The annual Art History newsletter offers the opportunity to celebrate our many accomplishments and reflect on changes to come. We have many things to be proud of, including the recruitment of new faculty, the achievements of our students, and a stimulating and well received series of lectures and outreach programs, including the annual Templeton Colloquium.

One of the most exciting developments is the new campus art museum, the Jan and Maria Manetti Shrem Museum, which is rapidly becoming a close partner (see below). Several Art History classes use the collection for teaching, and our students are gaining valuable professional training through museum internships. For the first time this year, our annual MA Symposium was held at the Manetti Shrem and our graduate students exhibited their thesis work as well as giving oral presentations (see page 8). The Museum promises to be a key part of Art History's future, and if you haven't had the chance to visit it, I strongly encourage you to do so.

Alongside the success of our MA students, all six of whom finished their theses on a fascinating range of topics in good time, our undergraduates have also distinguished themselves this year (see page 9). Our faculty is flourishing as well. In September, we welcomed the new Assistant Prof. of Greek and Roman Art, Alexandra Sofroniew. We are delighted to announce another new faculty member, Prof. John Lopez, who comes to us from Skidmore College. John will bring welcome expertise in the art and architecture of Early Modern Europe and its trans-Atlantic connections with colonial Latin America.

Finally, I will say a fond farewell, since this will be my last newsletter as Co-Chair of Art History. After forty years of teaching at UC Davis, I will retire on June 30 and turn over the Chairmanship to my colleague Talinn Grigor. It has been an honor to serve as Chair for the past two years and see our Art History Program grow and prosper. I extend my best wishes to all of you who are part of the greater Art History family. Please send us your news and drop by when you are in town. Alumnae/i and friends are always welcome.

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

ART WIDE OPEN

The weekend of November 12-13, 2016 was devoted to festivities celebrating the opening of the new campus and community museum at UC Davis. The Manetti Shrem, funded by philanthropists Jan Shrem and Maria Manetti Shrem, houses the encyclopedic University collection, with a particular emphasis on contemporary Californian fine arts.

Free to the public every day, the museum promotes its mission of ‘Art Wide Open’ through outreach, attitude and architecture. With space for public events, a designated classroom for faculty teaching, and an expansive ‘Grand Canopy’ that flows between indoors and outdoors, the museum invites visitors to enter, encounter and learn. Shrewdly capitalizing on home-grown talents, the opening exhibition featured the pioneering work of the first generation of UC Davis Art Studio faculty, and there will continue to be a focus on local and emerging artists.

The Manetti Shrem is an invaluable resource, a stimulating environment to attend a lecture, and a cool place to escape the sun and be inspired!
A lumna Jennifer Dasal earned her BA in Art History from UC Davis in 2002 and her Art History MA from the University of Notre Dame in 2004. She is currently the Associate Curator of Contemporary Art at the North Carolina Museum of Art (NCMA) and the creator and host of ArtCurious, a podcast that offers insight into various aspects of the world of art. We were thrilled when Jennifer took time from her busy schedule to answer our questions.

Lisa Zdybel: What inspired you to study Art History? Tell us about the career path that led you to the NCMA.

Jennifer Dasal: I never actually intended to study Art History, strangely enough. I originally was a Geology major, and ended up registering in an Art History lecture course simply because all other electives were already closed out. I needed one more class, and a course counselor suggested Art History. I was SO not interested. But after a week or two in the lecture - which was an overview of ancient art - I realized that it was fascinating. It quickly became one of my favorite classes. Two years later, I had a "come to Jesus" moment and realized that Art History was really my passion and I officially changed my major.

As for my career path, I was always more interested in museums than I was in a professorship or another area of work. After UC Davis, I went directly to the University of Notre Dame for my MA in Art History. I took a couple of years off after receiving my degree, during which I worked in an art gallery in Los Angeles. I then completed a couple of years at Penn State University towards a PhD in Art History - I was hired at the NCMA at that time, and I have been here ever since (nearly 9 years).

LZ: Why does the study of Art History matter to you? What skills did you develop in Art History that have been particularly useful in your current job and/or in your podcast?

JD: One of the things I noticed immediately about Art History, as an undergraduate, was that the courses provided me with a stunning breadth of knowledge. In studying particular works of art, I learned little bits about geography, world religions, languages, philosophy, politics, gender theory, literature, and so much more - and all of that, of course, in addition to learning specifically about something from a historical and aesthetic point of view. Art History also provided me with a great path to hone my writing skills - which I do every single day at my job as a curator. Critical thinking, analysis, brevity - all of these come in handy when composing a 120-word wall label!

LZ: What inspired you at UC Davis?

JD: Dianne Sachko MacLeod wowed me from the very first course I took with her, which was Art in the Age of Revolution. She became my honors thesis advisor, and very much inspired my interest in women and in feminist analyses of works of art. I’m still a big proponent of women artists today.

LZ: What advice do you have for students wanting to pursue a career in the arts?

JD: Go see art. Do whatever you can to put yourself in front of a painting or sculpture - whenever you are on vacation, visit the local art museum. Find an arts center nearby, or browse a gallery. While reading about a work of art (or viewing it in a PowerPoint slide) is an excellent introduction, there’s just nothing more important than seeing work in person.

And if you’re interested in a career at an art museum, I’d recommend interning or volunteering. It’s the best way to get your foot in the door and to see how any museum or arts center - whether large or small - operates.

LZ: How did the idea of doing ArtCurious, an Art History based podcast, come about?
JD: In my everyday travels as a curator, I usually meet two types of people. The first type of person says, “I love art, I love museums, tell me everything!” But the second type of person says, “Art is so boring. It just doesn't grip me, it’s just a painting on a wall.” And this response always saddened me, because I feel that there are so many fantastic stories to share from art history or visual culture as a whole. Sometimes, you just need a little help getting into them—so that’s what inspired me to do ArtCurious. I want to tell stories for a lay audience who might typically think that art, as a whole, isn’t for them—which is totally untrue!

LZ: Listening to ArtCurious, one cannot help but be struck by the tremendous amount of research required for each episode. How much time does it take to put together your podcasts? Do you have anyone else helping you with production and research?

JD: Oh yeah. Time is the big thing. AC is truly a second job for me. At any given time, I’m working on 3-4 episodes, each in a different phase of development. For example, I’ll be in the midst of writing an episode while working on the edits for one that had been previously recorded. I’ll be working on promoting a third on social media, and then heading into my “recording studio” (also known as my closet!) to record the audio for a fourth show. It’s really a lot of work. It’s exhausting - but fun, too! If I was to do a rough estimate, I’d say it takes about 4 to 6 weeks, per episode, to get to completion - and that’s usually with having the episode concept in the works for a couple of months in advance.

I am hugely lucky to say that my husband, who owns a marketing company called Kaboonki Creative, around episode #11, agreed to start editing my audio. This has been a huge help. Just as huge is that I recently added on a research assistant named Stephanie Pryor who is another total gem. Together, these two are helping make my job easier!

LZ: Are there other podcasts that you look to for inspiration?

JD: Well, the gold standard for storytelling is This American Life. Even though ArtCurious doesn’t function in the same manner, I still look to it for the best example as to how to engage an audience in an audio sense. Other podcasts that I like for this story perspective are Aaron Mahnke’s Lore and Karina Longworth’s You Must Remember This.

LZ: ArtCurious covers a wide range of subjects and themes; what is your process in choosing the topics?

JD: Up to this point (May 2017), things have been rather haphazard - I’ve chosen episodes based on stories that I wanted to tell, or things I wanted to pursue or research, and based on suggestions from friends and listeners. However, beginning this summer, I’m moving to a more focused, thematic “season”.

LZ: What has been your favorite ArtCurious podcast you have produced and why?

JD: Such a good, but hard, question! I have a couple of favorites. Though it is my least favorite in terms of audio quality (and it is probably overlong), I really enjoyed doing the first episode, “Is the Mona Lisa Fake?” (which, by the way, was originally inspired by Dr. Macleod!). It is such a fun story - the painting has been stolen multiple (?) times, and possibly by art forgers? Hmm. Lots of fun here. Another one I enjoyed was making a connection between Andy Warhol and the photographer Weegee (episode #6). That one was a personal favorite, in terms of research.

LZ: Where is ArtCurious going next? Are there any upcoming episodes or thematic directions that we can look forward to?

JD: Yes! I’m so glad you asked this. To keep things more focused, I’m moving to a new “season” beginning in late July 2017. This will take the podcast through to the end of the year, and will afford me a little break after that point. This new season of AC will be about art during WWII - how art is connected, historically, to war, how artists were involved in the fighting, the creation of propaganda, the Monuments Men, Hitler’s own history as a painter and his interest in creating the Fuhrermuseum in Linz, Austria, and so forth. Lots of really interesting stories to bring together here. And though many of them have been told before, I’m looking to do it for a wide audience who might not normally listen to stories about art history. I’m excited to get cracking on this one.
Hired on a one-year appointment in the Classics department, Lynn arrived in Davis as a recent graduate of the University of Pennsylvania. Over the next 40 years, she would move into Art History, securing the place of ancient Mediterranean art and architecture on campus, and become a champion and leader of the Department, all while inspiring generations of students and colleagues and breaking new ground (figuratively and literally) in her research.

A love of travel led Lynn to Gordian, Turkey in 1979. The archaeological site of the capital of ancient Phrygia, once ruled by the legendary King Midas, Gordian proved the inspiration for Lynn’s pioneering work on the Phrygians.

In 1986, travel again shaped her research. “I ought to do something about this”, thought Lynn attending a lecture while a Scholar-in-Residence at the American Academy in Rome that considered the Phrygian goddess Cybele entirely using Roman literary sources. “Scholars were looking at the Phrygians from the dominant Roman or Greek perspective, rather than on their own terms, through their rich material culture.” Lynn’s training as a Classicist and expertise as a field archaeologist made her uniquely well-suited to tell Cybele’s story, as she did in her seminal book, In Search of God the Mother.

Advice for students thinking of an academic career: “Recognize that it is a long road. But if you enjoy your research, working with students, it can be personally very rewarding to earn a living doing something that you love.”

Plans for the next year: “Conferences in Bulgaria and Romania, and a book on the Hellenization of Phrygia. A colleague said ‘That sounds like a retirement project’, I assured them that I would start sooner, but here I am!”

With deep gratitude, we wish Lynn all the very best and look forward to her continued involvement with the department as Professor Emerita.

For an extended interview with Prof. Roller, see www.facebook.com/UCDavisArtHistoryProgram

KATHARINE BURNETT contributed an essay to the book, 17th Century Chinese Paintings from the Tsao Family Collection (LACMA, 2016), which received the 38th Annual George Wittenborn Memorial Book Award from Art Libraries Society of North America for best art book of 2016. She discussed the Sino-Viet trade in tea and tea ware in the late Ming Dynasty at the Association for Asian Studies Annual Conference, Toronto. She participated in the UC Davis delegation to Vietnam where she spoke at the UCD-Nong Lam University 10th Anniversary partnership symposium. While there, she traveled extensively for site research. She was interviewed about the hot Chinese art market on China Global TV Network. She also organized and hosted the annual Temple Colloquium and numerous events as Director of the East Asian Studies Program. As Founding Director of UC Davis’ new Global Tea Initiative for the Study of Tea Culture and Science, she worked hard to move this initiative ever closer towards becoming an Institute. See https://globaltea.ucdavis.edu

CHRISTINA COGDELL Affiliated Faculty, Design is now Chair of the Department of Design, after four years of directing the Design MFA Program. Her book, Towards a Living Architecture? Complexity and Biology in Generative Architecture, will be published by the University of Minnesota Press in Fall 2018. This last year, she has been revising the manuscript along with teaching the History of American Architecture, Energy, Materials and Design Across Time, and BioDesign Theory and Practice. Her BioDesign class this past Spring spent three days working in the TEAM Molecular Prototyping and BioInnovation Laboratory doing experiments with kombucha bacterial cellulose textiles. This may be the first time in decades that Design students at UC Davis entered a biological laboratory! She hopes this continues next year, with the class hopefully joining the national BioDesign Challenge.

Santa Monica. She presented papers at the Courtauld Institute of Art in London, Stanford University, Asian Art Museum of San Francisco, the Aga Khan Program at Harvard University, University of Illinois in Urbana-Champaign, and the Bibliothèque Nationale in Paris. Presently, she is focused on her next book-project on the Persian Revival from 1813-1939, tracing the global circulation of race and taste along (post)colonial channels – from Bombay, to Tehran, to Vienna.

**JAMES HOUSEFIELD Affiliated Faculty Design** enjoyed consulting with the Manetti Shrem on their opening exhibitions and speaking there about his recently published book, *Playing With Earth and Sky: Astronomy, Geography, and the Art of Marcel Duchamp* (Dartmouth, 2016). He continues his research and speaking engagements on modern art and design, focusing on Duchamp, Fluxus, and a book manuscript tentatively titled *Paul Gauguin’s Art as Experience*.

**SIMON SADLER Affiliated Faculty, Design** was honored with a cover article for the *Journal of the Society of Architectural Historians*, and was a keynote speaker for the symposium “Aquarius Redux” at the University of Sydney. He joined the writer Michael Pollan in conversation at the Berkeley Art Museum and Pacific Film Archive, and convened a seminar at the Manetti Shrem with Michael Kimmelman, Architecture Critic of the New York Times. Probably his strangest engagement was an open air panel discussion, on the street, for the Market Street Prototyping Festival in San Francisco.

**ALEXANDRA SOFRONIEW**’s first year has flown by. Coming from six years as an Antiquities curator, she has very much enjoyed settling into the Art History Program and exploring art and architecture beyond the ancient Mediterranean thanks to her colleagues and the many visiting speakers. She was awarded a place in a Faculty Learning Community and taught *Roman Art and Architecture and Museum Training: Exhibition Methods*. The Classics Program has also welcomed her with open arms, and she presented work-in-progress for her current book project on pre-Roman religious practices in ancient Italy in the Classics lecture series in May. Further afield, she spoke at UC Berkeley and the University of Calgary on her research on Roman household religion.

**DIANA STRAZDES** traveled to see long-anticipated AHI 1C sites. She began in Zurich, ablaze with exhibitions and tributes to celebrate the 100th anniversary of Dada. Then, the reinstalled Isenheim Altarpiece in Colmar and in Franche-Comté, Claude Lé- doux’s Saline Royale and Ornans. (Yes, you can identify the spot in Courbet’s Burial at Ornans.) After Autun, Vézelay, Saulieu, and Fontenay, she and her companions ended up at château Vaux le Vicomte. She taught a new version of her upper-division *American Art* course, a new seminar, *Dilemmas of Artistic Ambition in America 1780-1840*; and a Group Study course (see page 9). Faculty Advisor for the Art History major, she also served on the Academic Senate’s Admissions & Enrollment committee and Undergraduate Council. She reviewed for two journals, *American Art* and *Nineteenth-Century Studies* and presented a paper at the Nineteenth-Century Studies Association conference in Charleston, “Memory into Art: Washington Allston’s and J.M.W. Turner’s Swiss Alps.”

**HEGNAR WATENPAUGH** returned to teaching after spending part of last year on leave with a President’s Research Fellowship in the Humanities from the Office of the President of the University of California. In addition to *Visual Theory*, she taught a seminar in the winter, *The Secret Life of Manuscripts*. This class examined methods of the study of medieval manuscripts, including the recent emphasis on the object and its materiality, practices of usage and manipulation, provenance and collection, as well as approaches to the study of Islamic book illumination. She also served on the Program Committee for the Middle East Studies Association’s annual meeting of 2017, and chaired the best article award committee of the Ottoman and Turkish Studies Association. She participated in the conference, “Critical Conversations in Cultural Heritage,” at the University of California, Santa Cruz, where she presented materials from her forthcoming book on cultural heritage in and out of the Middle East.
Virginia Van Dine spent most of this year writing her thesis on the obelisk crowning the Fountain of Four Rivers in Rome. She greatly enjoyed serving as the campus Graduate Student Association representative for Art History. Virginia contributed to the MFA thesis exhibition catalogue and exhibited her own thesis work in the Arts & Humanities 2017 Graduate Exhibition from this point forward at the Manetti Shrem Museum. After months of writing and researching, Virginia looks forward to traveling to Europe in the summer and then continuing work on a collaborative art podcast, as well as working within the arts in the Bay Area.

Jennifer Gutierrez wrote her thesis on California artist Enrique Chagoya. While at UC Davis she became fascinated with the study of post-colonial identity politics and issues of representation in the era of globalization. She hopes to continue in this field of study in a PhD program. Jennifer enjoyed being a TA across many departments including Design, Cinema and Digital Media, Chicano Studies, and, of course, Art History. She also collaborated in a podcast project and hopes to continue to be involved in media after graduation, writing about and discussing all things visual culture.

Natalie de la Torre spent her final quarter completing her thesis on contemporary Austrian artist Gottfried Helnwein. Throughout her second year of graduate school, she was delighted to work as a TA for Art History and Design. After a long year of research and writing, Natalie will celebrate graduation by embarking on a three-week trip around Europe to visit museums, explore new cities and drink plenty of European wine. Upon her return to the States, she will begin job hunting.

Corrie Hendricks spent much of the past year researching contemporary craft activism. She was able to pursue her interest in interdisciplinary research as a TA for the Art History, Humanities, and Gender, Sexuality, & Women’s Studies programs. Additionally, she worked on the MFA thesis exhibition catalogue, the Graduate Exhibition from this point forward, and a collaborative podcast series. After many months of working on her thesis, Corrie is looking forward to a celebratory post-graduation trip to Europe. Moving forward, she hopes to pursue independent art research and journalism.

Lorella Silvestri devoted this past year to researching and writing her thesis on the early mission of the Metropolitan Museum of Art in New York. She worked as a TA for Art History and Classics, and greatly enjoyed her time as Graduate Student Researcher for Prof. Lynn Roller. Teaching and museums are her passion, and she hopes to find a job in one of these fields. This coming fall, she will be working as a TA in Classics at UC Davis and teaching Italian at the Italian Cultural Society in Sacramento. After many months of intense work and job searching, Lorella hopes to spend her Christmas holidays in her beloved Tuscany.

Renata McRae spent much of 2016-17 year working on her thesis, which merges Buddhist philosophy and art history. When she wasn’t in the VRF writing, she was either engaged in philosophical discussions with one of her thesis committee members, or TAing sections for Art History survey courses. She greatly enjoyed the end-of-year MA Symposium and Graduate Exhibition, a collaboration with the Manetti Shrem Museum. Renata is looking forward to a well-earned break, and perhaps returning to the cooler weather of Santa Cruz. She hopes to either do museum work, or explore other interests such as floral design.

Zheng (Derek) Zhang became a reporter specializing in art news after getting his degree in...
Communications. At UC Davis, Derek has served as a TA for Design and Art History. He is interested in decoding the social and cultural secrets that are hidden behind the art of Chinese calligraphy. At the moment, he is researching the 17th century artist Wang Duo and his practice of imitating an older master Yan Zhenqing’s work.

IMAN SEALE

is originally from central Florida. She relocated to California in 2013 and studied studio art at Mission College before transferring to UC Davis where she graduated with honors. As a graduate student, Iman’s academic focus is Islamic relics and how poetry has facilitated greater accessibility of relic objects. Her other interests include the visual culture of the Swahili coast and contemporary art. While at Davis, Iman has explored internships at the Pence Gallery and Manetti Shrem Museum. She has also worked as a TA in courses ranging from Islamic art and architecture to surveys of Western art.

LYDIA ROGERS

is primarily interested in concepts of gender, identity, and social change in modern and contemporary art, both in western and nonwestern contexts. As an undergraduate, she studied the role and experience of the female artist, particularly that of the Abstract Expressionists in post-modern America. In her first year of graduate school, she has broadened this focus to include nonwestern themes, specifically Islamic modernism and regional Chicano/a art. She plans to center her thesis research on gender in the Chicano movement and Chicana artists within the RCAF.

MARIAH BRIEL

wrote her undergraduate thesis on the construction, reception, and efficacy of the Tjibaou Cultural Center in New Caledonia. Since then, she has interned in the Oceanic collections at the de Young Museum in San Francisco and worked at the Crocker Art Museum in Sacramento. She also spent extensive time travelling through Latin America and Southeast Asia, which reinforced her interests in cross-cultural interactions and interpretation of identity through visual culture, especially in the non-West, which she hopes to explore in her thesis next year.

ART HISTORY ON THE ROAD

Thanks to generous donations, Art History was able to fund two field trips this year. In January, students and faculty attended the exhibition The Brothers Le Nain: Painters of 17th century France at San Francisco’s Legion of Honor. The curator led us through the careful detective work she had done to identify and distinguish the hands of each of the three sibling artists, who often collaborated on paintings.

A week later, the MA students and faculty were treated to a rare privilege -- a tour of the Crocker Museum highlighting paintings and drawings in their collection that were gifted by Alan Templeton, led by the donor himself! To witness Alan’s passion for and consummate knowledge about each work, as well as hear the stories behind his purchases, was an unusual and special experience and gave our students a personal perspective on collecting.
On the bright afternoon of June 3, our MA candidates gathered to present their theses to a large audience of students, faculty, friends and family. The symposium, titled *Bending Perceptions*, was held for the first time in the stimulating environment of the Manetti Shrem Museum. In one of her final roles as Program chair, Prof. Lynn Roller moderated the event and the Q&A session that followed.

**Virginia Van Dine** kicked off the proceedings with “Monument and Magic: The ‘Fountain of Four Rivers’ Obelisk as a Relic.” Virginia argued that the obelisk sitting atop Bernini’s 17th century Fountain of the Four Rivers in Rome’s Piazza Navona was deliberately presented as more than a piece of ancient Egyptian spolia. Instead, under Pope Innocent X, the monument was given an invented magical history and celebrated as a Christian relic. (Committee chair: Lynn Roller)

From Rome, we moved to China for **Renata McRee**’s paper on the 17th century Chinese artist Zhu Da: “When Can a Landscape be Called a Landscape? Manifestations of Buddhist Thought in Zhu Da’s Paintings.” Drawing on her own personal experience with Buddhist practice, Renata argued that the portrayal of empty space in Zhu Da’s paintings can be interpreted as manifesting his continued Buddhist beliefs – he was a monk for 30 years - even after he left monastic life. (Committee chair: Katharine Burnett)

To close the first half of the symposium, **Lorella Silvestri** presented her research into Luigi Palma di Cesnola, an Italian military officer and diplomat who became the first Director of the Metropolitan Museum of Art in New York in 1879. In her paper, “Luigi Palma di Cesnola, the Early Metropolitan Museum of Art, and the Authenticity of Art,” Lorella considered how Cesnola’s own vast collection of Cypriot antiquities, amassed from excavations during his decade as US Consul on Cyprus and donated to the Met, would transform the American conception of the art museum. (Committee chair: Diana Strazdes)

After a short break, the symposium resumed with three papers tackling challenging political and social themes.

In “Enrique Chagoya’s Cannibals: The ‘Un-Noble’ Savage in the Age of Cultural Imperialism,” **Jennifer Gutierrez** contended that throughout history, powerful cultures have thrived by consuming weaker ones. Sometimes, the cycle of consumption is interrupted, parts are regurgitated, and the consumed becomes the consumer. Jennifer explored this “cycle of consumption” in the work of Enrique Chagoya, arguing that his vivid use of cannibal imagery presents a vital alternative to the ideology of mestizaje – or hybridization – prevalent in the interpretation of Latin American art. (Committee chair: Talinn Grigor)

Next, **Corrie Hendricks** discussed “Yarn Bombing, Radical Fiber Art, & Birdie Sanders: The Socialist History and Visual Language of Craft Activism.” Her paper focused on craftivism - handmade protest art produced with typical “crafting supplies.” Corrie placed yarnbombing (street art using guerrilla tactics to transform public space), radical fiber art (textiles, often embroidered, that declare subversive socio-political messages), and other forms of craft activism within a history beginning with William Morris and the Arts & Crafts movement. She argued that craftivist works are imbued with ideas of self-sufficiency, communal well-being, and social equality. (Committee chair: Talinn Grigor)

In the final presentation, **Natalie De La Torre** investigated the powerful work of post-World War II Austrian artist Gottfried Helnwein. In “Wounded: The Image of the Child in the Art of Gottfried Helnwein,” Natalie discussed how his repeated use of visually arresting, even disturbing, images of children, some seemingly wounded, constitutes a motif intended to force the viewer to confront the trauma of shame and guilt found amongst his generation in post-war Austria. By portraying innocent children victimized by violence, Helnwein’s art provides a means to confront collective repression and denial. (Committee chair: Talinn Grigor)

During the Q&A, students revealed what inspired their topics. *Bending Perceptions* showcased the diverse and inventive research conducted by our MA graduates, pushing the boundaries of traditional art history. Congratulations to the Class of 2017!
ART HISTORY PROGRAM

UNDERGRADUATE RESEARCH CONFERENCE

UC Davis’s 28th annual Undergraduate Research, Scholarship & Creative Activities Conference was held on April 28-29, 2017. The cross-disciplinary event drew over 700 students!


BUILDING BRIDGES ACROSS THE BAY

Design major and Art History minor Catherine Serou presented at the 8th annual Bay Area Undergraduate Art History Research Symposium in April at the de Young Museum in San Francisco. Catherine’s paper, “Dancing Maenads: Group Identity and the Body in the Bacchae and Greek Vase-Painting,” grew out of a seminar assignment for Prof. Lynn Roller. “It was a wonderful opportunity to connect with local Art Historians,” said Prof. Alexandra Sofroniew, Catherine’s faculty advisor for the project. Catherine returns to UC Davis Art History as an incoming MA student in the Fall.

ART HISTORY CLUB: FROM COLLABORATION TO COURSE

In Winter quarter 2017, seniors, Kaitlyn Griggs (who heads the student-run Basement Gallery) and Cassondra McMichael (Art History club president), approached Prof. Diana Strazdes about how Art History students might contribute to the senior shows, a Spring-quarter feature for Art Studio majors. As a result, nine Art History and Art Studio students signed on to participate in an experimental Group Study course, Gallery Installation and Interpretation. Participants learnt to produce artists’ statements, object labels, interviews, and reviews, engaging in types of writing not typical in art history courses but fundamental to contemporary art exhibitions. The final project was the production of a 44-page catalogue of the senior shows. Students were enthusiastic about the results and hope that the course and the collaboration between the programs can continue in future years.

GRADUATING SENIORS HONORED

The annual end-of-year departmental reception was held in Everson this past June.

As well as the departmental citations and other honors (see inset) received, three seniors completed honors theses. Erin Anderson (advisor: Talinn Grigor) wrote on Donald Trump street art during the 2016 Presidential campaign. Katherine Schultz (advisor(s): Catharine Anderson and Diana Strazdes) considered the reshaping of the traditions of Arcadia by 19th century British artists William Blake and Samuel Palmer. Harley Wong (advisor: Letha Ch’ien) investigated the problematic visual rhetoric projected by the recent cleaning of Chartres Cathedral in France.


Honors and Awards

Citation for Outstanding Performance
Katherine Schultz
Janet Son
Harley Wong

Departmental Citation
Heather Archie
Cassondra McMichael

Outstanding Senior Award
Awarded University-wide for scholarship and service.
Katherine Schultz

Norma J. Lang Prize
Awarded by UC Davis Library for Undergraduate achievement in information research
Harley Wong

Five students were elected to Phi Beta Kappa: juniors Louisa Brandt and Tracy Williams and seniors Anne Brunetto, Janet Son, and Harley Wong
MAIZY ENCK (M.A. 2016) taught a summer course at UC Davis on French Modernism. This past fall, she began teaching survey Art History courses at Sierra College and pursuing other teaching opportunities in the Sacramento area. She greatly enjoys the work and looks forward to teaching more courses at other community colleges in the area.

JIAYING GU (M.A. 2016) just completed her second MA in East Asian Studies at Yale University. She graduated in advance with Honors in all of her graduate coursework. After graduation, Jiaying hopes to work for an auction house and is currently interviewing at Bonhams and Sotheby’s.

BRITT ROYER (M.A. 2016) works as a gallery assistant at SmithKlein Gallery in Boulder and as a guide and gallery teacher in the Education Department at the Clyfford Still Museum in Denver. Working under the Graphic, Design & Architecture interpretive specialist, she also does research and visitor evaluations in the Learning and Engagement Department at the Denver Art Museum. When she isn’t running around the greater Denver area, Britt hikes in the mountains and explores local breweries. She will be visiting the Bay Area this summer to run her first marathon in San Francisco.

ARIELLE HARDY (M.A. 2015) has been working at the Manetti Shrem Museum since graduation. She is currently the Curatorial Assistant, and was integrally involved in the museum’s inaugural exhibition Out Our Way, which opened in November 2016. Since the opening, her primary focus has been serving as Curator for from this point forward: The Arts and Humanities 2017 Graduate Exhibition. The show represented a new take on the conventional thesis exhibition, and includes 28 graduate students from 7 different departments across the Arts and Humanities.

JUSTINA MARTINO (M.A. 2015) completed a business accelerator program called Start-up Hustle at the Hacker Lab in Sacramento after graduating. She entered the program with an idea for an art consultation service. However, after interviews with her potential customers, art lovers and collectors, a common theme emerged: art lovers wanted a personal connection to the art they collected. With this new insight, Justina pivoted her business model to develop a service which could facilitate connections between art lovers and artists. With her service, Art Tonic, she is currently in collaboration with multiple art facilities in Sacramento including Verge Center for the Arts to develop art studio tours and community programming. Find out more about Justina’s service at www.arttonic.org

PIPER MILTON (M.A. 2015) has been teaching courses focusing on the Early Modern period at Sacramento City College in the Department of Art and Art History. She was excited to teach AHI 130 (Landscape, Nature, and Art) at UC Davis this past summer and has continued to be involved with the Department of Religious Studies as well. She is pondering pursuing a Ph.D in the next couple of years and in the meantime is continuing to teach, travel, and spend time with dear family and friends.

AMANDA ROTH (M.A. 2014) is working as a Collections and Curatorial Associate at The Wende Museum of the Cold War in Culver City, CA. She recently curated her first exhibition, “Dinner Party Politics: Food Culture in the Eastern Bloc” (open through July 21, 2017).

WAN KONG (M.A. 2013) is a Tsao Research Fellow at LACMA. She is primarily working on the exhibition “The Art of Qiu Ying (c. 1495-1552),” who is one of the Four Masters of the Ming Dynasty. The exhibition is scheduled to open in 2020 at LACMA. She is also working on LACMA’s permanent collection of Chinese paintings and some upcoming acquisitions.

KAMAL ZARGAR (M.A. 2012) is in New York City, where for the last two years, he has been working with Frieze Art Fairs, managing institutional relationships in the U.S. and Canada. He works closely with museum directors and curators, non-profit directors, artists, and collectors to secure their attendance and increase their engagement across all three Frieze fairs: Frieze New York, Frieze Masters, and Frieze London. He has had the opportunity to travel extensively throughout the U.S. and Canada, but always enjoys returning back to Northern California the most! Prior to Frieze, Kamal spent four years at the National Gallery of Art in Washington, DC.

NICHOLAS NABAS (M.A. 2011) is currently an instructor for Los Medanos College in Pittsburg, CA.

ALEXANDRA HARTLINE (B.A. 2011) moved to Taipei, Taiwan after graduating. She lived there for more than three years and worked as an ESL teacher and a freelance writer for two local magazines, Taipei Trends and Centered on Taipei. In 2015, she moved to Tarragona, Spain, where she has been teaching English and writing for Trip101, an online travel magazine. She was recently accepted to the Masters in Bilingual and Multicultural Education program at the University of Alcalá-Instituto Franklin. She is thrilled to start the program and would like to send special thanks
to Prof. Katharine Burnett, who first encouraged her to move abroad.

**Natalie Mann (M.A. 2010)** continued her work this past year in non-profit arts education as the Programs Manager at Streetside Stories. As part of this gig, she had the opportunity to travel to Chicago to attend the National Guild for Community Arts Education Conference in November and was thrilled to soak up all the art and architecture there during her free time. Additionally, Natalie has spent much of the last year growing a human, which is exhausting. Natalie and her husband are excited (and terrified) to become parents in late June!

**Micki McCoy (M.A. 2009)** is completing her PhD in the History of Art at UC Berkeley. In 2017-2018 she will be a postdoctoral fellow at the Max Planck Institute for the History of Science, Berlin. In Fall 2018, she will move to Andy Warhol’s hometown to take up the position of Assistant Professor of premodern Chinese art at the University of Pittsburgh. The 2016 Getty exhibition and accompanying catalogue on the Dunhuang grottoes that McCoy worked on intensively have won several national awards.

**Amelia King-Kostelac (M.A. 2008)** is currently heading into her second year as a Doctoral Fellow in Educational Leadership and Policy Studies at the University of Texas, San Antonio. Her research is currently focused on educational pathways from local non-profit youth art programs to colleges and universities, and the policy challenges facing non-profit arts education. Amelia also continues to teach Art History part-time at the Southwest School of Art in San Antonio.

**Erin Aitali (M.A. 2008)** recently joined the staff at the Huntington Library, Art Collections, and Botanical Gardens as their Exhibition Coordinator. She is currently working on a Tiffany glass exhibition and a Frederick Hammersley exhibition. Previously Erin was the Director of Exhibitions and Interim Associate Director at the Pasadena Museum of California Art.

**Jayme Yahr (M.A. 2007)**, after ten years, wants to give a shout out to the class of 2007! The 2016-2017 academic year brought new challenges in her position as an Assistant Professor of Art History and Director, Graduate Certificate in Museum Studies at the University of St. Thomas in Saint Paul, Minnesota. Jayme implemented the Certificate program and taught both graduate and undergraduate museum studies classes offered by the Department. She has also been excited to serve the museum community through the Minnesota Association of Museums communications working group and the emerging professionals steering committee, North Star Connect. This year brought new research avenues for Jayme as well, with her latest publication, “Exhibiting the Native American Other”: The Alaska-Yukon-Pacific Exposition and Commodified Racism” (American Nineteenth Century History, Dec. 2016, available from http://www.tandfonline.com/doi/full/10.1080/14664658.2016.1265240. In March, Jayme and her husband Dave welcomed daughter Alexandra Zoey and thus will begin their adventures in parenting!

**Sean DeLouche (B.A. 2003)** received his M.A. and Ph.D. in the History of Art from The Ohio State University. He received the Kress History of Art Travel Fellowship and Presidential Fellowship to complete work on his dissertation, “Face Value: The Reproducible Portrait in France, 1830-1848.” Since 2015 he has taught 18th and 19th century European and American art history at the Allbritton Art Institute of Baylor University.

**Aaron Sikes (B.A. 2003)** entered a Masters program at the Monterey Institute of International Studies after graduating from UC Davis. Then he taught ESL in the UC Davis and Sacramento State extension programs before landing back at Davis doing event planning. After budget cuts, he had the opportunity to stay at home instead of working a 9-5. A great decision. Aaron is enjoying the life of a freelance editor and author. The work is enriching and rewarding, and his cats have finally accepted the fact that he is not going anywhere. You can see what he has been up to at ajsikes.com.

Please write us at ahinews.ucdavis.edu
We are always interested in what you are doing and your accomplishments.
Follow us on:
Facebook: www.facebook.com/UCDavisArtHistoryProgram
Instagram: www.instagram.com/ahinews
Twitter: https://twitter.com/Art_History_UCD
Following the success of past years, the Templeton Colloquium once again drew a lively crowd of students and faculty to the Student Community Center lecture hall on February 10, 2017. Under the title *The Life and Afterlife of Ancient Roman Architecture*, a theme chosen to commemorate the research interests in Mediterranean antiquity of retiring Prof. Lynn Roller and new hire Prof. Alexandra Sofroniew, we welcomed two distinguished speakers to UC Davis. Diane Favro, now Professor of Architecture and Urban Design and the Associate Dean of the School of Arts and Architecture at UCLA, is an expert in ancient architecture and the application of digital technology to the humanities. Nina Dubin, currently Associate Professor of Art History at the University of Illinois at Chicago, is a rising star in the field of 18th century French art.

Favro’s paper “Wall, Stone and Column: Process as Power in Augustan Rome,” explored the ways in which the Emperor Augustus manipulated the performative aspect of construction across Rome to emphasize the creation of a unified, ‘new’ capital under his rule. Favro breaks down the grand architectural projects of that period into their constituent parts: walls, stones and columns. By emphasizing the building process itself - the transport into Rome of colossal amounts of raw materials from across the Mediterranean, the manpower concentrated at cramped building sites, the skill of masons and engineers - rather than the finished structures, Augustus promoted collective effort and technical progress under his leadership. Constant parades of oxen hauling huge wagons with obelisks and column drums winding down narrow roads, clouds of marble dust, cranes lifting massive blocks impossibly high above bystanders below – these displays gave credibility to Augustus’ claim to have found Rome a city of brick and left it a city of marble.

From the birth of Rome’s marble edifices, we moved to the final stages of the life cycle of these structures: decay and eventual collapse. 18th century French artist Hubert Robert, nicknamed “Robert of the Ruins,” specialized in one of the most popular genres of the period: imagined depictions of Roman ruins.

Dubin’s talk “Hubert Robert at the Flower Strewn Abyss,” took as its point of departure a small image painted by Robert sometime between the onset of the French Revolution and the reign of Napoleon. That painting, *The Accident*, is dominated by the remains of two monuments from Imperial Rome: the Pyramid of Gaius Cestius and the Arch of Titus. Only incidentally does the viewer perceive what is happening: a tall ladder is propped against the aging arch. A daring romantic has ascended to fetch his beloved flowers but as the loose stones give way, falls to his death into an open sarcophagus beneath. At once farcial and tragic, the painting stands as a metaphor for Paris in the late 18th century. A city on the make, with a rapidly expanding economy, Paris is both in the process of symbolically and physically removing the weight of the past through extensive urban renewal, and constrained by the potential of a dramatic fall from grace akin to that of the Roman Empire. *The Accident* portrays a human peril that connects the ancient past to the anxieties of the present.

The two papers could not have complemented each other better. Respondents Profs. Alexandra Sofroniew and Diana Strazdes had the pleasurable task of stimulating a brief but invigorating discussion. With the series’ patron, Alan Templeton, in attendance, all agreed that the Colloquium had been another resounding success. Please mark your calendars for next year’s event on February 2, 2018.


This Newsletter was compiled and edited by Alexandra Sofroniew and Lisa Zdybel with generous support and contributions from all members of the AHI community.

SUBSCRIBE to both this annual newsletter and our monthly events listing arts.ucdavis.edu/art-history-newsletters
Art History Program, University of California, Davis, 1 Shields Ave., Davis California, 95616