The first annual Art History Program Newsletter from UC Davis was a hit, and it’s my very great pleasure to introduce another. As well as telling others about us, the Newsletter is our way of telling us about us! Lisa Zdybel, to whom we are all indebted as she pulls together the Newsletter on behalf of the team in the Visual Resources Facility, tells me of the magic of seeing the Program’s life over the year come alive in these pages. Hearing about old friends and new members of the Program is irresistible. The Newsletter reminds us of all the fabulous research and teaching that goes on in the Program. In the midst of the school year, it’s sometimes not possible to be aware of all this news, so the Newsletter is our digest and archive. By the time of our next Newsletter, we will be welcoming our new colleague Christina in person, we will be benefiting from a visiting appointment in Medieval art, and we’ll be building upon our successful MA Program—now nearing its 40th anniversary—with a proposal for an innovative Graduate Group. In this Newsletter Colin Dusek fondly recalls receiving the autograph of our state’s famous governor on his graduation certificate, and Colin’s Internship at the National Gallery is just one example of the amazing things that happen for our graduates. So, for our new and continuing students, we offer the motivational picture to the right—part of the remarkable accession this year from the Warhol Foundation to the department’s Nelson Gallery!

Andrew Warhol
Arnold Schwarzenegger, circa 1977
Polaroid type, 10.8 x 3.25 x 3.175”
Gift, The Andy Warhol Foundation for the Visual Arts

This is one of several hundred portrait studies donated to UCD’s “Collection of Richard L. Nelson Gallery & The Fine Arts Collection”, under curator Renny Pritikin. The Nelson Gallery’s advisors include two members of the Art History program, Jeff Ruda and Simon Sadler.

CHRISTINA COGDELL JOINS FACULTY

This year the Art History Program hired Christina Cogdell as an Associate Professor to teach the history and theory of design. She will be joining the program in the Fall of 2009, teaching 50% for us and 50% for American Studies, after completing a year-long Mellon Fellowship at the University of Pennsylvania’s Penn Humanities Forum and spending the summer as a visiting scholar at the Canadian Centre for Architecture. Professor Cogdell comes to us with a rich background in both Art History and American Studies, having worked in both departments while earning her Ph.D. in Art History at the University of Texas, Austin. She also has an M.A. in American Studies.

“COMP ART” Ph.D. APPROVED BY DEAN OWENS

A proposal for a new Ph.D. program, provisionally titled the “History and Critical Theory of Visual and Media Arts,” (now consolidated under the proposed name “Comparative Art History”) was approved by Dean Owens this year in consultation with the Dean’s Advisory Council. The proposal calls for an approach of “discipline-centered interdisciplinariness” based around the current Art History Program. The planning committee reflects that approach and includes three members of the AHI faculty (Professors Sadler, Stimson, and Burnett) and four professors from other departments: Douglas Kahn (TCS), Susette Min (AAS), Jaimey Fisher (GER), and Emily Albu (CLA). The current timeline calls for a full proposal to be submitted to UCD’s Graduate Council this fall and then forwarded for final approval to UCOP reviewers in spring 2009. If everything falls into place we hope to be admitting the first class in Fall of 2010 or 2011!! Art History is delighted to be taking this leadership role in the development of the humanities at UCD!
Jeffrey Ruda

Professor Ruda used his sabbatical in Fall 2007 to study a key document in the origins of art criticism, the account of Florentine artists published by the humanist Cristoforo Landino in 1481. He gave a talk on the subject, “Masaccio and the Orator: Cristoforo Landino’s ornato in theory and practice,” at the annual meeting of the Renaissance Society of America in April. Masaccio was the founding painter of the early Renaissance, and Landino’s description of his art as “pure without ornato” has been universally accepted. The talk and the article in progress show, however, that Masaccio’s art is ornato in most fifteenth-century meanings of the word, and we misunderstand his historical role to think otherwise. Landino’s use of the term in this passage is so at odds with how he used it in his literary criticism that it was probably not his idea. Rather, it may record the emergence of a primitive, incoherent, but lively oral vocabulary of art criticism in the mid-fifteenth century. Also this year, Professor Ruda taught the first offering of a new undergraduate seminar on research methods and writing skills in art history. The seminar gave an overview of current ideas about art historical research. It developed writing skills through exercises ranging from on-the-spot accounts of real objects to the structural and theoretical breakdown of published articles. He is supervising two undergraduate theses, one on the problematic definition of women’s agency as patrons during the Renaissance, and one on the ideology of classicism in Raphael’s decoration of a loggia in the Vatican Palace.

Katharine P. Burnett

This past year Katharine Burnett presented her research at the international scholarly symposium Reboot, held in association with the 3rd Chengdu Biennial, in Sichuan, China. The exhibition and symposium focus was to ask if the “traditional” media of ink painting was defunct or if artists could use it to produce important new forms and expressions? It was the first Chinese biennial to meet with critical acclaim both inside and outside of China. While in China, Katharine visited the Shanghai Propaganda Art Center, and met its owner and director Yang Peiming. Katharine’s recognition of the collection’s importance was transformed (with outstanding grad student research help from Erin Aitali, Anna Glaze, Micki McCoy, and Lindsay Riodan) into an exhibition at the Nelson Gallery and scholarly symposium, Visualizing Revolution: Propaganda Posters from the People’s Republic of China, 1949-1989. The exhibition was the first anywhere (outside of Mr. Yang’s own gallery) to showcase propaganda art from the inception of the People’s Republic of China (founded 1949) up through 1989 (the Tiananmen Massacre). During the day-long symposium, papers were presented by UCD faculty, students and leading scholars from across the US, and provided an invigorating experience for the UCD community and off-campus visitors alike.

Lynn Roller

Professor Lynn Roller enjoyed a wonderful year of uninterrupted sabbatical leave, supported in part by a fellowship from the Loeb Classical Library Foundation. In October she was the keynote speaker at a conference, “Sacred Landscapes of Anatolia”, held at Bilkent University, Ankara, Turkey; this gave her the opportunity to visit several archaeological sites in central Turkey related to her research on Iron Age cultures of ancient Anatolia. Her major accomplishment of the year was to finish her book, The Incised Drawings from Early Phrygian Gordion, which will be published in the Gordion Publication Series. She also wrote several other papers on Phrygian art and archaeology, an article on religion and cult practice in Hellenistic and Roman Greece and Anatolia that will be published in the Cambridge History of Ancient Religions (part of the Cambridge Ancient History series), and she contributed an article on Phrygian religion and cult practice to the catalogue of the first exhibition ever held on Phrygian art and culture, in Istanbul. Professor Roller also supervised an undergraduate honor’s thesis on Minoan archaeology, and she was pleased to support Art History and Classics students at the annual UCD Undergraduate Research conference in April. She looks forward to teaching and working with students again next year.
FACULTY NEWS continued

Simon Sadler

It has been an exciting few quarters for Professor Sadler in his first year as Art History Director! He was also invited to join the editorial boards of the Journal of Architectural Education and the California edition of the Architect's Newspaper. He gave talks on aspects of cities and ecology at the De Young Museum, CSU Sacramento, and Stanford University, and joined the panel for a discussion of the “Davis Funk” art movement on Capital Public Radio. He contributed an article on the Whole Earth Catalog to the Journal of Architectural Education and wrote essays for two exhibition catalogs, one on the “architecture” of the legendary UCD ceramist Robert Arneson (for the Nelson Art Gallery) and the other on the Mozambiquean architect Pancho Guedes (for the Swiss Architecture Museum, Basel). And perhaps most important, he continues to cycle for the Art History team on races to the coffee shop in Winters.

Blake Stimson

Professor Stimson has been on sabbatical this year working on a book on Andy Warhol and beginning a future project on the GI Bill and art education. This summer he will publish The Meaning of Photography co-edited with Robin Kelsey for the Clark Art Institute and Yale University Press. His 2006 book The Pivot of the World is being translated into Spanish and his 2007 book, co-edited with Gregory Sholette, Collectivism after Modernism is being translated into both Spanish and Serbian. His essay on the life-work of Bernd Becher, “A Modern Man,” was published in Artforum in November and a short essay on “Photography and Nationalism” commissioned by the Smithsonian Institution was just published in Click!, their new web resource devoted to photography. This summer, Professor Stimson’s essay “The Beauty of Documentary” is being published in both French and English in the volume Function/Fiction for Dazibao: centre de photographies actuelles in Montreal, his essay “Krasinski and Totality” and a related discussion will be published in both Polish and English in the volume Avant-garde in the Bloc for the Foksal Gallery Foundation in Warsaw, and, in October, his essay “For the Love of Abstraction” will be published in the London journal Third Text. Professor Stimson also serves as an advisory editor for the Oxford Art Journal. In addition to his course offerings for Art History this coming year, he will also be teaching CRI 200C: Philosophical Foundations of Critical Theory.

Diana Strazdes

Professor Strazdes investigates American art of the nineteenth century, with her research involving the uses of historical symbolism in American painting, sculpture, and material culture. Her article, “Style, Symbols, and Persuasion: Leland Stanford’s Sacramento Ball of 1872” appeared in the Spring/Summer 2008 issue of the international journal, Studies in the Decorative Arts. She delivered two papers during the year: “Recasting History: Word and Image in Augustus Saint-Gaudens’s Standing Lincoln” in January 2008, as part of the Art History faculty lecture series, and “From the Sublime to the Picturesque in the Art of Edwin Deakins” in March 2008, in conjunction with the Crocker Art Museum’s major retrospective exhibition, Edwin Deakins: California Painter of the Picturesque. She is currently investigating the Puritan revivalism in Catharine Beecher’s mid-nineteenth-century writings on the home, and is completing an article reevaluating the professional ideology of Hudson-River-School painting. In 2007-2008, Professor Strazdes presented two topical seminars, “Art and the Tourist Gaze” and “The Fame of Works of Art,” which investigated the mechanisms by which some works of art become widely known and selectively understood. As Graduate Advisor she shepherded the Art History Program through a year-long periodic review and oversaw a record number of M.A. candidates receiving their degrees in two years.
FACULTY NEWS continued

**Heghnar Watenpaugh**

Professor Watenpaugh, shown above standing in front of the Mosque of Yerevan, Armenia in April 2008, enjoyed teaching a new course in, “Arts of the Book in the Islamic World,” where a group of exceptional young art historians explored the materiality of the book as object, issues of text and image, the aesthetics of Persian painting and the issue of “authorship” in Islamic art. She also taught a graduate seminar on the notion of patrimony in relation to architectural monuments. Her upper division course on the “Islamic City” included a field trip to the newly completed Islamic Center of Davis. Her essay “The Harem as Biography: Domestic Architecture, Gender and Nostalgia in Modern Syria,” is forthcoming in Harem Histories: Lived Spaces and Envisioned Places, ed. Marilyn Booth (under contract with Duke University Press). She presented a paper entitled, “Architecture and Empire in Ottoman Aleppo, or, How to Conceptualize Early Modern Imperiality in British Representations of the Anglo-Zulu War,” to be published in the special issue of Critical Survey on Victorian Masculinities (see image at right), and “A Zulu King in Victorian London: Race, Royalty, and Imperial Aesthetics in Late Nineteenth-Century Britain,” to be published in the special issue of Visual Resources entitled “Imaging Blackness in the Long Nineteenth Century.” In March, she presented her paper “Imperial Faces: Britain’s ‘Daughters’ in Victorian Visual Culture” at the Art History Program’s Lecture Series, and in April presented a revised version of the paper at the annual Nineteenth-Century Studies Association conference in Miami. She is proud to report her first successful crop of winter vegetables, mainly lettuce, peas and cilantro.

**Catherine Anderson**

Professor Anderson joined the faculty this year as a Lecturer, teaching courses in the area of late eighteenth- to early twentieth-century European art. She recently finished her Ph.D. in the History of Art and Architecture at Brown University. Her dissertation, “Embodiments of Empire: Figuring Race in Late Victorian Painting,” examines the representation of race and the politics of imperial identity in late nineteenth-century British art, particularly in the areas of battle painting, classical-subject images, and allegorical works. In 2008 her essay “Tipu Sultan’s Sons and Images of Paternalism in Late Eighteenth-Century British Art” was published in the anthology Romanticism and Parenting: Image, Instruction and Ideology ed. Carolyn Weber (Cambridge Scholars Press). Catherine also has two articles forthcoming in the Fall of 2008: “Red Coats and Black Shields: Race and Masculinity in British Representations of the Anglo-Zulu War,” to be published in the special issue of Critical Survey on Victorian Masculinities (see image at right), and “A Zulu King in Victorian London: Race, Royalty, and Imperial Aesthetics in Late Nineteenth-Century Britain,” to be published in the special issue of Visual Resources entitled “Imaging Blackness in the Long Nineteenth Century.” In March, she presented her paper “Imperial Faces: Britain’s ‘Daughters’ in Victorian Visual Culture” at the Art History Program’s Lecture Series, and in April presented a revised version of the paper at the annual Nineteenth-Century Studies Association conference in Miami. She is the proud "mom" of two Jack Russell Terriers.

**Douglas Kahn**

Technocultural Studies

This year Professor Kahn presented keynote addresses at AV, a British media arts festival and conference on the theme of transmission, and at The Cinematic Experience, a media arts festival and conference in Amsterdam. He gave several invited talks in the United States and U.K., and led off the Songlines series at Mills College. Essays have appeared in Sound Unbound, edited by Paul D. Miller (MIT Press); Sound and Science, edited by Julia Kursell (Max Planck Institute for the History of Science); Re-Inventing Radio, edited by Heidi Grundmann, et. al. (Revolver, Frankfurt); the Dutch architectural journal OASE; and the Croatian performing arts journal Frakcija. The Source Book: Music of the Avant Garde, 1966-1972, edited with Larry Austin, is forthcoming from UC Press, and three other books are in the pipeline. He is also an editor of a new book series, Technoculture and the Arts, from UC Press.
In fall of 2007, One Way or Another: Asian American Art Now, an exhibition Professor Min co-curated with Melissa Chiu and Karin Higa traveled from the Blaffer Gallery in Houston to the Berkeley Art Museum at UC Berkeley. Professor Min participated in a very lively panel discussing the status of Asian American art and the politics of post-identity with Professor Colleen Lye, Curator Kevin Chen, and artists Mike Arcega and Anna Sew Hoy. The same exhibition traveled to the Japanese American National Museum in Los Angeles in February 2008 and will open at the Honolulu Academy of Art in June 2008. Professor Min served on the boards of CAA’s Art Journal and the UCIRA. She is still the Arts Editor of Social Text where this year they launched in addition to the journal a new website where she is currently curating a web exhibition entitled Times Square Orange. Professor Min also wrote an essay entitled “Tonal Disturbances: Works on Paper by Jenny Perlin and Visible Collective/Naeem Mohaiemen and Aimara Lin in Social Text 94 (Spring 2008).

Susette Min
Asian American Studies

Professor Macleod served as the Faculty Marshal at graduation on June 14th. During the past several months she has been ushering her book, Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture, through the final stages of production. It’s scheduled to be published by UC Press in September (and is already listed on Amazon). She has also turned the talk she gave at Musée d’Orsay last September into an article which will be published by Orsay and the Ecole du Louvre. Professor Macleod has been actively consulting on a forthcoming PBS series on art collecting and philanthropy. In the Fall, she is scheduled to give a lecture about her book at the Osher Lifelong Learning Institute at UC Berkeley. And, of course, she is looking forward to teaching her summer course on the French Riviera.

Dianne Macleod

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

Seymour Howard
GRADUATE NEWS SECOND YEARS

Erin Aitali

Erin is currently a second year graduate student soon to be graduated. She received her BA in Art History from UC Davis in 2004. Her thesis “Manifesting Originality: The Literati Style Paintings of Huang Yuanjie,” focuses on the woman artist Huang Yuanjie and the discourse of originality in the seventeenth century. She focuses on how originality is manifested in Huang’s works and how this overturns the widely accepted conception that these women were merely sustainers of tradition rather than innovators. For the past year Erin has interned at the Crocker Art Museum in Sacramento. Currently she is completing her internship with the Curatorial Department; however, prior to this quarter she interned past spring, which uses Marc Augé’s theory of the ‘non-place’ and supermodernity to consider the representation of the station by the Impressionists and Paris street photographers of the 1930s and 1940s as a discourse on the conflicting merits of modernization. Her interest in photography has also led her to research the photographer Brassaï and his photographs of Paris that were of interest to Surrealists as well as tourists, and the photography of Berenice Abbott and her ideal image of New York City. Linda was also one of the Graduates Student Association Representatives for Art History, holding the position of Vice-President/Treasurer during the 2006-2007 academic year. This summer Linda will TA the for the summer session course “Baroque to Modern Art” and then relocate to the Santa Clara County area during the second half of the summer. When not researching, Linda finds time for a cycling class at the Activities and Rec Center (ARC) or goes to see a movie at one of the local theaters.

Linda Becerril

Linda returned to college in 2002 after working several years in the Bay Area high tech industry. She graduated from Smith College in Massachusetts in 2005 with a BA in Art History where she was intern in the educational department as well as a docent at the Smith College Museum of Art. Her art interests are modern art of the interwar period and the history of photography. She presented her thesis, “The Gare Saint-Lazare and the Representation of a Modern Non-place” this summer. Prior to this quarter she interned for six months with the Education Department and it is to Education that her heart belongs. Upon graduation Erin will miss checking out books fifty at a time and embarking on new research projects, but has many goals and hopes, among them are finding a job, spending time with her family and taking her dog, Muffy, on more walks!

Anna Glaze

Anna graduated with honors in 2005 from the Ohio State University and earned her degree in History of Art with minors in French and Psychology. Over the past year, she has attained an intermediate level proficiency in Mandarin, and intends to continue her studies. She presented Tradition, Originality, and Landscapes: A Different Side of Bada Shanren at the Western and Southwestern Conference of the Association for Asian Studies at the University of Utah in Autumn of 2007. In Winter quarter, she assisted with and lovingly invested blood, sweat, and tears in Zhao Zhiqian (1829-1884). Her thesis research has focused on the changing art market in Ming-Qing China, particularly on the Ming Prince and artist Bada Shanren (c.1626- c.1705). The title of her Master’s thesis is: “A Different Side of Bada Shanren: Landscapes, Tradition, and The Seventeenth-Century Art Market,” which she is proud to have completed under Professor Katharine Burnett. This summer as the Visual Resources Facility embraces the digital age, Anna will be cataloguing slides of early Chinese art, ranging in dates from Neolithic to the Tang dynasty.

Patricia Rogers Hector

Patricia’s math skills waved bye-bye to him long ago, right around the same time he saw his first Van Gogh painting. Naturally (or is it unfortunately?) he ended up in art school studying photography instead of Cal Poly studying engineering. Oh well. In order to rehabilitate from the crack-den atmosphere of art school, Patrick opted for an opposite experience. So he joined the Peace Corps and ate mangoes for two years, swinging in his hammock the whole time. After a successful rehabilitation, Patrick decided to return to the study of art. He is currently finishing his thesis entitled, “Redeeming the Landscape: The Persistence of the Sacred in Western Photography.”
GRADUATE NEWS SECOND YEARS

Amelia King-Kostelac

Amelia is a native of Kansas City, but has been at UC Davis for over four years now, having also earned her B.A. in the Art History program. In addition to working as the Student Curator for the C.N. Gorman Museum on campus, she has also been serving as a steward for the local chapter of the graduate student workers union and helping to run a small organic garden in Dixon. Amelia has been working with Professor Watenpaugh as her advisor. Her thesis, "Inscribing Meaning: Ambiguity and Agency in Shirin Neshat’s Women of Allah," investigates the Iranian photographer’s deconstruction of the category of Muslim women as a visual and discursive symbol that has been deployed both for nationalist ends within post-revolutionary Iranian culture and as an antithetical symbol in the construction of the Western secular nation state. Amelia presented her thesis last year at the annual Middle Eastern History and Theory Conference at the University of Chicago. Her broader research interests include post colonial theory, orientalism and the construction of the modern nation state. After graduating this June, Amelia will be moving to Reno to perfect her Blackjack game and to enter the wonderful world of adjunct teaching while also applying to PhD programs with her husband.

Marya Osucha

Marya is currently finishing up her thesis, "Revolting Bodies: The Grotesque as a Symptom of Discontent in Polish Film Posters of the 1980s," under the guidance of Professor Stimson. Her research primarily addresses bodily representation in prints, book illustration, film, or photography. Gratefully, the Art History program was more than willing to foster her interests in such diverse media. During her time here at UC Davis, Marya presented at two conferences: The UC Irvine Visual Studies "Decadence" conference and the UC Davis Spring Film Symposium - both in 2007. She also held an internship at the Nelson Gallery under the Collections Manager Robin Bernhardt. Marya’s main project in this position was researching, organizing, and orchestrating the accession of a recently donated collection of 15th-19th century prints. Upon graduation Marya will be relocating to Paris, France where she will attempt to navigate the dangerous waters of French bureaucracy in order to procure working papers. If she is successful in this endeavor she intends to pursue any line of work which allows her to spend her days with prints and/or works on paper. Eventually, perhaps, after a long respite from the rigors of academic work, she will pursue a PhD and the expansion of her thesis project.

Melanie Saeck

Melanie is a second year graduate student in the Art History Program. She is native to Northern California and loves the cool, foggy climate of the coast. In 2002, she graduated with highest honors in Art History from UC Santa Cruz. Since joining the graduate program last year, she presented “Genius and Women Surrealists: Gender and Successful Failure” at the spring 2007 CSU Sacramento conference, Artful Strategies and Necessary Risks, as well as “Yasumasa Morimura’s Digital Inversions” at the fall 2007 CSU San Francisco conference, Shoot, Rip & Burn: Cinema’s Digital Insurgency. She was also the Art History Graduate Student Association’s president in her first year. This year she interned with the Nelson Gallery on campus. Her research interests are in gender, sexuality, cross-dressing, and the identities of American and European women artists of the early twentieth-century. The title of her Master’s thesis is “Flâneur in an Unreal City: Romaine Brooks’s 1923 Self-Portrait,” which she completed working under Professor Strazdes. She looks forward to spending her summer taking a German reading course at UC Berkeley while living in the cool ocean climate of San Francisco. She hopes to pursue a doctoral degree in the future.

Elizabeth Treacy

Liz is a native of Northern California. She holds a B.A. in Art History from Dartmouth College. She plans to pursue a career in curatorial work and has completed internships at the de Young Museum, the Hood Museum of Art, and Christie’s Fine Art Auctioneers. Prior to graduate school, Liz worked at the Museo Italo-Americano and served as an account manager at a San Francisco-based design and advertising firm. Her research interests include modern and contemporary art. Liz’s Masters thesis, “Sebastião Salgado, Jeff Wall, and the Photography of Travesty”, examines the aestheticization of crisis in contemporary photography. She looks forward to taking some scenic photos this summer while working as a student assistant in France. When she is not traveling, Liz enjoys competing in triathlons and spending time with her family.
Micki McCoy and Lucinda White are the current Graduate Student Association Representatives. They attend GSA assemblies. They also attend departmental meetings with faculty, and advocate on behalf of the Art Graduate Student Association Representatives. They attend departmental meetings with faculty, and advocate on behalf of the Art Departmental meetings with faculty, GSA assemblies. They also attend interdisciplinary currents that underlie and conditions that complicate the current Graduate Student Association. Micki McCoy and Lucinda White are proud to have now made it through the school year. Lucinda’s main area of research is in photography with a focus on the late 20th century and issues of gender and representation of women. She is looking forward to continuing her work with Professor Strazdas next year and hopes for a career in a museum or in teaching after completing her MA.

Lindsay Riordan

After a childhood in the Mojave Desert, a yearlong detour in Rome where she did not learn Italian, and brief stints serving drinks and schlepping dishes in New York and Sacramento, Lindsay arrived at UC Davis to earn a B.A. in Art History. She is proud to have now made it through her first year as a graduate student on very limited caffeine—her second daughter is due in early July. In April, she presented her paper, "The Sky is Falling: The Construction of Gender in Political Posters of the Cultural Revolution," at the symposium for the Nelson Gallery’s Chinese Propaganda Poster exhibit curated by Professor Burnett. Lindsay is a genuine Russophile whose primary area of interest is twentieth-century Russian and Soviet art, specifically, emerging contexts since 1991. She collects Orthodox icons, enjoys crossword puzzles, cooking, and the most tasteful forms of television programming available. She is considering a doctoral program or art librarianship after graduation.

Lucinda White-Frachtenberg

Lucinda White Frachtenberg graduated with honors from the University of New Mexico with a BFA in 1997. After a long hiatus from higher education—in which she discovered all the jobs that a BFA doesn’t qualify you for—Lucinda decided to return to school. Her interest in the art of photography led her to art history and she soon found herself moving to the Bay Area, acclimating to California driving, the rainy winters, and trying to keep up with the quarter system. In her first term Lucinda also got married and advises any incoming students to plan weddings for the summer and not during the school year. Lucinda’s main area of research is in photography with a focus on the late 20th century and issues of gender and representation of women. She is looking forward to continuing her work with Professor Strazdas next year and hopes for a career in a museum or in teaching after completing her MA.

Micki McCoy

This year Micki McCoy presented research on the performance artist He Chengan at two conferences, “Intended to Provokе: Social Action in Visual Culture(s)” at George Mason University, Washington, DC and “Identity, Performance, Representation,” the first annual Davis Humanities Institute Graduate Student Research Symposium. She published “After the Market’s Boom: A Profile of the Haudenschild Collection” in Yishu: Journal of Contemporary Chinese Art. She also co-authored with MA candidate Anna Glaze a review of the exhibition at the UC Davis Nelson Gallery co-curated by Professor Katharine P. Burnett, Visualizing Revolution: Propaganda Posters from the People’s Republic of China, 1949-1989, which was published on the Yishu web site, yishujournal.com. Micki assisted artist Jean Shin install her piece “Unraveling” at the exhibition One Way or Another: Asian American Art Now at the Berkeley Art Museum and the Japanese American National Museum, Los Angeles, and looks forward to helping with its final installation at the Honolulu Academy of Arts in June. The exhibition was co-curated by UC Davis Professor Susette Min. Micki was a Teaching Assistant for Professor Jeffrey Ruda’s Medieval to Renaissance Art History course and was Graduate Research Assistant to her adviser, Professor Burnett. With the help of a Graduate Studies Research Award, this summer Micki will travel to Dunhuang in Gansu, China, to research the Mogao grottoes. Micki currently serves with Lucinda White as a Graduate Student Association Representative and is a very proud new aunt.

Russell Gullette

Russell comes to Davis from Connecticut and is a first-year in the UC Davis Art History program. He graduated in 2006 from Colby College in the cold north that is Waterville, ME with honors in English and distinction in Art. For his honors project, Russell investigated the interdisciplinary currents that underlie and conditions that complicate Jackson Pollock and Abstract Expressionism’s rise to predominance. Before coming to Davis, Russell also completed an internship at the Museum of Fine Arts, Boston where he worked within the Department of Museum Learning and Public Programming. At UC Davis, he has found a supportive (and warm) environment to continue his studies. Looking at art and architecture since 1945, Russell’s primary focus has been on artistic production as a method of resistance to an administered life or as an intervention in moments of crisis. Russell has been a TA for a lecture series on contemporary visual culture within the art studio department, as well as for the art history department’s course: Introduction to Architectural History. When he can spare a moment, Russell enjoys good game of pick-up soccer and exploring the amazing, if unfamiliar, California landscape.

GRADUATE STUDENT ASSOCIATION

You can contact our GSA representatives Lucinda White at lucwhite@ucdavis.edu or Micki McCoy at mmmccoy@ucdavis.edu
2008 M.A. ORALS

All eight of the second-year graduate students presented at this year’s orals. The talks covered a variety of topics in four loosely thematic panels ranging from the distinctively modern urbanity of Paris’s Saint-Lazare train station and Romaine Brooks’s persona to the ethical and political trials and tribulations of photographers Sebastião Salgado, Jeff Wall, and Emmet Gowin to struggles with authorship and self-expressiveness under the weight of deep-seated patriarchal traditions in the work Huang Yuanjie and Shirin Neshat to institutional challenges wrought by Bada Shanren and Polish film posters of the 1980s. The presentations were broken into four sessions of two papers each followed by a question and answer period. The presentations were polished and well written. The questions and comments from faculty, students and other audience members were animated and the presenters were poised and thoughtful in their responses. The orals were followed by a brief celebration of cake (courtesy of our own GSA representatives Micki McCoy and Lucinda White) and champagne (courtesy of VRF librarians Leah Theis and Lisa Zdybel). Graduate students, faculty, family and friends reconvened a week later at the home of Professor Diana Strazdes for a gourmet potluck celebration. In addition to the usual socializing, the entertainment included a lively game of horse shoes and a spirited bocce ball competition. Though no clear winner was declared in the bocce ball competition, the general consensus was that overall Team Yellow played an awesome game.

Marya Osucha presenting “Revolting Bodies: The Grotesque as a Symptom of Discontent in Polish Film Posters of the 1980’s”

Erin Aitali presenting “Manifesting Originality: The Literati Style Paintings of Huang Yuanjie”

Linda Becerrl presenting “The Gare Saint-Lazare and the Representation of a Modern Non-place”

Anna Glaze presenting “Tradition, Originality, and the Seventeenth-Century Art Market: A Different Side of Baba Shanren”

Amelia King-Kostelac presenting “Inscribing Meaning: Ambiguity and Agency in Shirin Neshat’s Women of Allah”

Melanie Saech presenting “Flaneur in an Unreal City: Romaine Brooks’s 1923 Self-Portrait”

Liz Treacy presenting “Sebastiano Salgado, Jeff Wall, and the Photography of Travesty”

Patrick Hector presenting “Redeeming the Landscape: The Persistence of the Sacred in Western Photography”

Marya Osucha presenting “Revolting Bodies: The Grotesque as a Symptom of Discontent in Polish Film Posters of the 1980’s”

Top left and middle: Professor Strazdes’s backyard was the perfect venue for socializing and feasting on a delicious array of delicacies provided by faculty, students and staff.

Top right: Professor Sadler entertains his daughter Imogen.

Bottom left: Lincoln Logs were a hit with the children, as well as with the adults.

Bottom right: Graduate student Amelia King-Kostelac demonstrates proper Bocce Ball form.
UNDERGRADUATE NEWS

ART AND ART HISTORY CLUB

The Art and Art History Club continued to be active and offered fun art-related events to all majors, minors, and friends of art and art history in the 2007-2008 school year. With four veteran officers who consider each other very good friends President Courtney Coon, Vice President Joyce Tang, Secretary Rebekah “Bek” Wilson, and Graphic Designer Kathy Ko, organization of club events was a breeze. The club continued to meet twice monthly for general meetings and movie nights, both of which became popular hangout times (probably because they had gourmet treats made by Joyce, an aspiring pastry chef). Unfortunately, the four officer-friends will all be graduating and moving into the big, real world this June so five fresh new faces will be taking over next year. Luckily Brianna Aalborg-Volper (art studio/psychology) has been sitting in on the officers meetings and coming to events since early in the school year and Dayanita Ramesh (political science) has been helping with events for almost two quarters. They will be joined by the art-minded Jen Villafane (art history/psychology), Natalie Pillen (art studio/psychology), and Carli Sinclair (English/art history).

As for special events this school year, the club made it into San Francisco four times: twice to the Legion of Honor, gallery-hopping on Geary Street, and a visit to the Museum of Modern Art. We also ventured out to Sacramento for the Second Saturday ArtWalk several times which proved to be a very popular event both for the club and for the greater Sacramento area’s artistic community (plus there was free food!). As was the case for last time, Picnic Day was the club’s biggest undertaking of the school year. The club again made student artwork available for sale. There was also a very beautiful photo-op board of Botticelli’s Birth of Venus painted by our very own officers! The last major event was the club’s participation in a 12-hour dance marathon that benefited pediatric AIDS. The Art and Art history Club raised almost $300 for the cause. Hopefully charity work and fun events like these will continue next year for the club as it changes hands to a wonderfully competent and dedicated new group.
UNDERGRADUATE ALUMNA NEWS

After graduating from U.C. Davis in 2005, with a major in Art History, Fiona worked as the Assistant Director at the John Natsoulas Gallery in Davis. Her experience in the gallery brought home to her both the importance of educating the public about art, and the power of marketing through education. A visit to Guatemala sparked her desire to become involved with the cooperatives of artisans there, mostly women, who produce hand-woven textiles by using traditional Mayan methods. Art History Professor Matthew Looper, who teaches at California State University, Chico, put Fiona in touch with colleagues in Guatemala whose support, in turn, secured a Fulbright award for her. Fiona has spent the year working in Guatemala as a Fulbright Fellow, applying many of the concepts she first learned in her art-gallery job in Davis. Her Fulbright project focuses on educating Mayan weavers about the value chains of the international and national textile markets in Guatemala, to enhance their ability to sell to those markets. This work is intended to set a knowledge base and market awareness for the weavers who will be linked to other organizations who will help them further. By collaborating with various weaving cooperatives, as well as the Universidad del Valle, Oxlajuj B’atz’ (a training program for weavers), and Friendship Bridge, Fiona will be able to reach over 9000 weavers and micro-credit borrowers in the highlands in 2008. “Things are great in Guatemala. I am helping weavers understand how to increase the value of their products (like finishing and material quality). I am also linking them with bigger organizations here, whose staff can advise them after I leave,” Fiona wrote earlier this spring. “My plans are to apply for an M.B.A. in Social Entrepreneurship later this year, and possibly go to Bangladesh to learn about Grameen Bank’s efforts with micro-enterprises.”

Fiona Laurie and Charlie Schneider will be having a one-night photography and textile exhibition on Mayan culture and handicrafts at the John Natsoulas Gallery in Davis on June 28th from 7:00 pm until 10:00 pm.

The photographs document the daily life and weaving traditions of the women in the Tejidos Cotzal Cooperative of San Juan Cotzal, a town in the Ixil region of Guatemala. Textiles from the cooperative will demonstrate the process, tradition, and quality of the craftsmanship of this art. The photos also attempt to document the importance of the cooperative as a means of rebuilding their economy and lives after the brutal 36 year civil war. The Ixil region was the epicenter of much of the fighting. In this small area of Guatemala, an estimated 15,000-20,000 people were killed or “disappeared.” Moreover, the people in this region are the coffee pickers who endure harsh conditions on the plantations, leaving a weaving cooperative a good alternative to that difficult lifestyle.

All the proceeds from this event will go to the Tejidos Cotzal Cooperative in San Juan Cotzal, Guatemala.

UNDERGRADUATE RESEARCH CONFERENCE

At U.C. Davis’s 19th Annual Undergraduate Research Conference, which was held on Saturday April 26, 2008, Art History was represented by senior Kristen V. Koch, whose project was drawn from her senior honors’ thesis. “John Singer Sargent’s Romantic Gaze: Sargent’s Venice Paintings Related to the Sociological Study of Tourism” was also the first art history presentation to take its place among the poster displays in Freeborn Hall. The posters traditionally make up the final session of the day-long conference. Researchers stand nearby and discuss their findings with the conference attendees. For Kristen, preparing the poster involved learning how scientists use this characteristic format for communicating their research at conferences, assembling visually their research problem, their observations, methodology, and findings. “Kristen’s presentation certainly held its own amid all those biochemistry experiments,” commented her sponsor, Professor Diana Strazdes. “The art attracted a lot of attention.”

Senior Art History major Kristen Koch, shown here at the right, stands by her poster at the U.C. Davis Undergraduate Research Conference.
A master’s in Art History may not seem like the obvious stepping stone to a career as a social entrepreneur, but for Susan Dix Lyons it all made sense. After graduating in 2005, Susan went on to found the non-profit organization Clínica Verde, formed to build a prototype of an environmentally and socially sustainable health clinic in Nicaragua. Clínica Verde is building a new model of care for families in need, beginning with environmental sustainability and extending to the education, nutrition, community and economic agency of the families it serves. The clinic prototype includes not just exam rooms, but a library, courtyard playground, café, organic garden, community room with demonstration kitchen, and vendor kiosks where women can sell their produce and wares. Dix Lyons envisions the clinic not just as a place to receive medical care, but as a center of community and well-being.

“We asked ourselves the question, ‘When do we feel healthy?’” Dix Lyons said. “It’s not when entering the antiseptic environment of a health clinic or receiving medication. It’s when our relationships are good, when we’re eating well, when our children are safe, when we have a sense of financial certainty. All of those things are implicit in any true sense of health. That’s true of the poor as well — and I think there’s great urgency in addressing this understanding of well-being among the impoverished of the world.”

Clínica Verde’s board of directors is a team of Americans and Nicaraguans, including the former Minister of Health of Nicaragua, the daughter of former Nicaraguan president Violeta Chamorro, and a Nicaraguan physician, as well as a U.S.-based LEED-certified architect, two American doctors, a Harvard-educated expert in international finance, former investment banker, and bilingual lawyer.

“We have an amazing, dedicated, working board,” Dix Lyons said. “This is a group that can accomplish its goals — and yet has the humility and wisdom to know when to step back and listen.”

How does this reflect Dix Lyon’s work at Davis? A former journalist, she says she entered the master’s program out of an interest in art and architecture, with no fixed plan for where it would lead. Her passion for architecture was stoked by Dr. Simon Sadler and her thesis work on the Design Excellence Program of the U.S. federal government.

“I’ve always wanted to make a difference in the world,” Dix Lyons said. “Somehow, my work at Davis gave me the idea that I could build something. I felt no sense of limitation.”

Tax-deductible contributions to Clínica Verde can be made via check or credit card: http://www.clinicaverde.org/Contact.html

Renderings of Clínica Verde’s prototype sustainable clinic at Managua, Nicaragua, by architect Bill Bylund.
GRADUATE ALUMNI NEWS continued

Rebecca Arnfeld  
M.A. 2007

Rebecca earned her M.A. at Davis in 2007, with a focus on alternative strands of American modernism in the early twentieth century. Since leaving, she has pursued a commitment to undergraduate education by teaching a survey course in art history at Cosumnes River College and serving as a juror for the California State University system's annual Student Research Competition. She is currently finishing her first year as a Ph.D student in History at UCD and continues to pursue her interest in artistic and political radicalism in early twentieth century America. Her current research focuses on the use of art and the humanities in the educational programs of socialist and anarchist groups and has been funded by a generous grant from the Roland Marchand fund.

Colin Dusek  
M.A. 2007

By receiving his MA in Art History from the University of California, Davis last June, Colin Nelson-Dusek fulfilled three of his lifelong dreams: obtaining an advanced degree in a subject that he loves, wearing a fabulous hood with graduation robes, and receiving a document autographed by Arnold Schwarzenegger. After finishing graduate school, Colin had the pleasure of working as the Education Programs Coordinator at the Crocker Art Museum in Sacramento, where he was in charge of managing adult and public programs. Even more exciting than this position was the fact that last August, Colin was married to the wonderful and witty Stephanie Nelson, whom he met during an archaeological excavation in Cyprus three years prior. After living in Sacramento and working at the Crocker for half a year, Colin and Stephanie decided to throw caution to the wind and move cross country to Washington, D.C. in search of truth, fun, and free museums aplenty. He looks forward to September 2008, when he will join the staff of the National Gallery of Art as one of their Graduate Interns in the Museum Profession. In the coming year, Colin is looking forward to gaining more experience in museum education, as well as continuing his research in late nineteenth century French art, while working at the National Gallery, summoning enough self-motivation to publish his MA thesis, “Cultivating Decadence: Gender and the Art Collection in A Rebours,” hiking the Inca Trail to Machu Picchu, and, as always, continuing his never-ending search for “The Good Life.”

Allison Henley  
M.A. 2007

Since graduation from UC Davis in 2007, Allison has served as a Curatorial Assistant at the Crocker Art Museum in Sacramento. She assists both the curators and the registrar with the organization of exhibitions, research for museum publications, and collection management. Allison started her work with the Crocker as an intern in 2005 during her last quarter as an art history major at UC Davis. As a graduate student at UC Davis, Allison’s research critically assessed artistic engagement with public space vis-à-vis contemporary forms of performative intervention, as in her thesis: “Catalytic Counter-Cultural Tourism or the Post Industrial Psychogeography of Density.” Allison is looking forward to the completion of the expansion project underway at the Crocker that will double the current exhibition space and allow for sculptural, performative and spatial interventions within the galleries.

Jayme Yahr  
M.A. 2007

Currently, Jayme is an Art History Ph.D student at the University of Washington working under Dr. Susan Casteras. Her primary areas of interest at UW continue to be art collecting and identity, issues that Jayme discussed in her 2007 Davis Master’s thesis under Dr. Dianne Macleod. Besides art collecting, Jayme’s dissertation will analyze the ways in which New York’s artistic circles shaped the careers of artists working in America’s Gilded Age. In May of 2008 she presented “Trust, Lust, and Disgust: Regional Patrimony in the Barnes Foundation and “The Gross Clinic” Sagas” at the UW Interdisciplinary Conference, a paper which examined the interconnectedness of Philadelphia’s art community. Furthermore, Jayme received a Luce American Art Dissertation Research Award in the winter quarter of 2008, and taught classes ranging from Native American Art of the Northwest Coast to Modern Art. She looks forward to teaching these classes again next year, in addition to a survey of Japanese art. Jayme spends her time away from art books and classrooms as a Collections Assistant at the Henry Art Gallery and a Research Assistant for Lynn McAllister Appraisal Services.
Jennifer Earned  
M.A. 2007
Jennifer received her MA from Davis in June of 2007. She has been living in Monterey, bartending at the Hyatt in Carmel, but has just found out that she has been accepted into a community college teaching internship program in southern California, the San Diego and Imperial Counties Community College Association (SDICCCA) Regional Faculty Internship Program. Whew, that’s a long name! Beginning in the fall she will be mentoring with Professor John Seed of Mount San Jacinto Community College in Menifee. In the spring she’ll likely have her own section of the art history survey to teach. Jennifer is already in the process of applying for a transfer to San Diego with the Hyatt. Jennifer and her boyfriend plan to be moved down to the San Diego area by July 1.

Anna Trent  
M.A. 2007
In May 2008, Anni Kazdaglis-Trent was offered a full time teaching position as Assistant Professor in Art History at Cosumnes River College (CRC) in Sacramento where she has been teaching as adjunct faculty for the last 8 years. Anni is an alumni of the UC Davis Art history department, where she studied from 1998 to 2000 and earned her M.A. degree on March 2007. Her Thesis “Aesthetics of Imperialism: The Spanish Revival in Santa Barbara, CA” had as advisors Professor Diana Strazdes, Professor Katharine Burnett and Professor Jeffrey Ruda. Anni holds an earlier BA/MA degree in Architecture from the ETH Zürich or Federal Institute of Technology, Zurich, Switzerland. She worked for 12 years as architectural historian in the department of Historic Preservation of the Canton of Zurich. Anni’s year-long research interests are the following:
- Architectural history and preservation, the cultural history of architectural revivalism.

Matthew Fisk  
M.A. 2006
Matthew completed his M.A. at UC Davis in 2006. He is currently pursuing a doctorate in the History of Art and Architecture at the UC Santa Barbara with an emphasis in American painting before 1900. His research focuses on the professionalization of the American artist, American diplomacy and the London studio of Benjamin West, 1768 to 1800. Matthew recently completed a graduate internship in the curatorial department of American Art at the Philadelphia Museum of Art, as well as a seminar on Colonial-American decorative arts at the Winterthur Museum in northern Delaware. Also continually expanding the research that he started at UC Davis on the late eighteenth- and early nineteenth-century American artist and naturalist Charles Willson Peale, Matthew has presented three conference papers based on his UC Davis M.A. thesis at conferences and symposia throughout the country. Most recently, he gave a lecture on the topic at the Philadelphia Museum of Art. Currently, Matthew is a Teaching Associate and is reading like crazy for his comprehensive exams in the coming year.

Katie Day  
M.A. 2005
In the same week in 2006, Katie completed her thesis and left the Crocker Art Museum after five years (seeking a better-than-non-profit salary). She now work as a Marketing Project Manager for an education services company, School Innovations & Advocacy, which ironically brings all of her career specialties together - marketing, education and even art. One of her roles is to coordinate the company’s art contest for California K-12 public students. Katie does miss the daily experience of the art world a lot and hopes to find an opportunity to re-enter museums some time in the future. She will get to revisit her thesis again as she was invited to speak at a symposium at the Huntington Library in November 2008 about collector Grace Nicholson. Beyond putting her graduate skills to use, she also ended up on a yard-makeover DIY Network show called “Yard Crashers” (!) - They filmed in April and the episode will air in Fall. Katie continues to live in Sacramento, with her husband and two rescue pugs and is currently trying (unsuccessfully) to apply her aesthetic skills to painting her house.

Linda Rentner  
M.A. 2004
Linda’s life at this point is very unacademic, but she is planning on returning to school within the next three years to do her PhD. At the moment, she is too busy with her crazy, but fabulous children. Elly turned one this past May, and Juliet is now 2. Linda doesn’t have much to say about them except that they are the most awesome kids on the planet and she looks forward to every day with them. Linda is still working for Microsoft in their finance department, researching and resolving contract issues. She is occasionally acting, as well, and her next project is with Reno’s “Artown” festival this summer, where she is learning to performing in “Cloud 9.” As far as Art History goes, Linda only has time to read the latest journals but no time to do serious research. She really misses it and is looking forward to the time when she can dive back into it.

Susan Dix-Lyons  
M.A. 2005
After graduating in 2005, Susan went on to found the non-profit organization Clínica Verde, formed to build a prototype of an environmentally sustainable health clinic in Nicaragua. Clínica Verde is building a new model of care for families in need, beginning with environmental sustainability and extending to the education, nutrition, community and economic agency of the families it serves. Susan is also a periodic contributor to the perspective series of KQED, NPR San Francisco. As a master’s student, Susan did her thesis work on the Design Excellence program of public architecture for the U.S. Government, under the guidance of Dr. Simon Sadler. Susan credits Dr. Sadler with stoking her interest in the role architecture and design plays in building community and addressing need.
Victoria Sheridan  
M.A. 2003

Victoria Sheridan is currently a Ph.D. candidate in the Department of Art, Graduate Program in The History of Art at The University of Toronto. She is writing her dissertation entitled: Venetian Baroque Ornament and The Language of Style (Philip Sohm, advisor). After advancing to candidacy in Spring 2007 she was appointed sessional lecturer at The University of Toronto and The University of Western Ontario and has been teaching upper division courses and seminars in Italian Renaissance and Baroque Art, Architecture, and Art Theory and Criticism, as well as a dual graduate/undergraduate seminar entitled Venice and The East. She has recently presented papers at several professional conferences: The Venice International University (2005/2006); The Istituto Veneto di Scienze Lettere ed Arti (2006); The University of Sussex (2007); and The Southeastern College Art Conference (SECAC 2007). During 2008 she will be traveling and conducting research generously supported by: The Canadian Centre for Architecture, The J. Paul Getty Research Institute, The David Freiberg Scholarship Fund for Research at The State Hermitage Museum, and The University of Toronto. She has recently submitted an article on William Morris to the online journal Victorian Studies. Her research interests are in early modern visual culture in Venice, language, style, and art theory; comparative study of Western and Eastern Art and culture, particularly in the field of painting and architecture. Shadieh's special interest in the Middle Eastern influence in the European art of the sixteenth and seventeenth centuries. Shadieh has been teaching since 1999. Among the courses she has taught are: Art Appreciation, Art of the World Cultures, Asian Art, Art History of the Western World from the prehistoric to modern times, and Women in Art History. She has also developed and authored a new course for Sierra College and Los Rios Community College District called Introduction to Islamic Art, which she has been teaching at Sierra since 2002 and at American River and Folsom Lake Colleges since 2007. In addition to teaching, Shadieh has curated several exhibits at Sierra College, which include Essence, Conceptual art installation by Seyed Alavi, at the Ridley Gallery, in fall 2006: A Middle Eastern Art Exhibition, in spring 2003 and co-curated Conceptual Art, An Exhibition of Student Works, in spring 2000. Her first book titled Introduction to Islamic Art was published in spring 2008. Shadieh's special interest in the comparative study of Western and Eastern Art and culture, particularly in the field of painting and architecture has led to her continuous pursuit of cultural and formal study of the art of the West and East to locate and emphasize the underlying universal qualities in both. Shadieh is also a practicing artist. Her field is two dimensional arts and her main medium is oil on canvas. She is currently working on her second book project.

Deborah Gangwer  
M.A. 2000

After graduation, Deborah spent a year teaching Art History Survey classes at Napa Community College. She then went on to curate exhibitions at Copia for five and a half years until late 2006. Deborah has now formed her own business, SUBJECT MATTERS, and takes traveling exhibitions to cultural and corporate venues.

Tirza True Latimer  
M.A. 1997

Tirza True Latimer chaired the artists’ panel “Art on the Borderline” at the College Art Association Conference in February. “Border Art,” her related contribution to an edited collection titled Globalization Comes Home (Praeger, 2008) is in the pipeline. Her show, “Making Room for Wonder” (SomArts Cultural Center, SF), kick-offs the 2008 National Queer Arts Festival in June. She has been invited to present a paper on the current influx of institutional interest in feminist practices at a conference devoted to “Feminist Theories and Art: New Debates” in Vitoria, Spain, later in the summer.

Jennifer Longshore  
M.A. 1997

Jennifer Longshore has been teaching art history at Southern Oregon University since 2000. While she teaches a wide range of courses in the Art Department, she considers “Art Theory and Critical Issues” and “Activist Art” to be her two favorites. In her free time, Jennifer enjoys figure drawing, cycling, snowboarding, reading, and spending time with her family. She is currently a member of the Public Arts Commission for the City of Ashland.

Heidi Thumann  
M.A. 1996

Heidi was a 1996 M.A. graduate of the art history department at the University of California at Davis. Recently she has been accepted to the Ph.D. program in Art and Religion at the Graduate Theological Union in Berkeley for the fall. There, Heidi will be studying medieval art and theology.

Kenney Mencher  
M.A. 1994

Fall 2008 Kenney will be taking over as curator of the Louie-Meager Art Gallery at Ohlone College in Fremont. He has a solo show of his Film Noir based paintings at the Dahlia Woods Gallery in Dallas Texas. March 2009 Kenney is in a two person show at the Fort Collins Museum of Art in Colorado.

Hugh Crean  
M.A. 1978

Hugh’s most current work is on a series with/for PBS, The Collectors: Art Collecting and Philanthropy in the United States, for which he received two National Endowments for the Arts grants (2007 and 2008). He is the originator, writer and Executive Producer for the series. Dianne Sachko-Macleod, was one of his first professors at UC Davis and is an Academic Content Advisor to the series. His current position is professor of Art History, Adelphi University. He is also a lecturer at the Metropolitan Museum of Art.
MACLEOD SYMPOSIUM

On November 9, 2007, the Art History Program marked the retirement of Professor Dianne Macleod with a special symposium that celebrated Professor Macleod’s accomplishments as a scholar and a teacher. The symposium featured two papers, one by a colleague and co-author of Professor Macleod, Professor Julie Codell of Arizona State University; her paper was entitled “Commodity, Fetish, Relic, Collectible: Simulated Objects in Victorian Painting.” The other speaker was a former student of Professor Macleod, Professor Tirza True Latimer of the California College for the Arts; Professor Latimer’s paper was entitled “Collecting and the Art of Being Gertrude Stein.” There was also an active round-robin discussion led by Professor Macleod herself, followed by a reception that included a summary of the highlights of her career and several warm tributes from former students. The occasion was a mixture of joy and sadness, joy at the opportunity to recognize Professor Macleod’s many contributions to the Art History Program and sadness at the prospect of losing such a fine colleague and teacher. Fortunately Professor Macleod will maintain her affiliation with the Art History Program, as she plans to continue to offer her popular summer school program in France. The University has also honored Professor Macleod’s many achievements by appointing her to serve as Faculty Marshall for L&S commencement ceremonies this June.

2007-2008 LECTURE/WORKSHOP SERIES

This year, as the newly created and appointed Coordinator of Events and Programs, Katharine Burnett organized a year-long series of lectures and workshops to enrich the intellectual life of the Art History Program and help build a greater sense of community among students and faculty. Of the numerous events, five faculty presented their research (Catherine Anderson, Jeff Ruda, Blake Stimson, Diana Strazdes, and Katharine Burnett). Additionally, there were talks by three guest lecturers: Melanie Michailidis, Fellow, National Gallery of Art, Washington DC; Salima Wairich, Assistant Curator of Southeast Asian Art, Asian Art Museum, San Francisco; and Khen Rinpoche, head abbot of the Tashi Lhumpo Monastery in India (the Panchen Lama’s monastery in exile). This last was the first of many co-sponsored events the department aims to have with the Crocker Art Museum. Professional development workshops and presentations this past year included how to access the newly acquired image database ArtStor, and job opportunities as art auctioneer on cruise ships. As one student commented, “The lecture series provides a wonderful environment for undergraduate and graduate students, faculty from various departments, and the community to come together to offer their perspective and knowledge. I looked forward to the question section as it opened my eyes to different parts of the presentation that I myself may have overlooked.” Katharine will facilitate similar events in the coming academic year. Please keep your Tuesday afternoons free from 4-6 PM and plan to join us in Art 210D!

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This newsletter was compiled by Simon Sadler and Lisa Zdybel with generous support and contributions from all members of the AHI community.

PLEASE WRITE!
To be added to our mailing list, send us pictures, or let us know about your recent accomplishments: ahinews@ucdavis.edu

Emergent Genetic Architecture and Design: How Recent Scientific Theories are Shaping Contemporary Practice. She is also currently working on two other ambitious projects: an anthology based on papers presented at the annual convention of the Design History Society co-edited with Timo de Rijk from Delft University of Technology to be titled Design and Evolution, and an exhibition co-curated with Marianne Lamonaca at the Wolfsonian Museum, Miami Beach, and Tim Rodgers of the New Mexico Museum of Art to be titled Better! Cleaner! Faster! Design and the Pursuit of Health, 1918-1945. We’re looking forward to welcoming Christina to the program!