in the Twin Cities, and the communications working group of the Minnesota Association of Museums.

Colin Nelson-Dusek, M.A. 2007 (Ph.D. University of Delaware), began working as an adjunct Art History instructor in January at the University of St. Thomas in St. Paul, Minnesota. As proof that all roads lead back to the University of St. Thomas, Colin is fellow 2007 alum Jayme Yahr. Colin presented work from his dissertation on the French sculptor Antoine Bourdelle at the Cleveland Symposium (co-sponsored by Case Western Reserve University and the Cleveland Museum of Art) in October 2015.

Carey E. Fee, M.A. 2006 (Ph.D. Florida State University), accepted the position of Career Center Assistant Director/Career Liaison for the College of Fine Arts and College of Music at FSU this spring. Fee will serve as an adviser for these colleges, linking students to experiential learning opportunities, internships and other professional development activities. Her helpful and engaging approach with CFA scholars, artists, and designers is built on years of interdisciplinary studies and professional experiences. She has worked with students, faculties, and communities from a variety of cultural backgrounds in international study centers, community colleges, archaeological and art museums, and four-year universities, including UC Davis. She completed her Ph.D. in 2015. Her dissertation, “Per Sanctum Vultum De Luca! II Volto Santo and its Relic Cult during the Late Eleventh Through Thirteenth Centuries,” investigated the political and economic circumstances surrounding relic cults in medieval Lucca.

Katherine (Katie) Day, M.A. 2006, and husband Brody welcomed a baby daughter in 2014. Her middle name was in part inspired by her thesis on art dealer Grace Nicholson. After experience with the Crocker Art Museum capital campaign, Katie joined CCS fundraising consulting firm and was then hired by a client, a private high school in Dallas. In a small world moment, Katie and Andrea Lesovsky Katz, M.A. 2009, met through a club in Dallas only to discover that they had UC Davis in common! The Day family will be relocating to Minneapolis. Katie hopes to find new connections to the art and philanthropy communities as she gets used to living with snow for the first time in her life.

Alice Dodge, M.A. 2006, is teaching drawing and painting full-time at Del Campo High School in Sacramento. She is also teaching Art History part-time at the Art Institute in Sacramento.

Caren Condon Gutierrez, M.A. 2004, is Manager of School and Teacher Programs at the Asian Art Museum in San Francisco. She oversees school programs and partnerships for grades pre-K through college, teacher training, and curriculum development. In addition, she participates in cross-departmental interpretive planning teams for the museum’s collections and exhibitions.

Andrew M. Nedd, M.A. 2001 (Ph.D. University of Southern California), teaches art history at the Savannah College of Art and Design (SCAD), specializing in the art of Russia. A sabbatical grant supported his research at the New York Public Library and the Zimmerli Museum. This summer he will be a Scholar in Residence at Hillwood Estate in Washington, D.C.. He is currently preparing a monograph that deals with artistic and popular representations in Russia of Napoleon’s invasion of that country in 1812 (to be published with Brill, anticipated 2017). Last winter he read a paper at the conference “Illustrer l’Histoire / Illustrating History” sponsored by the University of Valenciennes.

Allison Arieff, M.A. 1993, is Editorial Director of the urban planning and policy think tank, SPUR. She has been writing about architecture and design as a contributing columnist for the New York Times since 2006, and has contributed to numerous other publications including the MIT Technology Review, Wired, and California Sunday. Among the things she’s done post-grad school include working as a book editor in New York, helping to launch Dwell magazine, first as founding senior editor and then Editor in Chief, publishing a few books including PREFAB (Gibbs Smith, 2002). She lives in San Francisco with her husband and daughter.

Bonnie Holt, M.A. 1985, is teaching Art History for the Fine and Media Arts Department at Contra Costa College. She teaches both on campus and on-line and has been doing this now for about twenty years or more. Bonnie and her husband enjoy visiting historic sites and museum collections in Europe each year as well as here in the states.

Remembering Joey Almaro, B.A. 2008

Known for his infectious smile, Joey Almaro died unexpectedly on Sunday, October 11, 2015. He was a Student Affairs Officer for the College of Agriculture & Environmental Sciences. On October 16, faculty, staff, and students gathered on the Mrak lawn for a moment of silence. The large number of people in attendance was a measure of the many friends he had made in a decade at UC Davis. Vice-chairman of Picnic Day in his senior year, Joey pursued an internship in the admissions office, which began a career path. After graduating, he remained at UC Davis, working first as an Office Assistant for the language departments in Sproul Hall, then as a Student Affairs Officer for the Math and Science Teaching Program before a promotion brought him to CA&ES.

Joey was a memorable Art History major: attentive, intellectually curious, and enthusiastic—the type of student who is every teacher’s compass. To Joey, Art History was both a love and a challenge; he once confided that he wanted to become an academic adviser so as to urge others to not shy away from academic challenges, “because that’s the only way you really learn.” Joey kept in touch and took an interest in Art History’s undergraduate recruitment efforts. His presence made the campus a better place. He will be greatly missed.
LECTURES AND WORKSHOPS 2015-16

On October 20, Visiting Scholar Zhang Wenjun, Associate Professor of Philosophy at Nanjing University of the Arts, China, spoke on depictions of children in the art of Jiangnan during the Song Dynasty. Discussing the Mohele sculpted figures of “mud-children” holding lotus leaves, Wenjun found two reasons behind the abundance of figures of children during this time: a population decline and a desire to have more children to preserve one’s legacy and increase one’s prosperity. In the Ming-Qing Dynasties, as Wenjun concluded, to study the evolution of the mud-children figures is to also study the development of Jiangnan culture.

Shadieh Mirmobiny (M.A. 2001), Adjunct Professor of Art History and Humanities at Folsom Lake and American River Colleges, spoke on April 12 on the depictions of Prophet Mohammad’s ascension to heaven on a human-headed horse in 16th-century Persian painting. She presented these as representations of political power, positing a parallel between the Safavid version of Shi’ism and the current Iranian state-sponsored political Islam; both draw from Plato’s “rule of the philosopher,” and Plotinus’s “Rule of One,” a connection not necessarily obvious in the politics of the two states.

On March 29, Alexandra Sofroniew, Lecturer, St. John’s College, Oxford, spoke on “The Roman Lares: Household Gods and Dancing Statuettes,” explaining their probable visual origin in both Greek and Etruscan culture, their prevalence in the Roman Empire, and their significance as a part of Roman religious practice.

Laura Hutchison (M.A. 2010), Ph.D. candidate in Classics at Johns Hopkins University, returned to campus on April 28 to speak on “Sculpting the Past: Alkamenes’ Archaism in Late Fifth Century Athens.” She discussed the revival of the Archaic style during the Classical period as an alternative mode of expression, proposing that its motivations go beyond the collective nostalgia usually cited to explain this fascinating phenomenon.

A fourth year of brown-bag lunch workshops “Careers in the Arts,” was once again organized by Visual Resource Librarians Leah Theis and Lisa Zdybel. Two sessions featured speakers who shared their real-world experiences with Art and Art History students.

The first session, held on February 23, and moderated by staff advisor Julie McGilvray, focused on museum internships. Grad students Rachel Brubaker, Cristina Urrutia, and Brittaney Royer described their respective experiences in the Crocker Art Museum’s Registrar’s Office and Education Department, and the Fine Arts Museum of San Francisco’s Museum Ambassadors Program. With Ashley Odell, of UC Davis’s Internship and Career Center, they compared established and self-directed internships as ways to “enter the system” of an arts organization. The second session, held April 29, welcomed Nicole Budrovich (M.A. 2014), who explained what it was like to organize the Getty Villa’s exhibition, “Roman Mosaics across the Empires.”

“Work of Art,” a new career series for students across the arts, is the brainchild of the UC Davis Arts Group Advising Center. The series made its debut with five workshops. The topics: résumés and CVs, networking, getting started on a job search, creative job-search techniques, and interviewing. RM, DS

THE FOURTH TEMPLETON COLLOQUIUM IN ART HISTORY

The Life and Afterlife of Ancient Roman Architecture

Featured Speakers:
Diane Favro, Professor of Architecture and Urban Design, UCLA (The Urban Image of Augustan Rome)
Nina L. Dubin, Associate Professor of Art History, University of Illinois, Chicago (Futures & Ruins: 18th-Century Paris and the Art of Hubert Robert)

Friday Afternoon
February 10, 2017
Student Community Center, Multipurpose Room
Updated information posted on the Art History website:
http://arts.ucdavis.edu/art-history

Critic as Artist

Art History was among the co-sponsors for this year’s Betty Jean and Wayne Thiebaud Endowed Lecture, which, brought to campus for two days Peter Schjeldahl, poet, prize-winning author, and long-time art critic for The New Yorker. Schjeldahl visited the M.F.A. studios and participated in crits. On the rainy evening of March 10, he spoke to an overflow audience of 260 on “The Critic as Artist,” in which he pledged his allegiance to Oscar Wilde’s essay of 1880 and updated with reference to his own experiences Wilde’s prescription of personal transformation through contemporary art.

This newsletter was compiled by Diana Strazdes and Lisa Zdybel with contributions from Kate Buccino, Jennifer Gutierrez, Renata McCree, Lynn Roller, Brittany Royer, Jeffrey Ruda, Leah Theis, Cristina Urrutia, and Virginia Van Dine.

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