FINDING MANY THINGS NEW

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
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 Gri-gor 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.

JG, VVD
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 Classics major. 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.

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 Ariel 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.
**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 March 29 2016; as well as the colloquium: “Japanese, Korean, and Chinese Responses To Japanese Expansionism in the Early 20th Century,” April 29, 2016.

**Talinn Grigor** taught five courses during 2015-16, including Art and Revolution, Occup 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 as it grows and reshapes itself, and she is pleased to be part of it.

**Diana Strazdes** prepared for her courses “The Cultural History of Museums” and “The American Home” by taking two study trips. In September she went to Amsterdam and Paris, with a stopover in Lille, visiting 18th and 19th-century collections, and museums both newly renovated and about to undergo renovation. Over Thanksgiving, her desire to be caught in a snowstorm brought her to Chicago, to the Dreihaus Museum and Robie House. In April, she presented a paper at the Nineteenth Century Studies Association Conference in Lincoln, Nebraska. Titled “America’s New Academic Ideal: Reimagining Instruction at the National Academy of Design,” it is part of her research into the formation of a professional identity for American artists in the antebellum era, when little artistic infrastructure existed and when artists took the nation’s identity into their own hands.

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 take-out version of our best advice.”

**Heghnar 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 Ömer Lütfi 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.
**Affiliated Faculty**


**James Housefield** (Design) has finished his monograph, *Playing with Earth and Sky: Astronomy, Geography, and the Art of Marcel Duchamp*. It will be available this July. He has begun writing a new book, *Visionary Experiences and Altered States in the Art of Paul Gauguin*. Research took him to Paris, where he spoke about Duchamp. He gave papers in Houston (Ben Vautier and Fluxus), the Carnegie Arts Center (Alphonse Mucha, psychedelic posters, and "cosmic consciousness"), and the Palace of the Legion of Honor, San Francisco (Pierre Bonnard). He completed service on the boards of the Association of Historians of 19th Century Art and the Society for Literature, Science, and Art.

**Susette Min** (Asian-American Studies) was delighted to be a part of AHI 401's thought provoking exhibition on diversity at the Nelson Gallery in March. The opening reception and discussion on diversity with Administration and students were very well attended and timely in light of the turn of events on campus. She gave a talk in Miami in the spring on artists Xavier Cha and Sarah Sze. She has an article coming out in American Literature on biopolitics, race, and space and a forward in Queering Asian American Art (U. Washington Press). Currently, she is researching and doing studio visits for an upcoming exhibition at the Shrem on borders and writing an article on drawing and literature.

**Simon Sadler** (Design), in his current scholarly emphasis encounters between architecture, libertarianism and anarchism in the 1960s and 1970s. He was a Mellon Researcher at the Canadian Center for Architecture in Montreal and spoke at Columbia University he talked about the way in which architectural ideas were carried through fringe literature. He wrote a catalog essay and gave an opening day talk for the show “Hippe Modernism” at the Walker Gallery, Minneapolis. His essay on Italy’s Global Tools (1973-75) was published in Istanbul in an ebook available free at http://saltonline.org/tr#!/tr/1195/global-tools-1973-1975.

**Jeffrey Ruda** (Professor Emeritus, Art History) continues as President of the San Francisco Ceramic Circle. He organizes the SFCC lecture program at the Fine Arts Museums and writes their newsletter, which includes background write-ups on each lecture. In February, the SFCC and the museum’s Graphic Arts Council sponsored his lecture, “Raphael, Engraving, and the Art of Maiolica,” in conjunction with the Palace of the Legion of Honor’s exhibit of Raphael’s Lady with a Unicorn. His current research focuses on ceramic design in the later 19th century. To prepare for an upcoming invited lecture at the Gardiner Museum of Ceramic Art, Toronto, he explored unpublished documents and drawings in the Minton Archive in Stoke-on-Trent, UK.

**Archana Venkatesan** (Religious Studies and Comparative Literature) has co-authored with Crispin Branfoot (School of Oriental and African Studies, University of London) her “very first art history book,” titled *Andal’s Garden: Art, Ornament and Devotion in Srivilliputtur*, for India’s premier art publisher (Marg Publications, 2015). In 2016-17 she will mount a year-long festival at UCD’s Mondavi Center, India in the Artist’s Eye.

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**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, University, and the Arts of Japan in UCD’s Minton Archive in Stoke-on-Trent, UK. University, and the Arts of Japan in UCD’s Minton Archive in Stoke-on-Trent, UK.

**Letha Ch’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 an article titled "The Other and the Others: Reception of Antiquity in Early Modern Europe" on the Nelson Gallery of Art in Lincoln, Nebraska in April. Currently, she is researching and doing studio visits for an upcoming exhibition at the Shrem on borders and writing an article on drawing and literature.

**Eileen 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 2017, “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 UCD’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 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 a TA for the Art History and Classics, and Design departments and enjoyed teaching students from all disciplines. She also served as the campus Graduate Student Association representative and interned in the Education Department at the Crocker Art Museum. After many months of writing and researching, Cristina 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.

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Before entering the Art History M.A. program, Renata McRee (B.A. UC Davis, 2013) interned at the Museum of Art and History.
Mathews's development of a provincial aesthetic of the landscape theories at the time. These paintings representing the idea of travel in early 17th-century Chinese art and Buddhist thought.

Natalie De La Torre (B.A. St. Mary’s College of California, 2015) graduated with honors in Art History and a minor in Italian Studies and was chosen to present her senior thesis at the Bay Area’s Annual Undergraduate Art History Symposium at the de Young Museum in San Francisco. At UC Davis, Natalie has served as a teaching assistant for Art History. She is most interested in modern and contemporary art. Natalie plans to spend her summer visiting various California museums and continuing the search for a thesis topic.

Corrie Hendricks (B.A. University of South Dakota, 2012) spent several years working in the MAH Santa Cruz where she earned an award for two years of work in the archives, processing collections and publishing over thirty collection guides. She has been a TA for the undergraduate survey courses and has taken seminars on Contemporary Art and Asian Art. This summer she anticipates returning to the MAH to research their historic cemetery. Next, she hopes to investigate 17th-century Chinese Art and Buddhist thought.

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.

M.A. Oral Presentations 2016

On May 21, five M.A. candidates presented their theses in a symposium titled “Beyond the Frame.” The presentations and the questions that followed were moderated by Professor Lynn Roller, Graduate Program Chair.

The presentations began with Rachel Brubaker, who spoke on “Frank Lloyd Wright’s Gilded Age Mansion: the Dana-Thomas House in Springfield, Illinois.” She argued that Susan Lawrence Dana’s house straddles two distinct architectural traditions: that of the Gilded Age millionaires who mimicked the customs and palaces of aristocratic Europeans, and that of the twentieth century progressives who desired aesthetic innovation. (Diana Strazdes, committee chair)

Jiaying Gu examined the importance of the idea of travel in shaping continuous visual spaces in late Ming garden paintings in “Landscaping My Mind: New Perceptions on Representing the Idea of Travel in Early 17th Century Garden Paintings.” These paintings led to an unprecedented perception of garden landscaping which also interrelates with the landscape theories at the time. (Katharine Burnett, committee chair)

Britt Royer’s paper, “City Beautiful Pictured: Arthur Mathews’s Provincial Aesthetic of Art, Architecture and Nature in San Francisco 1906-1915,” suggested that his murals in the California State Capitol express Mathews’s development of a provincial aesthetic for San Francisco. The murals captured his career-long goal to integrate nature and the arts through different artistic media – in print, painting, and Arts and Crafts furniture design – as well as his dream of realizing this integration in Beaux Arts architecture and urban planning. (Christina Cogdell, committee chair)

Cristina Urrutia’s talk, “Exhuming the Ancient Body: A Re-examination of the Classical Nude in Carracci’s Farnese Gallery,” explored Annibale Carracci’s frescos in the Farnese Palace in Rome. These two frescos are based on the ancient myth of Perseus and Andromeda. Cristina argued that Carracci’s approach to this myth did not emphasize the characters in the narrative but instead focused on the ideal of the ancient nude female and male bodies. (Lynn Roller, committee chair)

Finally, Maizy Enck presented “The Innovative Abstraction of Augustus Tack’s 1944 Theater Curtain for George Washington University” which looked at Tack’s commission for the university’s Lisner Auditorium. The setting provided Tack with the opportunity to express the full evolution of his unique abstract style and his ideas concerning the spiritual in abstract painting. One of the largest works of abstraction at the time of its completion, Time and Timelessness (Spirit of Creation) encapsulates the development of American abstraction, while also referencing contemporary philosophy, giving the curtain deeper meaning in terms of its relation to the university and education. (Diana Strazdes, committee chair)

The symposium concluded with a final Q&A session involving all of the presenters. Afterwards, students, faculty, and guests assembled at the annual end of the year party at the home of Professor Strazdes, where everyone enjoyed good food, good conversation and a well-earned reason to celebrate.
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 McMahan, 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.

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 Mayry, 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, Post-doctoral Researcher in Art Studio, the Art History students wrote 300-word essays to 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 Tsugouharou 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.”

KB, DS

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.


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.”

Danielle Bronson, Elizabeth Seeley, and Heather Archie in Wellman Hall at the Undergraduate Research Conference.
**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 Gluhtite 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 AH1 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 working at the Gallery 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 Rama Epic: Hero, Heroine, Ally, Foe.

**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 anachronic and sculpture, “Past Time: Art, Anachronism, and Anachronicist” 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 Naban, 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 precocious 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 Ittleson 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 planning 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 major 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-
 Remembering Joey Almario, B.A. 2008

Known for his infectious smile, Joey Almario 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 is “everything,” and he shared, “Art History is one of those things that takes on a life of its own.” When we asked him what he would do if we banned it, Joey confided that he wanted to become an art dealer, a move he would take after a sabbatical in Europe, “unless I get sidetracked.” Joey understood that his interest in art was part of a larger human interest in culture, and that the study of art is an important part of understanding our world.

Joey will be remembered for his enthusiasm—the type of student who is attentive, intellectually curious, and enthusiastic. He was always eager to learn, and he was always ready to help others. He was a friend to everyone, and he will be missed by all who knew him.

DS
LECTURES AND WORKSHOPS 2015-16

On October 20, Visiting Scholar Zhang Wenjun, Associate Professor of Humanities 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 Brittany 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

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

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