SALVETE ET VALETE!

We are thrilled to welcome you to the Art History Program’s first newsletter. We plan to make this a regular event, updating you annually on the accomplishments of all members of our community. An explanation, first, about my greeting. This year has seen us bidding “hello” and “goodbye” to two members of faculty. Professor Macleod will retire this Fall after twenty-six remarkable years with UC Davis. Dianne’s impact on art history here has been profound, as her countless students can attest, and we await her latest book, Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture in 2008.

Meanwhile Professor Watenpaugh, seen conducting field research in Aleppo here, arrived in 2006 to help us learn more about architecture and urban life in the Islamic world. The moment could hardly be more poignant. The constant revisiting of human values as they are revealed through the history of art and architecture is probably as urgent in the troubled times in which we are living as it has ever been.

A lesser hello and goodbye involves the changeover in the program’s directorship this summer. The Latin headline is in tribute to Professor Roller’s classical training—after two years at the helm, Lynn is off on sabbatical as I learn the ropes in her place.

Finally, of course, we are also saying goodbye fondly to many students and await saying hello to others in the coming year.

It is impossible to summarize the wealth of activities undertaken by the program’s comparatively small faculty and growing student body. New articles, books, fellowships, awards, lectures, and exhibitions abound. Future editions of this newsletter will surely include even more news—write to tell us of yours!

We look forward to seeing you at AHI events in the coming year—in particular please join us for a symposium honoring Professor Macleod on November 9, 2007.

—Simon Sadler

DIANNE SACHKO MACLEOD TO RETIRE

Professor Macleod will soon bring to a close her long and illustrious career at U.C. Davis, having begun her teaching duties here in 1981. She received her undergraduate degree from the University of British Columbia and worked for ten years in art galleries, museums, and at the California Arts Commision. She then earned her Ph.D. at U.C. Berkeley, with a Fulbright grant for dissertation research in London. At Davis, Professor Macleod added gender studies, critical theory, and the history of collecting to the curriculum of late 18th- to early 20th-century art.

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HEGNAR WATENPAUGH JOINS FACULTY

In 2006 the Art History Program welcomed Heghnar Watenpaugh as an Associate Professor specializing in Islamic architecture and art. Professor Watenpaugh completed her undergraduate and graduate education in Art History at UCLA, and her previous academic appointments include an Associate Professorship in the History of Architecture at Massachusetts Institute of Technology and an Assistant Professorship in Art History at Rice University. Highlights of an outstanding career so far include the award of the 2006 Spiro Kostof Book Award from the Society of Architectural Historians for her book The Image of an Ottoman City: Imperial Architecture and Urban Experience in Aleppo in the Sixteenth and Seventeenth Centuries (Leiden: E. J. Brill, 2004), the (Continued on page 16)
FACULTY NEWS

Katharine P. Burnett

This year Professor Burnett published “Late Qing-Early Republican Period Taste and the Case of Pang Yuanji” in The Elegant Gathering: The Yeh Family Collection; “Through Masters’ Eyes: Copying and Originality in Contemporary Chinese Landscape Painting” in Shanshui in Twentieth Century China; and “Travel and Transformation: Wu Bin’s Enjoying Scenery along the Min River,” in Oriental Art. Her article, “Does Qiyun sheng-dong matter? Selling the Academy and Literati Styles in the Contemporary Art Market” will be published in September in Reboot: The Third Chengdu Biennial, Proceedings from the International Symposium.

Professor Burnett was invited to give talks in China, Boston, San Francisco, Sacramento, and Davis this year and she was a fellow at the Smithsonian conducting archival research for her book Pang Yuanji (1864-1949): Artist, Patron, Collector, Dealer. She is also finishing up another book, Originality: Essays in Seventeenth-Century Chinese Painting and Calligraphy and planning a scholarly conference for 2008-2009, to be titled (Is there a) California School of Chinese Art History? Professor Burnett enjoyed taking several students to scholarly conferences this year and proudly introducing them to top scholars from across the country. She also taught UCD’s first Summer Abroad course in China in 2006, leading 25 undergrads in the rigorous study of the arts of Early China. Finally, Professor Burnett is also planning workshops, lectures, and other programs for the coming academic year. Stay tuned – details to follow!

Dianne Sachko Macleod


Lynn Roller

This year Professor Roller was awarded a fellowship from the Loeb Classical Library Foundation of Harvard University for her next major research project, “The Hellenization of Anatolia.” She published two articles: “Towards the Formation of a Phrygian Iconography in the Iron Age,” in Ancient Near Eastern Studies and “Midas and Phrygian Cult Practice,” in Pluralismus und Wandel in den Religionen im vorhellenistischen Anatolien. Akten des religionsgeschichtlichen Symposiums in Bonn. She also gave two papers: “Phrygian Art and its Place in the Near Eastern Tradition” at the annual meeting of the American Schools of Oriental Research in Washington, D.C. and “Early Phrygian Incised Drawings from Gordion” at a conference, Recent Research at Gordion at the University Museum, University of Pennsylvania. After serving as program director for two years, she is looking forward to a long overdue sabbatical in 2007-08.
FACUTLY NEWS continued

This year Professor Ruda published “Satan’s Body: Religion and Gender Parody in Late Medieval Italy” in Viator, UCLA’s interdisciplinary journal of Medieval and Renaissance studies. The article begins with the emasculation of Satan figures in Italian paintings of the Last Judgment, and in Dante’s Inferno. It shows that these Satan figures parody the theology of the body of Christ, and then that the Last Judgment as a subject goes beyond narrative to represent the body of Christ both historically and institutionally. This May (2007), Ruda gave a paper at the Northern California Renaissance Conference on the emergence of explicitly gendered angels, both male and female, in fourteenth- and fifteenth-century art. In addition to gender studies, he is researching “ornato,” an important critical concept in Renaissance art theory.

Jeffrey Ruda

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Simon Sadler

This year Professor Sadler was awarded the coveted five-year UC Davis Chancellor’s fellowship as well as a one-year fellowship from the Davis Humanities Institute.

Blake Stimson

This year Professor Stimson published Collectivism after Modernism: The Art of Social Imagination after 1945 co-edited with Gregory Sholette for University of Minnesota Press. Part of his 2006 book The Pivot of the World: Photography and Its Nation was re-published under the title “The Photography of Social Form” in The Cinematic, edited by David Campany for Whitechapel Art Gallery and MIT Press. His essay “The Artiste” was commissioned by Oxford Art Journal for a special issue released with the opening of the Jeff Wall retrospective at the Museum of Modern Art in New York and his essay “Gesture and Abstraction” will appear shortly in The Migration of Gesture: Art, Film, Dance edited by Carrie Noland and Sally Ness for The University of Minnesota Press. His essay “Periodizing Collectivism” co-authored with Gregory Sholette was translated into Swedish and his book Conceptual Art: A Critical Anthology, co-edited with Alexander Alberro is being translated into Italian. Interviews with Professor Stimson were published by MACBA (Museu d’Art Contemporani de Barcelona), the College Art Association, and the German journal Texte zur Kunst. He was invited to give lectures this year in Barcelona, Paris, Belfast, Warsaw, New York, San Francisco, Sacramento, Baltimore, and Baton Rouge.
FACULTY NEWS continued

Diana Strazdes
This year Professor Strazdes returned from sabbatical to lead off the annual Art History Program lecture series on November 2, 2006 with her research in progress, “Catharine Beecher: Selling Puritan Home Life to Victorian America.” Her article, “Style, Symbols, Persuasion: Leland Stanford’s Sacramento Ball of 1872” (see an illustration from this article at right) will appear in the Spring 2008 issue of the journal, Studies in the Decorative Arts. She also spent some time consulting about the visitor-orientation materials being prepared for the reopening by California State Parks of the Stanford Mansion in Sacramento. Professor Strazdes enjoyed a busy year of teaching and advising, which also inaugurated her term as Graduate Advisor. Her courses included her survey of earlier American Painting and Sculpture, and a very well-attended fall seminar, “Art and Professional Identity in the U.S., 1870-1910.” She chaired two M.A. theses this year: Mathew Fisk, who wrote on Charles Willson Peale’s Mastodon, received his degree in Dec. 2006. Anni Trent, who wrote on the development of the Spanish Revival architecture in Santa Barbara during the 1910s and 1920s, received her degree in March 2007.

Heghnar Watenpaugh
This was Professor Watenpaugh’s first year at UCDavis. She taught a survey of Islamic Art, courses on the Islamic City and Gender, Space, Architecture, and a graduate seminar on “Popular Culture and Space: Theories and Methods.” She continued her work on two books—one on 17th-century Islamic urbanism and another on the politics of culture in the 20th-century Middle East. She published “An Uneasy Historiography: The Legacy of Ottoman Architecture in the Former Arab Provinces,” in Muqarnas: An Annual on the Visual Culture of the Islamic World, and “Knowledge, Heritage, Representation: The Commercialization of the Courtyard House in Aleppo,” in Khoury and Méouchy, eds., États et sociétés de l’Orient Arabe en quête d’avenir, 1945-2005. She presented papers for the Middle East Studies Association, for a conference, “Imaginary Cities: Fictions of Space in the Early Modern World,” at Penn State, and at the UCD Early Modern studies colloquium. Professor Watenpaugh was appointed to the Board of Directors of the Society of Architectural Historians. She plans to spend the summer conducting archival research in Europe, developing a new course on the Art of the Book in the Islamic World, and cultivating tomatoes.

AFFILIATED FACULTY NEWS

Douglas Kahn
Technocultural Studies
This year Professor Kahn was awarded a Guggenheim Fellowship; was a keynote speaker at Sonic Focus (Brown University) and Radio Revolt (Halle, Germany); and was an invited speaker at the Center for Theatrical Arts (Zagreb), Max-Planck Institute for the History of Science (Berlin), The Waves Festival (Riga), and Rhode Island School of Design (Providence). Professor Kahn’s essay “Radio was Heard Before It was Discovered” was published in Radio Revolt (Springer Verlag); “Radio of the Sphere” in Radio Territories (Errant Bodies Press); and “Between a Bach and a Bard Place: Productive Constraint in Early Computer Arts” in MediaArtHistories (MIT Press).

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AFFILIATED FACULTY NEWS continued

Susette Min
Asian American Studies

This year Professor Min taught Curatorial Methods and a senior seminar on War and Representation focusing on the Japanese American Internment and the Vietnam War. One Way or Another: Asian American Art Now, an exhibition which she co-chaired with Melissa Chiu, Director of the Asia Society, and Karin Higa, Senior Curator at the Japanese American National Museum, traveled from the Asia Society in New York to the Blaffer Museum in Houston. It opens at the Berkeley Art Museum in late September. Accompanying the exhibition is a catalog published by Yale University Press. At the College Art Association conference in New York, she co-chaired a roundtable on graduate studio art education with Senam Okudzeto. This past spring, she presented her current research at the University of Michigan and UCLA. Professor Min currently serves on the editorial boards of Art Journal and Social Text.

Veronica Passalacqua
C.N. Gorman Museum

Veronica Passalacqua is Curator at the C.N. Gorman Museum with research interests in Museum Studies and issues of Indigenous Representation. This year she returned to Oxford University to complete her doctoral research in Museum Ethnology. In the course of her research of contemporary Indigenous photography she was recently contracted by National Museums of Scotland Press to organize and contribute to the forthcoming publication, Visual Currencies: Reflections on Native American Photography and is co-editor of Our People, Our Land, Our Images: International Indigenous Photography released in March 2007. She is curator of the accompanying exhibition currently on tour at the Burke Museum at University of Washington, Seattle, with forthcoming venues to include the Autry National Center, Los Angeles and the Eiteljorg Museum, Indianapolis. In a continuing effort to consider new works by Indigenous artists, she is one of the few curators invited to attend PIKO 2007 Gathering of Indigenous Artists which has a limited acceptance of 100 artists from around the globe.

EMERITUS FACULTY NEWS

Seymour Howard

This year Professor Howard has been working on three large projects. The first two are art historical studies on the “Getty Red Centaur and Its Kin” and “Origins and Afterlife of a Greco-Roman Sleeping Cupid Figure Type” (see illustrations for these articles at right). Professor Howard’s third undertaking this year has been an extended art project titled “Ellipses,” a series of twenty-five acrylic ideograms with accompanying ekphrastic texts (see one image in the series, Lacan 2006-7, at right). Professor Howard also regularly teaches freshman seminars on the topic of “Masters and Masterpieces of Art.” This year’s seminar begin with a comparison of Marcel Duchamp and Leonardo Da Vinci.
**GRADUATE NEWS SECOND YEARS**

**Rebecca Arnfeld**

Rebecca earned a B.A. in Art History from U.C. Santa Barbara and spent a few years working in an art gallery in Los Angeles. The experience was eye-opening in two important ways. It affirmed for her the importance of learning more about the role creative expression plays in the larger culture, and it confirmed that she is poorly suited to a career in sales. She went on to work in a special collections art library at the University of Oklahoma, where her husband was pursuing his PhD. She will earn her M.A. in Art History from U.C. Davis in 2007 with a focus on early twentieth century American modernism. Her thesis examined the issues of class, labor, and gender as evidenced in the artwork of the radical press. She continues to pursue those same interests as a Ph.D. student in History.

**Colin Dusek**

Colin was born in 1982 in Texas, and apologizes in advance of meeting you for being a Texan without the accent. He grew up in the sleepy town of Houston, and his house was situated next to a bayou (which others here find quite hilarious). After the terribly awkward teenage years, he decided to enroll at Trinity University in San Antonio for his undergraduate education. Almost immediately, he felt a burning desire for art historical studies, with his first infatuation being Mesopotamian and Persian archaeology. By the end of his time at Trinity, however, he was drawn to another area of study, nineteenth century French art.

Upon receiving his BA in 2005, Colin decided that he did not want a real job, so he enrolled at the University of California, Davis as a graduate student in the Art History Program. He is currently in his second year and on track to graduate in June 2007, with his focus being late nineteenth century French art, particularly the Decadent and Symbolist movements, and their relation to the changing conceptions of gender and self-identity during this era. His thesis, entitled “Cultivating Decadence: Gender and the Art Collection in A Rebours,” centers on the ideas of the art collection and interior decoration, and their gendered implications, as told by the fin-de-siècle French author, Joris-Karl Huysmans. Besides working diligently on his thesis and finishing the requirements for the Master of Arts, Colin has attended three academic conferences to present his research, gain a greater understanding of his topic, and find an excuse to travel. While at UC Davis, he also has interned at several museums and galleries, including the Richard L. Nelson Gallery, the Cartoon Art Museum in San Francisco, and the Crocker Art Museum in Sacramento. After graduating in June, Colin wants to take some time off from the worries and woes of academia in order to gain some experience in the wide world beyond. During this time, he hopes to gain new insight into his studies, achieve his lifelong dream of learning how to breakdance, and, as always, continue his never-ending search for “The Good Life.”

**Rebecca DeVille**

Rebecca is a proud native of Northern California. She received her B.A. in the History of Art from U.C. Berkeley. After graduating from Cal, Rebecca attended San Francisco State University where she received her first M.A. in interdisciplinary Humanities. In 2005 she came to U.C. Davis in order to engage with non-western coursework and gain additional teaching experience. Rebecca’s professional goal is to enjoy a thriving career as a community college instructor. At U.C. Davis Rebecca has been a Teaching Assistant for Introduction to Asian Art with Katharine P. Burnett, Twenty Monuments with Blake Stimson and Introduction to Islamic Art with Hieghna Waterpaugh. Her experience in the classroom has helped prepare her to teach courses in Humanities and Art History at local community colleges. Rebecca currently teaches a wide array of classes that include: Classical Humanities, American Humanities, Introduction to Mythology, History of the Art of Africa, the Americas and Oceania and Art Appreciation. Rebecca’s current research topic examines Alice Brown Chittenden, a San Francisco painter working in the late 19th to early 20th century. Her Master’s thesis examines the professional challenges met by women artists working in San Francisco during that era. When Rebecca is not working on her thesis, grading papers, and preparing lectures she enjoys spending time with her family. Rebecca and her husband moved back to the Sacramento area from the Bay Area with the intention of spending more time with their parents, siblings, grandparents and eight nieces and nephews. They love to travel and escape to Switzerland whenever possible.

**Allison Henley-Reed**

Allison graduated from UC Davis in 2004 with a BA in art history and a minor in studio art. Since graduation she has worked at the Crocker Art Museum as a Collections Database Specialist. Since entering the MA program here at Davis in 2005, her area of emphasis has been in Modern and contemporary art. Her research explores the way in which aesthetic strategies have contested, and continue to contest the public realm and attempts to critically assess the history of artistic engagement within public space, from the avant-garde tradition that projected art into life, to the art of institutional critique and contemporary forms of interventionist art practice.
GRADUATE NEWS SECOND YEARS

Lora Hartley

Lora has lived in southeast Iowa where she was born and raised along the Mississippi River, then after high school moved to Tennessee, working her way from west Tennessee to middle Tennessee and has made her home in east Tennessee at the foothills of the Smokey Mountains. While at the University of Tennessee she studied painting and art history, receiving her B.A. with honors in art history from UT Knoxville in 2004. Seeking diversity and greater cultural awareness, Lora chose the west coast to continue her education at the University of California, Davis. Her research at UC Davis is focused on cross-cultural relations between America and China, with a thesis project that focuses on strategies and technical developments in the art of water-ink paintings by Liu Kuosung as evidence of a developed modern style of painting deserving significant international recognition. Upon receiving her master’s degree from UC Davis, Lora plans to find work teaching at a community college while completing language training in Chinese and perhaps a second master’s degree in painting. With a preliminary dissertation topic in mind, dealing with the impact of Socialist Realism on the American culture, Lora hopes to eventually complete her Ph.D. in art history and continue teaching. With her time off, she plans to do some scuba diving with her family and travel outside the country.

Julie Knoeller

Julie is currently completing her M.A. thesis, which is an analysis of the bronze door panels made for the Florence Baptistery competition of 1401. Much of her interest in the past has been focused on ancient art and archaeology, however, and she has done field work at Pompeii and Petra, Jordan, where she met her husband, Ra’d, in 2001. Julie was born in rural Eau Claire, Wisconsin. Her family origins are somewhat obscure, but include German, Irish, and Black-foot, and one 18th century Scotsman who left his homeland under shadowy circumstances. Julie spent most of her early life running wild in the woods and helping out with the family business of raising and showing Arab horses. From an early age she has enjoyed writing, making art, and especially reading. Julie received her B.A. in English in 1987, after which she went to work for inventor Seymour Cray as a technical editor, and she has worked off and on in the high-tech industry ever since. During two of these off periods, Julie served as a Peace Corps volunteer in Yemen and then in Mongolia. In 2000 she returned to school in Madison, Wisconsin, to study art history and film. Julie is uncertain of what the future holds, but in the short term she plans to get reacquainted with her husband and to make a pilgrimage to the northwoods to visit the bones of her ancestors.

Jayme Yahr

A bona fide southern Californian, Jayme spent sixteen years as a competitive swimmer, four of which were dually spent masquerading as an art historian at the University of California, Irvine. After finishing her degree at UCI as a Humanities Merit Scholar she worked at the San Diego Historical Society as a Curatorial Assistant. Besides communicating with the costume collection she published a text in the Costume Society of America’s Historic Fashions Calendar Series 2007. Jayme’s research focuses on gendered collecting and the identity of American art collectors, particularly the collector Daniel J. Terra. The title of her Master’s thesis is Altered Value and Identity: Daniel J. Terra and The Terra Collection of American Art, which she completed under Dr. Dianne Macleod. A portion of her thesis, “Daniel J. Terra and the Disappearance of the Terra Museum of American Art,” will be published by ArtWords: Cincinnati Studies in Art in fall of 2007, while her article “The American Art Amalgam: European Traditions and The Frontier Spirit,” which addresses national identity and art collecting, will be published this summer in Rouen University’s Circles. Jayme spent the summer between her two years at UCD as the Weisenberger Curatorial Fellow in American Art at the Indianapolis Museum of Art, researching and writing for a catalogue of their permanent collection of American artwork dating from the 1700s to the 1940s. Over the last two years she has been interning at the Crocker Art Museum in the Curatorial Department, working specifically with the Northern European drawings collection. Her time at Davis would not have been complete without Ice Cream Thursdays, Firepit Fridays, the never-ending bowls of candy on Lisa’s desk, and her stint as the Art History Graduate Student Association’s President.

In the fall of 2007 Jayme will be attending the University of Washington to pursue a Ph.D. in art history under Dr. Susan Casteras with an emphasis on American art collectors and theoretical concepts of collecting. She looks forward to Seattle’s rainy weather, but plans to continue using “dude” and “rad” in everyday conversation.
GRADUATE NEWS FIRST YEARS

Erin Aitali
Erin is currently a first year graduate student. In 2004, she completed her bachelor’s degree in art history at UC Davis and loved it so much she decided to come back. Her research is focused on the artist Huang Yuanjie and the discourse of originality in China in the seventeenth century. She recently curated an exhibition in the Curatorial Methods course entitled The Gendered Suit. The show looked at the representation of women in suits in fashion photography, ranging from the 1930s to present day, and questioned whether women could subvert and appropriate the suit to their own ends. After she completes her master’s degree in June 2008, Erin plans to work in the curatorial or education department of a museum.

Linda Becerril
Linda decided to return to college in 2002 after working several years in the Bay Area high tech industry. She graduated from Smith College in Massachusetts in 2005 with a BA in Art History. At UCD, her area of interest is modern art with emphasis on the history of photography. She was a docent at Smith College Museum of Art, and would like to complete an internship at a local museum as part of her graduate studies. She is also one of the Graduate Student Association Representatives for Art History, holding the position of Vice-President/Treasurer. When not studying at Shields Library or at a museum, Linda can be found at the Activities and Recreation Center (ARC) about four times a week. Linda is a former step aerobics fanatic who has succumbed to the indoor cycling craze that prevails in Davis. At the end of each quarter, she celebrates with a glass of red wine and very decadent chocolate dessert.

Elizabeth Treacy
Liz is a first year graduate student in the Art History program. Her primary area of interest is modernism with a focus on art after 1945. She recently curated a multi-media installation featuring works by Mark Rothko and is currently studying the influence of patronage on Jackson Pollock. Liz plans to pursue a career in curatorial work. She has completed internships at the Hood Museum of Art and Christie’s Fine Art Auctioneers. Prior to graduate school, she worked for the Museo Italo-Americano and served as an account manager for a San Francisco based design and advertising firm. She holds a B.A. in Art History from Dartmouth College. Liz is an avid triathlete and looks forward to racing this season.

Anna Glaze
Anna graduated with honors in 2005 from the Ohio State University and earned her degree in History of Art with minors in French and Psychology. As an undergraduate, she studied for short time in Lyon, France. Seeking a warmer climate than Ohio, she came to UC Davis for graduate school. She was slightly disappointed that California is more than just one big beach, but is content with a distant view of the mountains and rainy winter seasons. Anna’s current research focus centers on the 17th century Chinese Originalist, Bada Shanren. She studies with Professor Katharine Burnett.

Melanie Saeck
Melanie is a first year graduate student in Art History. She is interested in issues of gender transgression in late 19th and early 20th century American and European art. This spring, she presented her paper, “Genius and Savoir Faire: Women Surrealists: Gender and Successful Failure,” at the annual CSU Sacramento conference, Artful Strategies and Necessary Risks. Prior to coming to Davis, she majored in Art History as an undergraduate at UC Santa Cruz. Last year she volunteered as a domestic violence and sexual assault crisis-line counselor for W.E.A.V.E. in Sacramento, and over the summer she volunteered for the California Museum for History, Women, and the Arts, working in museum education and exhibition preparation and construction.

Patrick Rogers Hector
Birth Date: August 8, 1980
(He turned 8 on 8/8/88)
Patrick is an alumnus of the San Francisco Art Institute with a Bachelor of Fine Arts degree in photography, earned primarily under the guidance of Reagan Louie and Charles Boone. Immediately following his graduation, he wandered onto an airplane and ended up spending two years in the town of Dosso, Niger, West Africa as a Peace Corps volunteer. He was supposed to find some aspect of the health sector to involve himself in, but decided to volunteer at the new cultural museum instead where he aided the director/curator, Haladou Mamane, curating exhibitions while they pretended that asking the government for grant money would end as a fruitful endeavor (the government does not give money to the arts). Naturally, he spent most of his time teaching English to the artists of the community who worked within the museum compound. Patrick’s intentions were good, but by the end his only students were four carpenters. At the moment he is finishing up his first year as a graduate student, continuing his interests in photography with Professor Stimson as his purported advisor. His planned thesis project looks primarily at aerial photographs by Emmet Gowin. His hobbies are rock climbing, pen and ink drawing, jazz and classical piano. He doesn’t care for chess.
GRADUATE NEWS continued

Amelia King-Kostelac

Amelia is a first year graduate student and has been focusing her research on contemporary Indigenous and transnational art. For the past two years Amelia has worked as curatorial assistant at the C.N. Gorman museum and had the opportunity this last winter to be the guest curator for the exhibition of Ana de Orbegoso’s photographic series “The Invisible Wall.” This May, she will be presenting her paper “Transgressive Identities: the aesthetics of Shirin Neshat’s Women of Allah” at the annual Middle Eastern History and Theory conference in Chicago and is also looking forward to doing an intensive language study this summer in Spain.

Marya Osucha

Marya’s research addresses grotesque bodies and cautionary (“bad”) femininities as manifest in film, photography, book illustration, and poster art - generally either in east Asian or central European work. When she’s not reading, she spends time knitting, taking photographs, and ignoring her dirty dishes. Prior to joining the Art History Graduate Program, Marya received her BA from UC Davis with a degree in women and Gender Studies. As an under-graduate Marya participated in a group research project entitled “Scholars and Scholarship on Women in Islamic Cultures” which was published in the third volume of the Encyclopedia of Women in Islamic Cultures (Brill, 2006). As a graduate student she has participated in the UC Irvine Visual Studies “Decadence” conference (March 2007), presenting a paper exploring the representation of female bodies in the documentary film “Grey Gardens” and the UC Davis Spring Film Symposium. Upon completing her Master’s, Marya will live in Paris for a bit and then hopes to pursue a doctoral degree.
2007 M.A. ORALS

All six of the second-year graduate students presented at this year’s orals. The talks covered a variety of topics ranging from the historic competition between Brunelleschi and Ghiberti to the gendered reception of San Francisco artist Alice Brown Chittenden, to the gendered art collecting in A Rebours, to the frontier spirit (think Lone Ranger!) in American art collecting, to the postmodern appropriations of Taiwan artist Liu Kuo-Sung, to the counter-cultural bus tours of the contemporary art collective e-Xplo.

The presentations were broken into two sessions of three papers each followed by a question and answer period. There were no tears this year which all took to be a good sign! (just joking). The questions and comments from faculty, students and other audience members were animated and the presenters were poised and thoughtful in their responses.

The orals were followed by a brief champagne and cupcake celebration (courtesy of VRF social coordinator Lisa Zdybel, of course!) in honor of both the event of the day and Jayme Yah’s birthday. After, all involved plus family and friends convened at the home of Professor Strazdes for a gourmet potluck celebration. In addition to the usual socializing, the entertainment included a spirited Bocce Ball competition (Go Team Blue!). The evening culminated in a game of Mao rigorously administered by Comrade Dusek. There were no tears this time, which all took to be a good sign (no kidding!), although there was one petty bourgeois troublemaker in the group who was duly reprimanded...

Food and wine shared by the graduate student presenters, their audience, and family and friends, after the M.A. orals at the home of Professor Diana Strazdes.

GRADUATE STUDENT ASSOCIATION

Melanie Saeck and Linda Becerril served as Art History Graduate Student Association (GSA) representatives for the 2006-2007 year and liaisons between faculty and grads. This past year the GSA sponsored talks on “Catharine E. Beecher: Selling the Puritan Lifestyle to Victorian American” by Professor Diana Strazdes, “Thinking about Indigenous Photography” by Veronica Passalacqua, Curator of the C. N. Gorman Museum and Museum Studies instructor, and “Roving Histories: Picturing San Francisco’s Chinatown” by Professor Susette Min of Asian American Studies and Museum Studies instructor. Melanie and Linda also spoke to the Art History Club about “Preparing for Grad School,” sharing with undergraduates their insights and first-hand experience with the graduate application and admissions process.

Graduate students from Art Studio and Art History enjoyed good food and conversation at the first annual Fall Reception.
The Art History Club was busy this year. President Courtney Coon began the school year focusing on creating a lecture series and continuing the monthly movie nights.

With the departure of our secretary last year and our vice president’s imminent graduation looming, two new officers joined our crew, Kathy Ko (PR) and Rebekah Wilson (Secretary). The Treasurer, Joyce Tang, ascended to the VP position and with her connections to the Aggie, she was able to publicize many of the club affairs to a wider audience.

In the fall, we invited speakers from the Education Abroad Center to inform art studio and art history related opportunities to study abroad. Afterwards, we decided to continue creating more joint ventures between the two majors, leading us to change our name to a longer one, the Art and Art History Club. The Winter Quarter lecture, led by Professor Roller and a few TAs, focused on preparing for grad school. Lastly, our Spring Quarter lecture was given by the admissions director of the Sotheby’s Institute of Art, Warren Winegar.

For Picnic Day, we embarked on our most ambitious venture to date—selling student-made art. As part of the promotion, Rebekah created an Andy Warhol themed t-shirt with cows to celebrate Davis which our officers wore during Picnic Day. We gave away t-shirts to our volunteers and to art editor of the Aggie, Melanie Glover, and Aggie staff writer, James Lee, for doing an article in the Muse. The event was a huge success: we sold many works and earned the thanks of the contributing artists.

Our last major event of this school year was a museum tour led by Professor Macleod at the Legion of Honor in San Francisco. This trip was a success: carpooling worked out (with only one car getting lost!), and a crossword made by Joyce gave an academic component to the trip. The prize for the crossword was books offered by Prof. Macleod. We look forward to next year with more events that we hope our members, old and new, will enjoy!

Art History made a strong showing at the 18th Annual Undergraduate Research, Scholarship, & Creative Activities Conference, held Saturday, April 21, 2007 at Freeborn and Wellman Halls. The conference is sponsored each year by the Office of the Provost and the Office of the Vice Chancellor for Student Affairs. It is designed to acquaint undergraduates with the process and rigors of presenting scholarly research and to stimulate interaction between students and their audience of faculty, administrators, and peers. This year, the event brought together over two hundred presenters from forty-five majors across three colleges at U.C. Davis.

Seven of the oral presentations were devoted to art-historical topics, a record number in the history of the conference. The contributors, all seniors, talked in sessions whose topics ranged from the professional status of artists, to exclusivity and mass taste, to the shaping of religious identity. They addressed a fascinating range of issues developed from their studies in western and non-western art.

Julia D’Alfonso, a senior major, spoke on “The Crystal Palace Exhibition’s Implications about the Role of the Artist.” Lindsay Bregante, also a senior major, delivered part of her honors thesis in her talk, “Regional Syncretism at Baoding-shan.” Peter Basmarjian, a March graduate in Art History, spoke on “The Business of Bohemia” in late nineteenth-century America. Zach Blum, a senior major in Political Science and Art History, spoke on the “Palladianism” in Andrea Palladio’s Villas. Lillianne Germain, a senior major, addressed “Whistler and Delacroix as Kindred Spirits.” Natalie Mann, another senior major, investigated “Violet Oakley and the Changing Professional Identity for Women in Late Nineteenth-Century American Art.” Ksenia Shadrina, a major in French and a student assistant in the Visual Resources Facility for the past three years, based her talk on her senior honors thesis, “The Revolution of the Poster: Political Imagery in Theophile Steinlen’s The Street (1896).” Three Art History professors mentored the group. Diana Strazdes sponsored four of the papers. Katharine Burnett and Jeff Ruda each sponsored a paper as well. Professors Burnett and Strazdes also served as moderators for the three sessions in which Art History students participated.
The 2006-2007 year has been a busy one for the Visual Resource Facility. The VRF began the 2006 fall quarter with a mini facelift. Through the diligent efforts and hard work of Leah Theis, our head VRF librarian, and Lisa Zdybel, our library assistant, the combined lab and library space was reorganized. Four hardwood tables, which had previously been used in the studios, were commandeered, sanded, refinished, and placed in the library. With a little rearranging, an expanded study space was created for students. The inviting space has proven to be popular with both students and faculty. Graduate and undergraduate students find this a comfortable environment in which to read, to work on the labs computers or their own laptops, or to study in small groups. Faculty has also found the space useful when meeting informally with students. Also making a début this past fall was the newly remodeled seminar room (a.k.a. 210). The room is not only equipped with standard slide projectors, but also with two data projectors. The two data projectors allow faculty and TAs the option of using dual projection during seminars and sections.

The new image data base was complete enough this fall for Leah and Lisa to begin the task of migrating data. With approximately 2400 work records and 5300 digital image records, the data base is still very much in its infancy. The database is available online although images are only viewable from campus and large images are only downloadable from the art network or with an assigned password. Please take a look – images.ucdavis.edu – and give Leah and Lisa your feedback.

The digitization of course images continues to be a priority for the library staff. Over the past year the VRF staff, which includes Art History minor Ksenia Shadrina, have focused on digitizing the images used by Professors Sadler, Burnett and Strazdes’ and cataloguing them into the new data base. The increased demand by faculty and students for digital images has also result in an increase in the use of the lab’s scanning stations. Although still in the dream stage, the VRF staff hopes to eventually purchase another large flat bed scanner for the lab to accommodate the increasing demand. Other important equipment purchases did become a reality this year. Another Dell laptop and 2 Nikon cameras – a D50 and a D70 -- were added to their existing equipment. The D70 will be used for VRF copystand but the D50 is available for use by faculty and graduate students.

The video collection continues to expand. Leah is in the process of cataloging VHS tapes and DVD into the new data base. When complete it will be possible to search the collection on line. Masters Theses are also in the beginning stages of being cataloged into the new data base.

This past year, the VRF has also organized and hosted a number of workshops on topics such as using Dreamweaver and ARTstor’s free OIV presenter tool. The VRF has also coordinated several workshops in conjunction with the University Library. Conducted by Dan Goldstein, these workshops offered students and faculty bibliographic instruction and introduced them to new and existing databases licensed by Shields Library. These coordinated efforts with the Library have been very useful in expanding student’s knowledge of the library reference tools and their skills in accessing these resources.

For additional information about the Visual Resource Facility please visit their website at visualresource.ucdavis.edu.
Sara Sumpter  
**B.A. 2006**

Sara’s research focuses on the visual, literary, and material arts of Japan and how those arts reveal sociological developments through history. She is interested in the role of tradition in the evolution of Japanese art through time, as well as in the world of contemporary Japanese diaspora artists, and specifically in how the continued implementation of iconographical imagery reveals the persistence of custom, the dominance of indigenous beliefs, and the anxiety of social interaction according to gender. For the honor’s component of the art history degree she completed a thesis on the role of ghost imagery from Edo (1603-1868) and Meiji (1868-1912) period wood-block prints in contemporary Japanese horror films that was selected for publication in the UC Davis annual Undergraduate Research Journal. Recently, Sara was offered admission and a two-year fellowship in the MA/PhD program for the Department of the History of Art and Architecture at the University of Pittsburgh. She intends to focus on Japanese art of the medieval period.

Tirza True Latimer  
**M.A. 1997**

After earning her M.A. at Davis, where she focused on the gay-cultural dimensions of the Paris-based Russian Ballet and Swedish Ballet, Tirza went on to earn a Ph.D. at Stanford University. Since her graduation from Stanford in 2003, she has published work from a lesbian feminist perspective on a range of topics in the fields of visual culture and criticism. She co-edited, with Whitney Chadwick, the anthology *The Modern Woman Revisited: Paris Between the Wars* (Rutgers University Press, 2003) and revised her dissertation into the book *Women Together/Women Apart Portraits of Lesbian Paris* (Rutgers University Press, 2005). In the interim, she has also served as visiting lecturer in art history, visual criticism, and feminist studies at Stanford University; the University of California, Berkeley; the University of California, Davis; and San Francisco Art Institute and has enjoyed visiting assistant professor status at Willamette University, Mills College, California College for the Arts, and the University of California, Santa Cruz. Her teaching, like her research, continues to explore the intersection of visual and sexual cultures. As an independent curator, she has organized and collaborated on a number of exhibitions—most recently the 2005-2006 shows Acting Out Claude Cahun and Marcel Mooreand Unexpected Developments (which focused on queer photography). She is currently a visiting faculty member in Women’s Gender, and Sexuality Studies and the History of Art at Yale University as well as being the Co-Chair of the Queer Caucus for Art, a College Art Association affiliated society.

Matthew H. Fisk  
**M.A. 2006**

Matthew completed his M.A. in 2006 and is currently pursuing his Ph.D. in the History of Art at the University of California, Santa Barbara on a four-year departmental Special Fellowship with an emphasis in eighteenth- and nineteenth-century American art (advisors: Bruce Robertson and Ann Bermingham). He earned his M.A. in Museum Studies from San Francisco State University in 2004. His proposed dissertation topic will investigate the trials and eventual success of the first American art academies from the Columbianum in Philadelphia (1795) to the National Academy of Design in New York (1825). Matthew’s minor areas of specialty include twentieth- and twenty-first-century works on paper and Northern-European prints and drawings, 1450-1700. He has presented papers based on his UC Davis M.A. thesis on the American artist Charles Willson Peale at major national conferences throughout the country. Matthew has also curated exhibitions of contemporary graphic arts. Currently, Matthew is one of six funded Graduate Student Researchers for a UC Office of the President project called “Microcosms: Objects of Knowledge” that serves to capture information concerning the full range of material collections owned by the University of California, across all departments and disciplines, and held on all ten campuses or by the Office of the President. Mathew also conducts curatorial projects for the UC Santa Barbara University Art Museum.

Erin Cabral  
**B.A. 2003**

Erin graduated from UC Davis with a degree in art history and international relations. She has interned at Hackett-Friedman gallery in San Francisco which features Modern and Contemporary painting and sculpture. After working in the hotel industry for a couple of years she has happily returned to the art world. Erin currently works in client services and appraisal administration at Bonhams and Butterfields. Her work involves setting up auctions featuring a variety of departments including Asian art, European paintings, modern art, photogra-
ALUMNI NEWS continued

**Elizabeth Gerber**  
**M.A. 2003**

Elizabeth earned her M.A. focusing on contemporary art. In 2002 Elizabeth participated in Documenta II’s Education Project in Kassel, Germany and since 2003 has been an educator at the Los Angeles County Museum of Art. This year she has been extremely busy launching a multi-year partnership with Los Angeles public schools and their surrounding community organizations. When not teaching, writing, or developing other educational programs, Elizabeth can be found rock climbing in Joshua Tree or kayaking among the Channel Islands. And keep your eyes peeled along the Southern California coast as Elizabeth took up surfing this year.

**Anneke Koblik**  
**M.A. 2001**

Upon completing her Master’s in 2001, Anneke worked in the Interactive Educational Technologies Department at San Francisco Museum of Modern Art where she researched and wrote content for award-winning multimedia programs. She has since held the position of Curatorial Assistant at the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University. Her responsibilities included selecting, researching, and interpreting exhibitions of modern and contemporary works in the permanent collection. Currently, Anneke is Assistant Curator of New Art Trust, a foundation established by Pamela and Richard Kramlich, San Francisco Museum of Modern Art, Museum of Modern Art, New York, Bay Area Video Coalition, San Francisco, and Tate.

**Nicole Berry**  
**M.A. 2004**

After earning her M.A. Nicole moved to London for a three-month internship at Sotheby’s Contemporary Art Department. She was offered a job at the Gagosian Gallery in London but was not able to obtain work papers and so returned to New York and took a part-time job at Vivian Horan Fine Art. She spent her weekends combing the city’s galleries, reporting her findings in a monthly newsletter, and began her own art consulting business under the name Accessible Art. She eventually took a position with the James Goodman Gallery as Associate Director, a position she continues to hold today. Her consulting business is on hold while working at Goodman but she is learning a tremendous amount, enjoying her work, building her professional network, and regularly updating her Accessible Art blog, which can be seen here: [http://web.mac.com/nic226/iWeb/Accessible%20Art/Welcome.html](http://web.mac.com/nic226/iWeb/Accessible%20Art/Welcome.html).

**Caren Condon Gutierrez**  
**M.A. 2007**

Caren currently serves as the Education Programs Manager for School Programs and Teacher Services at the Crocker Art Museum in Sacramento. She specializes in curriculum development, teacher training, and developing online educational resources. She also oversees the Museum’s outreach programs and is currently managing the conceptualization, design and construction of the mobile art education center’s new installation, Once upon a Paintbrush: Stories in Art. Caren also serves as the California Art Education Association’s Northern Area Museum Representative. Caren started her work with the Crocker as an intern for Public Programs while she was attending U.C. Davis. While at Davis, she focused on revisionist approaches to interpreting Early Renaissance Art in her thesis, “Recontextualizing Eastern Mediterranean Imagery on Florentine Cassoni.”

**Ramona Piagentini**  
**B.A. 2001**

Ramona graduated from UC Davis in 2001 with a degree in Art History and a minor in Political Science. She has interned in two Italian museums, the Galleria d’Arte Moderna in Bologna and the Peggy Guggenheim Collection in Venice. She has also worked as a curatorial assistant at Independent Curators International, a contemporary art organization. Currently, she is working as an analyst for Creative Good, a customer experience consulting firm in New York City.
ALUMNI NEWS continued

Shadieh Mirmobiny
M.A. 2000

Shadieh is an instructor at Sierra College, Folsom Lake and American River College. Her M.A. studies focused on European Renaissance and Baroque art, particularly with regards to the Middle Eastern influence of the sixteenth and seventeenth centuries.

Shadieh has been teaching since 1999 and loving it! Among the courses she has taught are: Art Appreciation, Art of the World Cultures, Asian Art, and Art History of the Western World from the prehistoric to modern times. She has also developed a new course for Sierra College and Los Rios Community College District called Introduction to Islamic Art.

Shadieh has curated several exhibits at Sierra College: Essence, a conceptual art installation by Seyed Alavi, at the Ridley Gallery; A Middle Eastern Art Exhibition, and co-curated Conceptual Art, An Exhibition of Student Works.

Having completed her M.A. in 2006, where she explored aesthetic, theological, and political motivations for the anthropomorphic demon form that appears in scenes of Hell throughout late medieval Italy, Carey is currently a Gallery Educator at the J. Paul Getty Museum.

Carey’s present research focuses on the Chiarito Tabernacle (c. 1320, Pacino di Bonaguida). She proposes that the complex iconography, which combines traditional Eucharistic symbols with the rare depiction of a layperson’s mystic vision, offers Florentine residents of Santa Maria Regina Coeli spiritual communion by ocular, rather than oral, consumption.

Carey Fee
M.A. 2006

Katherine Hauser
B.A. 1988

After receiving her BA in art history in 1988, Katie went to UCLA to earn her MA (1990) and PhD art history at Skidmore College, teaching courses on modern and contemporary art, history of photography, modern design, and women in the arts. Her scholarship has been published in the journals Woman’s Art Journal, Prospects: An Annual of American Cultural Studies, GLQ: Journal of Lesbian and Gay Studies, and other journals and exhibition catalogs. Katie enjoys spending time gardening on the 7-acre lot she shares with her husband, Joel Reed, and their fox terrier, Loki.

Carey’s interest in the comparative study of Western and Eastern culture, emphasizing the universal qualities in both, is ongoing.

Carey is also a practicing artist. Her field is two dimensional arts and her main medium is oil on canvas. She is currently working on a research project on contemporary Islamic art and an exhibition of her pen and ink drawings as well as enjoying painting together with her six and a half year old daughter.

This fall, Carey will begin her PhD program in medieval art history as a Patricia Rose Doctoral Teaching Fellow at Florida State University under the advisement of Dr. Richard Emmerson. Currently, she is also serving on the Vagantes Board of Directors, an editor of Hortulus, and chair of the 2009 Vagantes Medieval Studies Conference to be held at FSU.

Allison Arieff
M.A. 1993

Allison writes the Living Design column for The New York Times and is Senior Content Lead for the design and innovation firm IDEO. From 2002-2006, she was Editor in Chief of the design and architecture magazine Dwell, and is the author of several books including PREFAB (Gibbs Smith, 2002). Her paper on the Chinese painter Hung Liu, written while at UCD, was recently included in Reclaiming Female Agency: Feminist Art History after Postmodernism by Norma Broude and Mary D. Garrard.

Arieff lives in San Francisco with her graphic designer husband and one-and-a-half year old daughter.
history. She has long been the most sought-after thesis adviser in the program. Her undergraduates and graduate students have achieved notable success in museum administration, in academia, and in an impressive range of other careers. Professor Macleod directed the Art History Program for three years and chaired major university committees including Educational Policy, the Graduate Council, the Davis Humanities Institute, and the Editorial Committee of U.C. Press. Despite her pending retirement, she plans to continue teaching her Summer course in France (see the picture on p. 9) and spending the rest of the year writing.

Professor Macleod’s publications cut across disciplines to embrace art history, aesthetics, history, literature, and gender studies. The main focus of her research rests in the nineteenth and early twentieth-centuries. Her book Art and the Victorian Middle Class: Money and the Making of Cultural Identity, published in 1996, was awarded the Jacques Barzun Prize in Cultural History by the American Philosophical Society and voted best book in 19th-century studies by the Historians of British Art. She also co-edited a collection of essays, Orientalism Transposed: series on art collecting and philanthropy which will be aired in 2008 and researching a book about San Francisco art patrons and another on British and French women collectors.

In honor of Professor Macleod’s many years of distinguished service to the Art History Program, a symposium will be held on Friday, November 9, 2007. Current and past colleagues and students are warmly invited to attend. Information about the symposium will be posted soon on the program website.

(Watenpaugh, continued from page 1)

J. Paul Getty Post-doctoral Fellowship in the History of Art and the Humanities, 2004-2005, and a 2004 grant from National Endowment for the Humanities. She was recently appointed to the Board of Directors of the Society of Architectural Historians and is on the editorial board of the annual journal of Islamic art, *Muqarnas*. Heghnar has been part of the international working group of scholars affiliated with the American Research Center in Egypt and the Institut Français d’Archéologie Orientale, both in Cairo, Egypt. At UC Davis, Professor Watenpaugh’s courses on Islamic art, Islamic architecture, and gender and architecture have addressed what had been significant gaps in the Program’s expertise, and they offer the Program’s students insight into the leading edge of theory and methodology by showing how Islamic art and architecture can be interpreted through spatial practice and the effect of contrarian groups. She also currently serves as the Program’s Graduate Advisor for Fellowships and Recruitment. Heghnar’s upbringing in the Lebanon has contributed to her remarkable conversancy with several languages and cultures, and here in Davis, she is hoping to familiarize herself with one more local custom: cycling.