Whoa! The Art History Newsletter is trying to keep up with the achievements of the friends and associates of the Art History Program, and this one is tipping the scales at twenty-four pages. Among many other features, this year you’ll enjoy our scoop interviews with alum Allison Arieff and Neal Benezra, who have gone on to positions of high prominence in the world of art and design; and with Susan Dix Lyons and Jordan Crosby, who tell us about the wonderfully lateral applications of their art historical training to society. Two faculty have submitted portraits of themselves in the proximity of the new US President, which reminds us of the momentous times in which we live.

There are upsides and downsides to those times, and right now some downsides are shaking UC. Art History’s strong undergraduate program, thoughtful planning of graduate studies, and dynamic research record makes the Program well placed to face the restructuring and budgetary changes to come, and this Newsletter is a timely celebration of the art history community which we value. It is a custom of this Newsletter to say hello and goodbye to members of the community. Our own alum Catherine Anderson wraps up a highly successful couple of years teaching nineteenth-century art in our Program, during which she attained her doctorate from Brown and presented major new research at program talks. This year we said hello to our visiting Medievalist, Ludovico Geymonat, and we keenly anticipate his return in the Winter quarter. We are delighted that Melanie Michailidis will be joining us to teach Islamic Art during the Summer Session and Fall quarter. As ever, we have the bittersweet experience of saluting our BA and MA graduates; their work surprises us year on year with its quality, but this year our double major Tracy Cosgriff has truly rung the bell! I am bidding you farewell as Director, to spend an overdue sabbatical contemplating the burning questions of architectural history while my children contemplate the burning question “isn’t that our Dad?” Thanks finally to the staff who most closely support our Program—this Newsletter, typical of the high standards of their work, would deserve a Citation of Excellence in itself. Happily UCD has already awarded one!

**TRACY COSGRIFF WINS HIGHEST HONOR!**

The University Medal is the highest campus honor awarded to a graduating senior in recognition of superior scholarship and achievement. Tracy Cosgriff is a double-major in Art History and Anthropology (Continued on page 24)

**LISA ZDYBEL WINS TOP AWARD!**

The UC Davis Staff Assembly recognized AHI’s own VRF specialist Lisa Zdybel (truthfully, we grudgingly share her with ART and TCS) this spring for her outstanding achievement (Continued on page 24)

**AHI DEVELOPS NEW LEARNING OBJECTIVES**

The Art History Program has developed a draft set of “student learning outcomes” that will be used as part of the reaccreditation process by the Western Association of Schools (Continued on page 24)

**“COMP ART” D.E. PROPOSAL DEVELOPED**

A proposal for a new Designated Emphasis (graduate-level minor) in “Comparative Art History” was developed by the Graduate Planning Committee. The proposal (Continued on page 24)
Neal Benezra, M.A. 1978 and Director of SFMOMA, in conversation with Micki McCoy, M.A. 2009

Prior to his appointment as Director of SFMOMA in 2002, Neal Benezra held positions at the Art Institute of Chicago, the Hirshhorn Museum, Washington, DC, and the Des Moines Art Center. At the Art Institute of Chicago, he helped plan the building of the soon-to-open modern wing designed by Renzo Piano, and has organized major retrospectives including Edward Ruscha (2000) at the Hirshhorn Museum, Bruce Nauman (1994) at the Hirshhorn and Walker Art Center, Minneapolis, Martin Puryear (1991) at The Art Institute of Chicago, and Robert Arneson – former UC Davis Studio Art faculty member and artist of Eggheads fame – at the Des Moines Art Center (1986). His tenure at SFMOMA has seen recent exhibitions including The Art of Participation: 1950 to Now (2008-2009), William Kentridge: Five Themes (2009), and will soon see a Yves Klein survey. In addition to the MA from UC Davis, Benezra holds PhD and MA degrees in Art History from Stanford University, and a BA in Art History and Political Science from UC Berkeley. At Davis, he studied with Professor Lynn Matteson and wrote his thesis on Oskar Kokoschka and the development of Viennese Expressionism. This exchange with second-year MA student Micki McCoy was conducted via email.

Micki McCoy: What motivated your entry into the museum field?
Neal Benezra: I always enjoyed working with artists and the art world, and that encouraged me toward a career in museum work as opposed to teaching art history.

MM: The negative effects of the economic downturn on US museums have been appearing frequently in the media. Is there any kind of silver lining to the cloud of the unhealthy economy?
NB: I can see no silver lining in the current economic downturn for museums or other non-profits. Museums operate on tight budgets in the best of times and it is challenge to sustain our public mission without the revenues necessary to create public education and exhibition programs at the highest level.

MM: Since you have been a museum professional, what have been some of the more significant changes you've seen in the way modern art museums are conceived of and run?
NB: In my twenty-five years in museums one of the biggest changes I have seen is that we now take the public nature of our mission much more seriously. Museums were once largely for the benefit of a class of individuals who knew and cared about art. We now run museums for a much wider demographic and we are very interested in engaging diverse audiences who may come to art with less familiarity. We take our educational mission very seriously.

MM: What kinds of challenges and potential do rising markets such as China and India present to the modern art museum? What are some of the more significant effects of globalization on the museum or museum careers in the US?
NB: Whereas modern and contemporary art was once a dialogue largely between Western Europe and North America, today it is truly a global art world. Our curators work hard to stay abreast of developments on every continent. This is a wonderful if challenging development although one which is hard to be successful at given the limitations on staffing and budget.

MM: You have been noted for your skill at collaborating with other institutions, such as SFMOMA’s cooperation with the Walker Art Center on the hugely well-attended Frida Kahlo exhibition. What are the incentives for such co-operation?
NB: I do believe in collaboration. I feel strongly that the more creative viewpoints one can bring to the table the more successful the project will be. We are very committed to sending our exhibitions to every part of world, both because it raises the visibility and level of distinction of SFMOMA, and because the artists with whom we work will become better known and appreciated.

MM: Do you have any general advice for those who would like to pursue a museum career?
NB: There is no clear path to museum work. There are a few curatorial training programs but one must be willing to intern or volunteer to begin to establish a resume. It requires a great deal of initiative, and one needs to meet artists, dealers, collectors and museum professionals to get started. It is also a very small profession and one must be prepared to move to where the jobs are. In my case I have worked in five museums in four cities in twenty-five years!
FEATURES continued


As part of their studies into the way we think about architecture, ecology, culture (and counterculture) Simon Sadler’s AHI 288 seminar group—Michi McCoy, Patrick Caughhey, Daniel Zaks, Russell Gullett, Lindsay Riordan, Chris Tong, William Lam, and Nick Cornes—asked New York Times design critic Allison Arieff for her thoughts on design and ways of making a difference. Allison holds an MA in Art History from UC Davis, and co-founded Dwell magazine, later becoming executive editor. She has also co-authored several books including Prefab and Trailer Travel: A Visual History of Mobile America (both Gibbs Smith) and Spa (Taschen).

AA: I think so. I hope so. I do think that we all need to continue to work on messaging. Most people couldn't care less about the fate of the polar bears but if you can show them that solar panels, organic food, and electric cars can save them money, keep their family safer and healthier, and by the way, might also save the polar bears, then you’re on the right track. I think the economy has caused a very interesting turn backward—in a good way—to a more old-fashioned, symbiotic way of life for many people. I've noticed a growing trend of what I'd call extreme sharing: more school & community gardens, carpool/daycare sharing, bartering/time-banking, even canning, preserving and root cellars. People are turning to their neighbors for help—which is what people used to do. It's so old-fashioned as to be innovative. I don't see people abandoning this tendency when the economy begins to come back. The weird thing is that the recession has inspired behavior that is really sustainability at its best—living within your means, reusing/recycling/sharing, being aware of waste (time, money, etc.) I’d like to think that this will have been enough of a wake up call for everyone to rethink their future behavior, occupations, pursuits. Of course there are times when I am pessimistic and think the opposite!

S: Does modernism still matter?
AA: A few years ago I would have said yes, absolutely. Certainly at Dwell I advocated quite forcefully for the potential of modernism to, if not change the world, at least make it better. But I feel far less convinced of that. I’m not the first to point out or the last that modernism is far more style than substance. I may believe in its original tenets but alas the majority of people are not really thinking about them when they shop at Design Within Reach. Or they are and they think that shopping at DWR is somehow making a political statement (which it isn’t!). The more I explore things like better housing and more livable places the more I realize that it’s less about aesthetics and more about functionality. Need to live in a Tudor? OK, but could you not use vinyl siding and have 20-foot cathedral ceilings that make your utility bill exorbitant? I still am a fan of the modern aesthetic but I don't fool myself that a 21st century version of the Eames house is going to bring about social change. Some of the ideals remain and I’ll continue to pursue them but not under the guise of a well-designed object.

S: Why do you blog?
AA: Because there are no more print publications! (ha ha) But seriously, getting a call from the New York Times inviting you to have your own design column is pretty much a dream come true. I would probably do it for free. Writing for the Times
means I get access to sources, people return phone calls, people share with me what they are doing and all that allows me to write better stories. Having the freedom to choose my own subject and to work with an open-minded editor (and light handed with the edit pen) is an absolute privilege as is access to the Times readership. I love writing for a literate, curious, engaged audience. Doing it in blog form means I get a response from that audience, which I love. The comments are inspiring/ frustrating/ edifying/ insulting/ entertaining. I always enjoy them. I feel the "By Design" column is a great forum: people read it, email it around, post it around the blogosphere. I want to be an advocate for the issues that I often focus on like sustainability, walkable communities, and the very notion that good design can improve our lives. I feel like I have a responsibility to "message" this content in a way that speaks to a broad audience; I’m far less concerned with preaching to the converted.

I don’t have my own blog and I haven’t been in a rush to start one. To be honest, I’m not a fan of people writing lengthy posts about every minute detail of their daily life. It is great that everyone is free to do so; it is just not how I want to spend my reading time. I admire the bloggers who do have a unique offering but they are limited in number. Editors always are criticized when they defend editors but I am a firm believer in the importance of a good one! I would be at a loss without editors; I need to know that the points that make perfect sense to me are making sense to someone else!

S: Do you see any major changes on the horizon for arts journalism?

AA: So here is where I have to be a pessimist. Things are not looking good for arts journalism (or any journalism for that matter). It’s not that there isn’t a place to get your voice heard—there are a million websites on which one could publish gorgeous treatises on Vermeer or Vito Acconci. But no one will pay you for it. Writers have been getting paid $1 a word for decades. Now, most are getting something like 10-cents/word or NOTHING. Eventually this will sort itself out. But in the near term, I can’t see how anyone is going to be able to make a living doing it. That is an awful thing to write but it does express the current realities of publishing. I do believe that in time enough people will come to the realization that you have to pay for content. I, for example, would happily pay for the Times online or pay double for the New Yorker. But at present, there is this prevailing notion that information (and content) should be free. Yet, as one writer put it, “information wants to be free. But me, I wants to be paid!” Anyone with innovative ideas about how to transform the current media model should express them!

All that said, I always hated when I asked someone older about a possible career path and they discouraged me! So I don’t want to do that. People should pursue their dream but they should stay really informed and engaged in the realities of their chosen field, and pursue their dream in a way that’s smart.
**FACULTY NEWS**

**Katharine P. Burnett**

Katharine Burnett’s articles “A Manifestation of Originality: Wu Bin’s On the Way to Shanyin handwritten scroll,” and “An Originalist’s Manifesto: Wu Bin’s inscription on On the Way to Shanyin,” will be published in *Oriental Art. Meishu shi yu guan nian shi/History of Art and History* of Ideas has just offered to republish her article, “A Discourse of Originality in Late Ming Chinese Painting Criticism,” previously published in *Art History*. This journal also will publish “Inventing a New Old Tradition: Chinese Art at the Pan-Pacific International Exposition,” an article developed from research undertaken in her joint undergraduate and graduate seminar, *China and the (Trans) International Art Exhibition, 18XX-2008*. She presented a paper at the Association for Asian Studies annual conference on the panel, *International Dimensions of Traditional Chinese Art in the Late-Nineteenth and Early-Twentieth Centuries*. She participated in a late Ming love-fest when Colorado College brought several art history and literature specialists together for an intensive Chen Hongshou book manuscript workshop. Prof. Burnett has been an active mentor on campus and off. Under her direction, Micki McCoy is completing her Master’s Thesis, and will be entering UC Berkeley’s PhD program in Art History in the Fall. She sponsored Alexandra Newman at the annual UC Davis Undergraduate Research Conference, and was the Faculty Liaison again this year to a very active Art History Club. She served as a doctoral dissertation committee member to Chang Tan. “Repetition without an Original? Constructing Modernity in Contemporary Chinese Art.” Department of Comparative Literature, U-Texas, Austin (2008). She is looking forward to a long and happy summer devoted to revising her book manuscript on the collector Pang Yuanji, attending concerts and exhibitions, and seeing family and friends.

**Christina Cogdell**

This past year Professor Cogdell was in residence on a Mellon post-doctoral fellowship at the University of Pennsylvania with the Penn Humanities Forum. She began research on her new book exploring the overlaps between contemporary architecture and design with scientific theories of complex adaptive systems, self-organization, and emergence. At Penn, she attended architecture seminars and focused her research on two areas — reading in recent scientific publications, and studying the collaboration of Jenny Sabin (architect) and Dr. Peter Lloyd Jones (molecular biologist) known as LabStudio. In November, Cogdell spoke at Columbia University to graduate students in the History and Theory of Architecture about her new research, and she finalized an exhibition review of MoMA’s *Design and the Elastic Mind* for publication in *Design Issues*. This Spring, she spoke twice in Washington, DC, on “Growing Living Buildings!” for the Smithsonian American Art Museum, and then at the National Air and Space Museum as part of their Contemporary History Colloquium. This summer, she will present at the Courtauld Institute of Art in London at “The Art of Evolution: Charles Darwin and Visual Cultures” conference, which kicks off the Darwin festivities at Cambridge University. Currently, she is a Visiting Scholar at the Canadian Centre for Architecture in Montreal, which houses numerous collections including Peter Eisenman’s full archive and Greg Lynn’s models for the Embryological House, among many other things. It promises to be a very productive time in a lovely city. She is excited to join the AHI community this Fall.

**Lynn Roller**

Lynn Roller returned to teaching full time after a sabbatical year. As always, she enjoyed working with our bright and lively Art History undergraduate and graduate students. Her next book, on material from the Early Phrygian level at the archaeological site of Gordion (in Turkey), has been accepted for publication and should appear next fall. She is also working on projects investigating cult artifacts from Gordion in the first millennium BCE and on questions of changing identity in Asia Minor during the period of the Roman Empire. She gave papers at the seminar for Ancient History and Mediterranean Archaeology in Berkeley, at an international conference on changing identities in Mediterranean antiquity in Stockholm, Sweden, and at the Institute for Black Sea Studies in Aarhus, Denmark. She spent part of the month of May enjoying a beautiful spring in Scandinavia, but will be back in Davis for spring commencement.
This year Professor Sadler, serving as Program Director (and as Chair of the Arts Assembly, and as a member of the Dean’s Advisory Council, and on the board of the Journal of Architectural Education, and …) discovered that teaching and researching is a great escape from meetings! He launched a brand new undergraduate course, AHI 187, on contemporary architecture, and explored the deeply unfashionable area of hippie art and architecture in a graduate seminar. This in turn helped him think through ideas for panels at the Stanford University/California College of the Arts conference “Rising Tide: The Arts and Ecological Ethics,” and at the Davis Humanities Institute conference “California, the University and the Environment.” He’s currently working on a chapter on neo-avant-garde architecture for a new book from Yale University Press and the Mellon Center for Studies in British Art, and is testing the material in a keynote talk in Barcelona. He was honored to serve as moderator for the Davis Humanities Institute’s Graduate Research Symposium and on the M.Arch. thesis review for the Department of Architecture at UC Berkeley. A vacation in Utah made him rethink everything he thought he knew about landscape, while professional meetings taking him to Manhattan, Portland and Los Angeles reminded him what he loves about cities. But the most astonishing moments of the year were watching his young son ride a bicycle without safety wheels and hearing his young daughter counting without stopping.

Blake Stimson

Professor Stimson continued work on his study of Andy Warhol this year and was invited to lecture on the topic at several venues. He was invited to present his study of tactical media, “For the Love of Abstraction,” since published in Third Text. A related essay, “Gesture and Abstraction,” was published in Migrations of Gesture edited by Carrie Noland and Sally Ann Ness for University of Minnesota Press, a review essay of Robin Kelsey’s Archive Style was published in Modernism/ Modernity, and both his essay “I am Nothing and I Should Be Everything” on the exhibition Universal Archive at the Museu d’Art Contemporani de Barcelona and a short preview of the exhibition Universal Code at The Power Plant in Toronto were published in Artforum. He has an essay forthcoming in October titled “My Own Private Contemporary” and he will soon publish Institutional Critique: An Anthology of Artists’ Writings coedited with Alexander Alberro for MIT Press. Professor Stimson also worked this year on the development of the new graduate program in Comparative Art History and a related research seminar proposal (together with Professor Simonsen) that was selected as a finalist for a Mellon fellowship. In addition to his usual course offerings this coming year he will also be teaching a seminar on “The Theory of Good Taste.”

Diana Strazdes

This June, Professor Strazdes completes her three-year term as Graduate Advisor for the Art History Program. She was pleased that the M.A. program was commended so highly when its periodic review concluded in the fall of 2008. The review committee pronounced the program on firm footing and the degree a distinct asset to the graduate education offered at UCD. This past winter, Professor Strazdes offered a graduate seminar on Thomas Eakins and the problem of Realism. In March, she participated in the annual conference of the Nineteenth Century Studies Association, “The Green Nineteenth Century,” her paper, “Gender Politics in the Hudson River School, or How Landscape Painting Became a Man’s Job.” Three scholarly articles by Professor Strazdes have been slated for publication in the coming months: “Wilderness and Its Waters: A Professional Identity for the Hudson River School,” will be part of a special issue of Early American Studies commemorating the 400th anniversary of the discovery of the Hudson River. “Catherine Beecher and the American Woman’s Puritan Home” will appear in the venerable New England Quarterly. Another, “Recasting History: Word and Image in Augustus Saint-Gaudens’s Standing Lincoln Monument,” will appear in the British journal, Word + Image. Professor Strazdes continues studying uses of European artistic traditions in nineteenth-century American art. She is currently investigating the changes to public sculptural conventions made by Saint-Gaudens in his 1880 monument to Admiral David Farragut.
FACULTY NEWS continued

Jeffrey Ruda

This year Professor Ruda’s work has been truly continuous. He has added to his research on “ornato” as a key idea in the origins of Renaissance art criticism. Professor Ruda has also built on the latest update of his course syllabi, which he began last year and has carried forward with new Powerpoint files. The novelties have been low key: serving as graduate adviser for admissions instead of undergraduate adviser, and appointment to the board of the San Francisco Ceramic Circle, an affiliate of the Fine Arts Museums. At long last he visited the Hermitage, with other art and architecture in St. Petersburg and with a stop in Helsinki on the way.

Professor Watenpaugh spent 2008-2009 in Washington, DC as the Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art. She was also awarded a President’s Research Fellowship in the Humanities from the University of California. She worked on her book project, entitled “The City and Its Reverse: Performing Space and Gender in Islamic Urbanism.” Highlights of the year included participation in numerous symposia and scholarly gatherings at the National Gallery, consulting on the identification of works of art being considered for acquisition at the National Gallery and at the National Museum of African Art; as well as the presidential inauguration. Professor Watenpaugh continued to serve on the board of the Society for Architectural Historians. After a productive and fun year in Washington, Professor Watenpaugh looks forward to reuniting with her colleagues, students, and garden.

Catherine Anderson

This year, Catherine was elected to the Board of Directors of the Nineteenth Century Studies Association (NCSA). At the annual NCSA conference in March, she presented a paper on British images of the Victoria regia, a giant Amazonian waterlily “discovered” by Europeans in the early 1800s. She had two articles published recently: “Red Coats and Black Shields: Race and Masculinity in British Representations of the Anglo-Zulu War,” in Critical Survey, and “A Zulu King in Victorian London: Race, Royalty, and Imperial Aesthetics in Late Nineteenth-Century Britain,” in Visual Resources. This summer, she will be presenting a paper on “Anatomy, Antiquity, and Aryanism: Victorian Bodies and the Classical Ideal” at the British Association for Victorian Studies/North American Association for Victorian Studies joint conference in Cambridge, England. Catherine received fellowships this spring from both the Huntington Library and the Yale Center for British Art, where she will be a Visiting Scholar during the next academic year.

Professor Geymonat enjoyed teaching Cross-Cultural Interactions in the Medieval Mediterranean and Medieval Architecture up to the Gothic these past two quarters. He has had three articles published: one on Venetian Palace Architecture for a DVD sponsored by UNESCO, one on an Apocalyptic drawing in Salzburg for the catalogue of an exhibition at the Metropolitan Museum of Art, and one on the early-Gothic statue of a seated king at the Met for an Italian Festschrift. He is off to New York for the summer to teach a course on Medieval Art in Manhattan for Columbia University. He is looking forward to coming back to Davis next year for more medieval courses and bike-riding in the mild California winter.

Ludovico Geymonat
Professor Douglas Kahn writes on contemporary media arts and their archaeology, with concentrations on sound, electromagnetism and geophysics. He is the author of Noise, Water, Meat: A History of Sound in the Arts (MIT Press); The Wireless Imagination: Sound, Radio and the Avant-garde (MIT Press); The Source Book: Music of the Avant-garde (UC Press, in press); Mainframe Experimentation: Early Computing and Experimental Aesthetics (UC Press, in press), and journal editor of Senses and Society (Berg), and Leonardo Music Journal (MIT Press). With Erkki Huhtamo and Margaret Morse, he edits, arstechnica, a new book series from University of California Press. He received a 2006 Guggenheim Fellowship and a 2009 Arts Writer Grant from Creative Capital and the Warhol Foundation. He was the founding director of the Program in Technocultural Studies.

Susette Min presented several talks this year -- at the MLA conference in San Francisco, the de Young Museum, the annual CAA conference in Los Angeles, and most recently at NYU. She published a review essay of Asian/ American/Modern Art: Shifting Currents, 1900-1970 and Maya Lin: Systematic Landscapes in American Quarterly and a roundtable on the current status and future of MFA programs in the U.S. and in Europe in Art Journal. She is currently working on an exhibition that engages photography and prose and writing a book on Asian American Art.

Haida artist, Robert Davidson whose work was also the subject of her MPhil thesis (Oxford) in 1996. She also curated, ‘Visual Sovereignty’ an exhibition featuring works by 34 Native American and Indigenous photographers from 1899 to the present representing Native American, First Nations, Inuit, Native Hawaiian, Aboriginal and Maori nations. As co-director and organizer of the accompanying conference, Passalacqua obtained grant funding to bring 30 Indigenous artists to UCD for 5 days in April and moderated several sessions. The exhibition, Our People, Our Land, Our Images curated by Passalacqua in 2006 has continued its national tour which recently included the Autry National Center, Eiteljorg Museum and AmerInd Foundation and this summer enters into ExhibitsUSA where it will continue touring for the next 3-5 years. Her work will be published later this year in Visual Currencies: Reflections on Native American Photography with National Museums of Scotland. She also co-edited Visual Sovereignty: International Indigenous Photography which will be released next year by University of Washington Press. The publication includes essays by Lucy Lippard, Leslie Marmon Silko, Jaune Quick-to-See-Smith, Mique’l Askren, Theresa Harlan, Hulleah J. Tsilhokwa and Brenda Croft.

Veronica Passalacqua
C.N. Gorman Museum

Veronica Passalacqua is Curator at the C.N. Gorman Museum with research interests in Museum Studies and issues of indigenous representation. She recently had the privilege of curating an exhibition of works by internationally-renowned Haida artist, Robert Davidson whose work was also the subject of her MPhil thesis (Oxford) in 1996. She also curated, ‘Visual Sovereignty’ an exhibition featuring works by 34 Native American and Indigenous photographers from 1899 to the present representing Native American, First Nations, Inuit, Native Hawaiian, Aboriginal and Maori nations. As co-director and organizer of the accompanying conference, Passalacqua obtained grant funding to bring 30 Indigenous artists to UCD for 5 days in April and moderated several sessions. The exhibition, Our People, Our Land, Our Images curated by Passalacqua in 2006 has continued its national tour which recently included the Autry National Center, Eiteljorg Museum and AmerInd Foundation and this summer enters into ExhibitsUSA where it will continue touring for the next 3-5 years. Her work will be published later this year in Visual Currencies: Reflections on Native American Photography with National Museums of Scotland. She also co-edited Visual Sovereignty: International Indigenous Photography which will be released next year by University of Washington Press. The publication includes essays by Lucy Lippard, Leslie Marmon Silko, Jaune Quick-to-See-Smith, Mique’l Askren, Theresa Harlan, Hulleah J. Tsilhokwa and Brenda Croft.
Affiliated Faculty News continued

Melanie Michailidis specializes in medieval Islamic art and architecture. In 2007 she completed her PhD in the History, Theory, and Criticism section of the Department of Architecture at MIT, with a dissertation entitled Landmarks of the Persian Renaissance: Funerary Architecture in Iran and Central Asia in the Tenth and Eleventh Centuries. Prior to attending MIT, she studied History of Art and Archaeology at the School of Oriental and African Studies in London, where she earned an MA with Distinction in 2000. Fellowships which she has received include the Hilleson Fellowship at the Center for Advanced Study in the Visual Arts; a Fulbright Fellowship from the Institute for International Education; a Doctoral Fellowship from the Aga Khan Program for Islamic Architecture at MIT; the Hyzen Fellowship from the MIT Grant. She has also worked for the British Museum, the Museum of Fine Arts in Boston and the Arthur M. Sackler Museum at Harvard University, where she curated an exhibition entitled Glory and Prosperity: Metalwork of the Islamic World. From 2007 to 2009, she was a Mellon Post-doctoral Fellow in the Department of Art and Art History at Carleton College. She has been teaching Islamic Art in Summer Session I at UC Davis since 2007; this fall she will teach Islamic Cities and Funerary Architecture of the Islamic World.

Emeriti Faculty News

Dianne Macleod

Professor Macleod’s book, Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture, was a finalist for the Association of American Publishers PROSE award and won an Honorable Mention. She has been lecturing extensively on this topic and will be presenting a talk about Bay Area women collectors to the American Society of Appraisers at Filoli on June 4th. Her article, “Catharine Lorillard Wolfe: Art Matronage in the Gilded Age and Beyond,” appeared in Fine Art Connoisseur in April. She also contributed to the editing of the final volume of The Correspondence of Dante Gabriel Rossetti. Professor Macleod was invited to speak about the British patron Thomas Holloway at the opening of the touring exhibition of the Royal Holloway College Collection in Tulsa, Oklahoma. She continues to referee articles for scholarly journals and chaired the University of California Press Authors Campaign Advisory Committee which successfully raised funds for a special imprint for scholars’ first books. She is looking forward to teaching her course on French Modern Art once again this summer at the Château de La Napoule near Cannes.

Seymour Howard

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). He also continues long-term research on the restoration and collection of ancient sculpture, classical site planning, reciprocities in word and image, art and the senses, and other matters concerning “techne” and “phantasia” in the arts. Professor Howard also regularly teaches a freshman seminar on the topic of “Masters and Masterpieces of Art.” Recently he began by comparing allied works by Leonardo Da Vinci and Marcel Duchamp.
Russell has spent much of his second year navigating the ins and outs of his thesis on Swiss artist Thomas Hirschhorn. Set against the development of postproduction and relational practices in contemporary art, Hirschhorn’s exhibitions seek out the formal limits of contemporary art practice through the hyperbolic use of consumer products, vernacular materials, and brutally juxtaposed images. Russell has focused on Hirschhorn’s exhibition entitled UTOPIA, UTOPIA = ONE WORLD, ONE WAR, ONE ARMY, ONE DRESS (2005) which addresses the contradictory nature of camouflage in today’s world of fashion and war. In so doing, Russell attempts to elucidate how Hirschhorn’s dialectic of utopia challenges the current belief in neoliberal expansionism and its production of limited, microtopian desire in the face of globalization. Instead, for Russell, Hirschhorn offers a prime example for how the utopianism of art and philosophy can still lead the way to a more inclusive, democratic society despite any attempts to the contrary. Beyond his thesis, Russell has been busy as a teaching assistant for Mediterranean Art and Twenty Monuments. Also, he had the opportunity to work with Professor Sadler on research for an upcoming inquiry into the originary ecological architecture of the sixties and seventies. This summer, Russell will happily continue working on ecological architectural research with Professor Sadler and Professor Julie Sze from the department of American Studies.

Micki’s MA thesis, under the advisement of Professor Katharine Burnett, addresses issues of the body, gender, subjectivity, and the nation in recent performance art by He Chengyao. In January, Micki’s essay “Red, Smooth, and Ethnically Unified: Ethnic Minorities in Propaganda Posters of the People’s Republic of China” was published in Yishu: Journal of Contemporary Chinese Art. It developed research begun during the exhibition Visualizing Revolution: Propaganda Posters of the People’s Republic of China, 1949-1989 co-curated last year by Professor Burnett for the UC Davis Nelson Gallery. Last summer, Micki traveled to Chinese Central Asia, where oasis life met the spectacle of the 2008 Olympics. On the road, she attended the seminar on Buddhist art at the Dunhuang Academy, and visited the Kizil and Bezeklik grottoes, the ancient cities Jiaohe and Gaochang, and sites in Yangzhou, Nanjing, and Shanghai. Last fall, she interviewed Georgetown University graduate student Kelly Hammond about her experience in an Olympics-themed Pepsi commercial shot in Urumqi for “The China Beat” weblog, which is published out of UC Irvine. Micki recently assisted with the installation of Jean Shin: Common Threads at the Smithsonian American Art Museum in Washington, DC. This year, Micki was a Teaching Assistant to Professor Burnett for the Arts of Asia survey and to Professor Ruda for Medieval and Renaissance Art, as well as a Graduate Student Researcher to Professor Stimson. Micki now heads to the Chinese language school at Middlebury College and will return to begin the Art History PhD program at UC Berkeley in the fall.

Lindsay Riordan is finishing up her second year in the MA program, her fourth year in the Art History department total. Mainly due to her pathetic bike-riding skills, she has never lived in Davis and still gets lost when she leaves the art building. Lindsay’s main focus continues to be 20th century Russian and Soviet art, but her interests have expanded into other areas as well: theological threads in the history of art, modern and contemporary architecture, and despite her best efforts to resist it, critical theory. At the University of Oregon this April she presented “The Collaborative Knot: Petra Blaisse and Dressing,” as part of a larger project on the methodology of Rem Koolhaas’ architectural firm, OMA. Lindsay’s soon-to-be completed thesis addresses formalism, flannery, and transcendence in the writings of Pavel Florensky and Clement Greenberg. She gave a version of her thesis at the Davis Humanities Institute Graduate Symposium in May under the (hopefully final) title, “Signifying the Other, Signifying Itself: The Apophatic Art Criticism of Pavel Florensky and Clement Greenberg.” After graduation she hopes to sit back and reap the benefits of being a Master of Art History, a title that she will force her friends and family to use when they address her. Finally, she looks forward to being reunited with Mike, Tatum, and Elliot, who she hasn’t seen coincidentally- in about two years.
GRADUATE NEWS FIRST YEARS

Laura Hutchison

Laura Hutchison, a recent graduate of Hendrix College, comes to Davis from the flat terrain of the Mississippi Delta. Aside from the lack of stifling humidity, Laura finds that northern California is quite similar to the lazy southeast. To be sure, she will soon find solace in the sweltering summer months. Laura received her BA in Art History, with a minor emphasis in French. Her senior thesis broadly explored the assimilation of images of the Greco-Roman female nude into later European representations. As an undergraduate student, Laura was fortunate enough to study abroad at Oxford University. She also received a grant for three weeks of an on-site comparative study of roughly eight ancient archaeological sites in modern-day Turkey and Greece. In April she attended the University of Oregon Art History Symposium, and read her paper entitled, “The Aphrodite of Knidos and Her Audience.” Her paper examined shifting ideas projected onto Praxiteles’ famous statue. Laura looks forward to an exciting second year with the UC Davis Art History program. While at Davis, Laura hopes to continue research on depictions of the female nude, specifically Hellenistic images and practices connected to the cult of Aphrodite. Goals for Laura include the continuation of her study of ancient Greek, and taking on Latin and German. Laura would like to (one day) pursue a PhD in ancient Greek art, and teach at the college level.

Edward Vanderploeg

Edward had a challenging and exciting first year at UC Davis. He had a lot of fun being Professor Ruda’s Teaching Assistant for AHI 1B during winter quarter while gaining some valuable teaching experience. This past Spring he served as a Reader for AHI 178C, ‘High’ Renaissance. During the course of the year, Edward also took a trip to Italy and enjoyed his stay in Florence, where he got to spend time in the Uffizi gallery. He plans on moving back to Los Angeles for the summer to work.

Natalie Mann

Natalie graduated from UC Davis in 2007 with a BA in Art History and a minor in Studio Art. After job hopping for a bit, she finally settled at a small art education company based in Sacramento. At ArtWise she worked as the Program Coordinator and as a drawing teacher for K-6th graders at several elementary schools in the Sacramento area. She enjoyed her job, but missed academia, so she came back to Davis for her Master’s Upon entering the Master’s program at UC Davis she thought she wanted to study nineteenth century American art, but throughout her first year, she has continuously gravitated toward topics dealing with American art and museums in the early to mid-twentieth century, indicating that she may be a twentieth century girl after all. She has really enjoyed her first year as a Master’s student, especially serving as a GSA representative with Laura and Melanie, working as a Graduate Student Researcher for Professor Strazdies, and a Teaching Assistant for AHI 10 Twenty Monuments, where she hopes to have converted some of her Biology major students into beginning art historians. Natalie looks forward to developing (and completing!) her thesis next year, and to more teaching and research opportunities. And while she is still keeping her options open, after she finishes the Master’s program, she will most likely pursue a career in education, either working to develop educational programs at a museum, or teaching at the junior college or high school level.

Lucinda White-Frachtenberg

Lucinda is a native of Albuquerque, NM and a recipient of a B.F.A in Dance from UNM in 1997. She is currently completing her M.A. in Art History at UC Davis and has become a devoted NorCal resident. Lucinda spent one quarter this year working as an intern at the Crocker Art Museum and spent every other moment working on her research into the photography of Thomas Eakins. Under the guidance of Professor Strazdies, this research has become her master’s thesis titled, “Ruptures in Truth: The Photography of Thomas Eakins and The Pictorialist Vision”. This paper examines the recently rediscovered photography of Thomas Eakins, the photographs’ connections to the early American pictorialist movement, and the manner in which these images expand the art historical understanding of Eakins as an artist. Lucinda presented this research in April at the San Jose State University Art History Symposium. She hopes to pursue publication and possibly doctoral studies in the future. Lucinda is looking forward to a quiet summer with her husband before they become parents this fall.
GRADUATE NEWS FIRST YEARS continued

Alexandra Rea-Baum

Alexandra comes to UC Davis from Los Angeles via New York City. For the past two years, between graduating from Union College and attending UC Davis, she has attained a variety of jobs, from a waitress in Florence, Italy to working at a Art Gallery and Public Relations Firm in New York City. Returning to California after a six year hiatus has been most enjoyable for Alexandra, reveling in the continual sunshine once again. Alexandra received her Bachelor’s Degree cum laude in Art History, with a minor emphasis in History from Union College in the frigid town of Schenectady, New York. For her honors thesis, she investigated the progression of feminism as viewed through the changing interpretations of Mary Cassatt from the late nineteenth century to present day. Her interests continue to lie in the study of the late nineteenth century and twentieth century American art, with a specific interest in gender. This year, she acquired a Teaching Assistantship with Professor Jeffery Ruda’s Medieval to Renaissance History course, as well as a Reader for Professor Catherine Anderson’s Avant-gardism, 1917-1960 and Professor Stimson’s Photography in History. While at Davis, Alexandra hopes to continue to work closely with the professors and broaden her horizons.

Melanie Ross

Melanie Ross is pleased to have completed her first year studying art history in California. Most people expected that she must be going through some sort of culture shock after moving here from Georgia. The shock only came after a night in Dixon, CA where she began to call her friends back home to explain that she had driven 15 minutes outside of Davis, only to end up in rural Alabama! She does not advise to repeat such experiences. Melanie spent two years prior to returning to school at The Columbus Museum of Art. As the Youth & Family Programs Coordinator in the education department, she created interactive and print material for changing exhibitions, developed family programs, and oversaw a hands-on gallery. Although it was a wonderful opportunity, she will not be missing the hectic schedule of family programs and summer camps this summer. However, with a continued interest in Museums and working with contemporary artists, she will be doing a summer internship at SFMOMA’s Artist Gallery starting in June. She is excited about spending the summer in the city and meeting some of the 300+ Bay area artists that the gallery represents. She will be working with the gallery to develop PR material and build artists profiles for their website. Melanie has a background in studio arts and received her BFA in 2006 from Columbus State University with a focus in printmaking and textiles. Her undergraduate work culminated in a fashion show with hand printed cloth challenging the roles of women as sex objects in our society. With her various interests and experiences, she hopes to continue to work with contemporary artists throughout her career.

Kristina Schlosser

Kristina Schlosser, had previously graduated in Spring 2006 with one of the first BA’s in Art History from CSU Sacramento, cum laude. Over the course of her first year, Kristina was awarded the Jarena Wright Fellowship, spoke at an Art History undergraduate seminar at CSU Sacramento addressing “Life after the BA in Art History”, was employed as a GSR for the Winter and Spring quarters, presented her paper, “Xu Bing & Qiu Zhijie: Evidence of an Evolving Nationality in an Era of Globalization”, at the UC Davis Interdisciplinary Symposium on May 2nd, 2009 as well as curated an exhibit at JAYJAY art gallery in Sacramento called “Fresh Young Things: New Talent in Northern California” that premiered July 8 – August 8, 2009. Kristina enjoyed one last vacation to the New York art world before delving back into the art history trenches to finish her MA in September. She remains interested in contemporary art and is pursuing her thesis with a specific focus on marginalized art production outside of the Western, Eurocentric focus. This includes but is not yet limited to Chinese or Chicano art from the 20th century forward. Kristina plans to graduate in 2010 and obtain either a teaching or curatorial position in the art field post-graduation. She may also plan to pursue a doctoral degree in the future.

GRADUATE STUDENT ASSOCIATION

Natalie Mann, Laura Hutchinson and Melanie Ross are the current Graduate Student Association Representative for the Art History program. They attend GSA assembly meetings where important graduate student issues are addressed. They let students know about graduate student events on and off campus and even plan some specifically for the Art History department. In addition, they attend departmental meetings with the program’s faculty where they advocate for the Art History graduate student body. They aim to serve the Art history graduate students and are always open to hearing comments, questions, or concerns that will help make the program better. They are looking forward to meeting the incoming graduate students and to organizing some fun events for the 2009-2010 school year.

Occasionally the art history graduate students get a chance to break away from their reading and join in some social activities. When the weather warmed up this April the gang got together for a BBQ in the park. Pictured left to right: Russell Gullette, Alexandra Rea-Baum, Melanie Ross with Basel, Lucinda White-Frachtenberg, Laura Hutchinson, barely visible but there Michelle McCoy, Kristina Schlosser, Lindsey Riordan, Natalie Mann & Edward Vanderplog.
M.A. Orals and Celebration!

Lucinda White Frachtenberg presenting “Ruptures in Truth: The Photography of Thomas Eakins and the Pictorialist Vision”

Russell Gullette presenting “Consumer Labor: Thomas Hirschhorn and the Dialectic of Utopia”

The Bocce Ball competition was a little less fierce this year, actually ending before nightfall, much to Hostess Strazdes’ dismay—NOT!

Lindsay Riordan presenting “Signifying the Other, Signifying Itself: The Apophatic Art Criticism of Pavel Florensky and Clement Greenberg”

Micki McCoy presenting “In the Name of the Body: Identity, Subjectivity, and Global Nation in He Chengyao’s Performance Art”

Left: Lisa shows off her good form on the Bocce Ball court whilst, right, Professor Stimson engages the bar with Yale professor, friend of Prof. Geymonat, and Irishman, Barry McCrea.

Graduate students, faculty, staff, alumni, families, and friends taking the evening off from the intractable problems of art historical inquiry!
INCOMING GRADUATE STUDENTS

Adam Kent
Adam Kent has a Bachelor’s degree in Economics from UC Irvine, where he also studied Philosophy, Religion, Anthropology, and Art History, and he is currently pursuing a Juris Doctor degree from the Law School at UC Davis. His primary research interest is in museum and art law and he plans on combining his UCD degrees in a legal career. He is particularly interested in legal and artistic issues pertaining to Modern and Postmodern art.

Brittany McKinney
Brittany McKinney has a Bachelor’s degree in Journalism from Cal Poly San Luis Obispo where she also served as Student Director of the university’s art gallery. She has also worked for the San Diego Museum of Art and the Museum of Contemporary Art San Diego. Her research focus will be on nineteenth-century European art, particularly on new class, gender, and sexual tensions lodged in the consumer-salesperson relationship as they shaped Impressionism and Post-Impressionism.

Graham McLean
Graham McLean has Bachelor’s degrees in both Art History and English from UC Irvine where he also served as Vice President of the Young Democrats, and a Campaign Coordinator for CalPIRG. His main research interest is in contemporary art and architecture, focused on the relationship between technology and global climate change as manifested in the contemporary arts, specifically in representations of the landscape and the natural world. He plans to go on to an academic career in which he hopes to combine his intellectual pursuits as an art historian, with his creative endeavors as an artist and musician.

Melissa Gustin
Melissa Gustin has a Bachelor’s degree in Art History from SUNY Buffalo where she earned several academic awards. Her research focus will be on the role of mythology in modern European art, particularly in Neoclassicism, Pre-Raphaelitism, and funerary art and architecture of the Victorian era. She plans on both an academic and a museum career.

Andrea Lesovsky
Andrea Lesovsky has Bachelor’s degrees in Art History and Global Studies from UC Santa Barbara, she also spent time studying in Rome. Her main research focus is on late Renaissance and Baroque artists working in Rome, particularly on how they were influenced by the rich cultural resources of the city. She plans on a museum career, working as a curator.

Crystal Sperback
Crystal Sperback has a Bachelor’s degree in Art History from Vassar College where she graduated cum laude. She was also awarded the postgraduate travel prize which funded a month of research in Florence. Her main research interests are in modern architectural history in Europe and North America and Italian Renaissance art history of the 16th century, which she plans to address in a museum career.

Julia Baumgaertner
Julia Baumgaertner has a Bachelor’s degree in Art History from UC Berkeley. She is fluent in Italian and conversant in other European languages and has worked for several art appraisal firms and an internationally renowned architectural studio in New York City. Her primary research will focus on the influence of Baroque painterly innovations on Modernist artists seeking new modes of artistic representation adequate to their age.

Kristen Koch
Kristen Koch has a Bachelor’s degree in Art History from UCDavis where she completed an Honor’s thesis and won a number of academic awards. Her main research area is nineteenth and early twentieth century American art, particularly as understood through recent theoretical insights into the cultural consequences of tourism.

Nick Nabas
Nicholas Nabas has a Bachelor’s degree in Art History from UC Davis where he also studied ancient history and graduated with honors. His primary interest is the architecture of the ancient Mediterranean civilizations, as well as the continuity of Classical designs throughout successive societies.

Ancient Greek. His main research interest is in classical art and archeology, primarily in the stylistic progression of Roman portraiture from the Republican years to the reign of Marcus Aurelius, and he has worked on an excavation project at Pompeii. He has also worked doing behavioral therapy with autistic children.
UNDERGRADUATE NEWS

As Chun Jie—variously known as Spring Festival and Chinese New Year—approached, I began considering how to spend my upcoming five week vacation. I decided to come back to California. Just before, I had, for the first time, really begun thinking about how to combine my interests into some kind of enjoyable endeavor that I could pursue long-term. Sure, there were various schemes I’d tried before, great learning experiences all, but I considered this to be a more serious mental exercise. I knew whatever it was had to combine technology with something else, and I also knew that art history was my favorite subject in college. I’d actually never intended to study art history going into college, but I ended up adding it as a major after taking a couple classes with a friend. Professors Ruda and Roller far exceeded my expectations, and as I came to learn throughout my studies, my other art history professors were truly special too. In any case, once art history supplanted my other major as my academic passion, I knew that I would have to incorporate art into my future life in some manner. If you had told me this is how it would turn out when I first came to UC Davis in the Fall of 2003, I would have told you that you were crazy.

UNDERGRADUATE ALUMNI NEWS

Report from Zack Blum (B.A. 2008) on his iPhone app for museumgoers

As I write this, I’m in La Jolla, CA, sitting in the living room of a good friend from UC Davis in grad school down here, preparing for tomorrow’s meetings with a few of San Diego’s better known museums. I think what we’re doing is amazing and since we’ve been keeping it a secret up until now, I bet you haven’t heard of it before. But, why I’m here in San Diego now won’t make much sense unless you know HOW I got here. After graduation in 2007, I worked as a network administrator for the Teaching Resources Center on campus. I had begun studying Mandarin one summer a few years before, and I decided to continue my Mandarin studies in China. The Chinese Government Scholarship helped me out—in late August 2008, after a sad goodbye with my outstanding colleagues at the TRC, I hopped on a plane to Beijing, moved into a nice apartment with one of my friends from high school, and started daily classes at Beijing Language and Culture University. From August 2008 to January 2009, I attended class from 8:30am to 12:30pm every weekday and had the afternoons to myself. I watched a lot of movies I didn’t understand, saw some amazingly beautiful historical sites, and ate a lot of Peking Duck. I’m often asked if my Chinese is fluent now. The answer is resoundingly no. It takes many years of diligent study. But, my Chinese did improve significantly and at the time I left placement tests had me at intermediate. Another year or two over there would have likely bumped me up to advanced.

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UNDERGRADUATE News

This year’s Undergraduate Research Conference had a full panel devoted to art historical topics, which was moderated by Professor Katharine Burnett. Anna Corbett spoke on “The Grosvenor Gallery: A Marriage Between Art and Business in Victorian London.” She focused on the personalities and objects involved in the founding of the Grosvenor Gallery, and discussed the relationships between art, society, and finance during the Victorian era. Her project was completed under the direction of Dr. Catherine Anderson. Tracy Cosgriff worked closely with Professor Jeff Ruda on “Opus Patri: Pope Leo X and Raphael’s Design for the Vatican Logge.” In this paper Tracy explored the seemingly contradictory relationship between the ancient Roman-style decorative motifs and techniques that artists mixed together with Biblical imagery in the Vatican Logge during the Renaissance Period (1400-1600), finding that this curious juxtaposition was used to declare the Pope Leo X’s legitimacy as Pope. Italy’s Renaissance has also sparked the imagination of Kathleen Mogica who worked with Dr. Andy Jones in English and the Art History’s Jeff Ruda. Her paper, “The Female Nude: An Allegory for a Changing Society,” explored how depictions of the nude female were used to assert a subservient role for women in society, and how the effects of this imagery reverberated throughout the next 500 years. In “Asia-Pacific Triennials: Beyond an Exhibition -- A Global Discourse on Contemporary Art of the Asian and Pacific Regions,” Alexandra Newman showed how Australian Triennials have helped bring international recognition and legitimacy not only to contemporary art produced in Australia, but also to art produced by other less recognized countries, such as China. She demonstrated how the Australian organizers transformed exhibition practices of biennials and triennials at the international level. Alexandra developed her project under the direction of Professor Katharine Burnett.

Art History Awards Ceremony

Distinguished Undergraduate Performance Citations went this year to Vivian Yoon, Brittany Adler, Zoe Forrest, Alexandra Newman, and Margaret Dana. Other awards went to Undergraduate Research Conference contributors, to Honor’s Program students, and to Tracy Cosgriff who was acknowledged for her winning of the University Medal.
GRADUATE ALUMNI NEWS

Jordan Crosby, M.A. 2008—Coaxing Museum Education in New Directions

Since 2006, Jordan Crosby (M.A. 2008) has served as head of school and teacher programming in the Department of Education at the Carnegie Museum of Art in Pittsburgh, Pennsylvania. Jordan’s responsibilities include designing the K-12 curriculum of gallery and studio programs held at the museum as well as outreach programs for the museum’s special exhibitions. She also coaches a corps of fifty docents and conducts professional-development workshops for school teachers. The initiatives of which Jordan is most proud were connected with the exhibition, *Life on Mars*, the 55th Carnegie International, which ran from May 2008 to January 2009. Jordan developed gallery, studio, classroom, and online activities to assist students and teachers with, as she put it, “the process of making meaning from contemporary art.” Tapping a $150,000 grant to support new programs for young audiences, Jordan produced Zero Gravity, the name for a specialized educational program at the museum and an experimental web portal. Local teachers who brought groups to the exhibition could reserve space on the web portal, and they discussed the show with other teens visiting the exhibition. “These kids are smart. They’re very self-motivated and have lots of opinions about the world to share,” noted Jordan. “But they don’t always have an outlet. They come in school groups, get a 60-minute tour of these fabulous works of art and many of them never get the chance to come back. Zero Gravity was meant to give them independence and a sense of ownership—about this museum, this particular exhibition, and contemporary art in general.”

As Jordan explained it, the No Child Left Behind Act has caused public schools to emphasize math and “informational” writing at the expense of art education. “Teachers aren’t taught that looking at art, and thinking about art, can help with test scores. So we’ve been challenged to find ways to conspicuously integrate non-art subjects into our gallery-based programs.” The Thursday evening gallery sessions for the Zero Gravity interns featured writing exercises that encouraged the students to develop skills of visual analysis by “interviewing” the works of art in *Life on Mars*. Jordan was inspired by some advice from Terry Smith, professor of contemporary art history at the University of Pittsburgh. “He suggested we treat artworks in a gallery like people at a cocktail party. Looking at art can be a way to learn how to exist in a more meaningful way, socially, in the world—how to sustain a conversation.” More recently, Jordan has been investigating the interdisciplinary learning driven by museum experiences. Her study, funded by another local grant, is focusing on how visual art integrates with learning in expository and creative writing, in technology and environmental science. It will be published late this summer by the Pittsburgh Arts Education Collaborative. In addition, Jordan has begun to work on a co-authored book aimed at helping high school teachers implement object-based learning from an art-historical perspective. Its chapters add up to a 5-step “taxonomy,” guiding teachers and students through the processes of critical and aesthetic response now mandated by state and national academic standards in the arts.

Jordan Crosby, left, committing the only legal act of iconoclasm at the Carnegie Museum of Art: stomping on Carl Andre’s floor sculpture, much to the delight of some fifth graders. A painting by another minimalist in the permanent collection, Robert Ryman, is in the background.

One team of the high-school interns who contributed to the Zero Gravity initiative is pictured here walking through the galleries of the 55th Carnegie International.
GRADUATE ALUMNI NEWS

Clinica Verde Update: Clinica Verde Breaks Ground!

On April 20, 2009, Clinica Verde broke ground. The vision of UC Davis art history graduate student Susan Dix Lyons (2004), Clinica Verde is building a new model of care for families in need: a global prototype of an environmentally sustainable health clinic in the department of Boaco, Nicaragua that can be replicated in areas of poverty around the world. The clinic will focus on maternal and infant healthcare, providing a medical home for 4,000 children and 1,500 high-risk pregnant women annually. Said Clinica Verde board member Cristiana Chamorro at the official ceremony: “This clinic is going to be a model not only for Nicaragua, but for other parts of the world, as a way to offer integral care for children from birth to prenatal and postnatal care for the mother, teaching all types of education surrounding health and nutrition with a model of family subsistence -- because only with health do we have hope.”

Clinica Verde aims to reduce the rates of maternal and infant mortality, adolescent fertility and child malnutrition in the area it will serve in Nicaragua, the second poorest country in the Western Hemisphere. Dix Lyons founded Clinica Verde in 2007 and has been working hard to get the project funded while building organizational infrastructure.

“We have an incredible board of directors, and great grass-roots support in Nicaragua,” said Dix Lyons. “Without that, there would be no Clinica Verde.”

The Clinica Verde plan approaches health holistically, starting with sustainable design and clinical excellence and extending to the nutritional, educational and economic health of an individual, her family, and community. The plan includes an adjacent organic garden used as a tool to teach nutrition and self-reliance, and a community classroom with demonstration kitchen.

The project has gained the financial support of the Clif Bar Family Foundation, John C. Griswold Foundation and Grace Episcopal Church of St. Helena. Also among extraordinary donors is Joseph Phelps of Joseph Phelps Vineyards, who offered a $150,000 matching grant challenge, and the COFRA Foundation of Switzerland, who awarded a grant of Euro 100,000 over three years. “We’re a non-profit start-up,” said Dix Lyons, “so raising money is even more of a challenge. We’re basically pitching a dream.

But we’ve been fortunate to bring on some early supporters who believe in our vision for bringing health and hope to families in need.”

As of early May, Clinica Verde still needs an additional $120,000 to complete clinic construction, but board members in the U.S. and Nicaragua are working hard to bring attention and awareness to their work. “We really believe in this project and the work we’re doing,” said Dix Lyons. “It’s a big challenge, but an even bigger honor to be involved in something so meaningful.”

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

To learn more about Clinica Verde, visit www.clinicaverde.org

If you have questions or would like to get involved, you can contact Dix Lyons directly at dixsusanl@gmail.com

To read the article on Clinica Verde that appeared in Nicaragua’s La Prensa, go to:
GRADUATE ALUMNI NEWS

Marya Osucha
M.A. 2008

The summer after receiving her MA, Marya got married and moved to Paris. Aside from lounging on the banks of the Seine and picnicking on the Champs de Mars and the Parc des Buttes-Chaumont, Marya has been working hard to improve her French. She has also worked deep in the bowels of a Russian artist’s Montparnasse studio and has written numerous art exhibition reviews for the online culture magazine Go Go Paris (gogoparis.com).

Erin Aitali
M.A. 2008

Erin earned her masters degree in 2008. Her thesis, Manifesting Originality: The Literati Style Paintings of Huang Yuanjie, investigated the woman painter Huang Yuanjie and the discourse of originality in 17th century China. Specifically, she argues how originality is infused into Huang’s works and the significance of this, when considered in a larger context, overturns the widely accepted conception of these women as merely sustainers of tradition rather than innovators. Since graduating in 2008, Erin has served as 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 the management of the art collection. Among her most recent projects, she curated The 75th Crocker-Kingsley, a juried biennial for Californian artists. The biennial featured both emerging and established Californian artists in a wide variety of media and styles. Currently she is busy writing catalog entries for the Chinese objects in the upcoming permanent collection catalog that will debut alongside the opening of the newly expanded museum in 2010. This summer she is looking forward to her first triathlon, taking a Chinese language course, and traveling to Morocco with her husband, Adel, to visit family.

Patrick Hector
M.A. 2008

Prior to graduating from the Art History department, Patrick served as a Peace Corps volunteer in Niger, West Africa working as a photographer and health assistant for Plan International, and as a curatorial assistant and English teacher at the Museum of Dosso. At UC Davis, his thesis focused on the relationship between photography and prophecy in the images of Timothy O’Sullivan, Francis Frith, and Emmet Gowin. Patrick currently holds a museum education internship at the Crocker Art Mu-

Melanie Saeck
M.A. 2008

As a UC Davis graduate student, Melanie worked with Professor Diana Strazdes to complete her thesis, “Flâneur in an Unreal City: Romaine Brooks’ 1923 Self-Portrait” Melanie has since been living in San Francisco and enjoying the temperate coastal climate with her philosopher boyfriend, Bret, and temperamental cat, Violet. After a summer of translating Heidegger from the original German at UC Berkeley and studying for her second run of the GRE, she has spent the past year applying to PhD programs, working, taking ballet, and ambling through the streets of the Mission District. Melanie now looks forward to attending the University of Wisconsin, Madison in the fall, where she has been awarded a prestigious two-year university fellowship. She plans to work with Dr. Jill Casid and continue her studies in issues of gender, sexuality, and identity.

Marya Osucha
M.A. 2008

The summer after receiving her MA, Marya got married and moved to Paris. Aside from lounging on the banks of the Seine and picnicking on the Champs de Mars and the Parc des Buttes-Chaumont, Marya has been working hard to improve her French. She has also worked deep in the bowels of a Russian artist’s Montparnasse studio and has written numerous art exhibition reviews for the online culture magazine Go Go Paris (gogoparis.com).

INTERSECTIONS
PUZZLES AS ART

SONOMA VALLEY MUSEUM OF ART
OPEN JANUARY 21, 2009

Go Go Paris
(gogoparis.com)
In typical fashion, Jayme has been very busy up in Seattle. This June she will be finishing her last class ever at the University of Washington, and in the fall will be taking (and hopefully passing) her Ph.D. general exams. Besides teaching, Jayme is happy to report that by the end of 2009 she will have curated three exhibitions at the Frye Art Museum where she is currently a part of the curatorial staff. Her co-curated exhibition (with Jo-Anne Birnie-Danzker), Transatlantic: American Artists in Germany opened at the Frye in January in conjunction with The Munich Secession and America: Bringing Munich Home. Selections from the Frye Founding Collection (with Robin Held and Donna Kovalenko) opened in May, and Open Roads and Bedside Tables: American Modernism in the Frye Collections, a solo curation, will be on view next September. In other news, her articles The Illustrated Press: Richard Watson Gilder and the American Frontier (presented at the British Association of American Studies conference in Exeter, England in November 2008) and A Philadelphia Story: Regional Patrimony in The Barnes Foundation and The Gross Clinic Sagas will both be published by US Studies Online, in the spring and fall respectively. Additionally, she presented Down the Pike: Native Americans and Snapshots of the Alaska-Yukon-Pacific Exposition at the Pacific Northwest Historians Guild Alaska-Yukon-Pacific Exposition conference in Seattle. Apart from school and work, Jayme has only made one trip to California in the last year (scandalous!), but she has perfected the celebrity gossip round of pub trivia.

Rebecca Arnfeld  
M.A. 2007

Rebecca completed her second year of the Ph.D program in History at UCD this year. Her work continues to center on the intersections between high culture, politics and social class and her dissertation research focuses on how those strands coalesced in turn of the twentieth century New York. Her most recent research was generously funded by a grant from the Center for Social Theory and Comparative History and earlier this year, she presented a paper on how Progressive reformers used art and décor to integrate immigrant women into middle-class culture. She is also the co-author of a forthcoming article on the use of nostalgia to create a sense of community in a Cold War era suburban subdivision. She continues to work as a part-time instructor in the community college district and enjoys introducing art history to students via a survey course there. This year has been an exciting one, since along with her husband, five year old and parrot, she welcomed a baby daughter as a new addition to her family.

Jennifer Farned  
M.A. 2007

Jennifer Farned is finishing her faculty internship at Mount San Jacinto College and has been hired to teach a section of Art 102 (Renaissance to 20th century) at their Temecula campus for the fall. It is her first class and Jennifer is very excited.

Colin Nelson-Dusek  
M.A. 2007

If you remember from last year’s newsletter, Colin Nelson-Dusek issued a number of claims to address what would be happening to him in the near future. He is proud to report that the majority of those statements came to pass, or were substituted for equally interesting experiences. As stated previously, he began work as an eleven-month Graduate Intern at the National Gallery of Art in September, 2008. In his time there, Colin has had the wonderful opportunity to work with the department of academic programs and the department of teacher, school, and family programs. Every day at the Gallery brings something new, whether it is creating and giving Gallery Talks, delivering school tours, presenting at teacher workshops, helping coordinate lectures and symposia, or engaging in old-fashioned art historical research. He is also happy to report that he has run into Dr. Watenpaugh on a number of occasions (the place is huge, it’s a miracle that we have seen each other at all!). Unfortunately, Colin was unable to make it to Peru and hike the Inca Trail to Macchu Picchu. Instead, he and his darling wife, Stephanie, packed their bags for a trip to Iceland, a place in which, after visiting, they would both gladly bury their hearts (picture was taken at the National Gallery of Iceland). In the year ahead, Colin intends to stay and work in the DC area, preferably in the museum field, hone his understanding of late-nineteenth century French decorative arts and interior design, and, as always, continue his never-ending search for “The Good Life.”

Matthew Fisk  
M.A. 2006

Matthew continues progress toward his PhD in Art History at the University of California, Santa Barbara and is researching his dissertation on art, academy and international diplomacy in Federal America — he hopes to graduate in 2011! Now a Teaching Associate, Matthew is glad to be designing and teaching his own courses in European and American art. In addition, having completed graduate internships in American art at the Philadelphia Museum of Art and the Los Angeles County Museum of Art, he is now a research assistant in European and American art at the Santa Barbara Museum of Art and is involved with several exhibitions.

Amie Vogt Francois  
M.A. 2005

After finishing her MA in 2005, Amie worked at the Crocker Art Museum as the Curatorial Assistant until relocating to San Francisco in 2006. She currently works at the University of California, San Francisco as a grants writer – learning more about science and medicine then she ever thought she would! And although this current work takes her away from her art history background, she hopes to be able to lend her grant writing expertise to the art world when she and her new husband, Ryan, relocate to Chicago in June. Amie is not looking forward to the cold weather, but is excited for the many new museums to explore!
GRADUATE ALUMNI NEWS continued

Alice Dodge  
M.A. 2005
After getting her M.A. at U.C. Davis, Alice continued her education at California State University Sacramento and received a single subject teaching credential in Art. Alice is currently working as an adjunct professor in Art History at Cosumnes River College and is also teaching Elementary Art for 1st through 6th grades. Alice also serves on the History and Arts Commission for the City of Citrus Heights, which focuses on visual and performing arts, historic preservation, and public art projects in the city.

Nicole Berry  
M.A. 2005
While freelancing Nicole was sent to Mexico City and was introduced to their excellent contemporary art scene. She gave tours at MACO, their largest art fair, and managed to avoid getting swine flu all while visiting galleries and rubbing elbows with big shot artists and curators. While there, Nicole met Gabriel Orozco, a famous contemporary Mexican artist represented by Marian Goodman Gallery in New York and Shamim M. Momin, associate curator at the Whitney Museum of American Art. On another positive note, Accessible Art, her consulting and tour business, is doing well despite the economic downturn. She sends out a monthly newsletter about goings on in the national and international art world (with an emphasis on NYC) to a list of about 350 people. Please visit her website: www.accessibleartny.com. Additionally, Nicole has just accepted a position as director of Nathan Bernstein Gallery and will start at the beginning of June. She will be organizing shows and focusing on art sales and art advising. Nicole will be traveling to Basel and Venice for the respective art fair and biennale this June.

Katie Day  
M.A. 2005
Katie Day continues to live in Sacramento and work in marketing for an education services firm. In November 2008, she re-visited her thesis topic, speaking at a symposium at the Huntington Library about collection of the Huntington Library. In December 2008, she re-visited her thesis topic, speaking at a symposium at the Huntington Library about collection of the Huntington Library. Katie has also been fortunate to do a lot of recreational travel this year and to stay connected to the arts in a perspective new to her (the other side of the table) -- coordinating her firm’s museum sponsorships.

Allison Arieff  
M.A. 1991
Allison Arieff writes the “By Design” column for the New York Times, and is Editor-at-Large for Sunset. This year she was invited to participate in a journalist think-tank on Urbanism under Obama at the Harvard Graduate School of Design, is speaking at the American Institute of Architects’ national convention, and is judging several design competitions including one to imagine the future of shopping malls. She lives in San Francisco with her graphic designer husband and three-year old daughter—the three are growing over 40 different kinds of vegetables in their backyard.

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Tirza True Latimer  
M.A. 1997
Tirza True Latimer is Associate Professor and Chair of the Visual and Critical Studies graduate program at California College of the Arts. She has published work from a lesbian feminist perspective on a range of topics in the fields of visual culture, sexual culture, and criticism. She is coeditor, with Whitney Chadwick, of the anthology The Modern Woman Revisited: Paris Between the Wars (Rutgers University Press, 2003) and the author of Women Together / Women Apart: Portraits of Lesbian Paris (Rutgers University Press, 2005). Her essay on the POOL group and their engagement with interwar experimental cinema, “Queer Situations: Behind the Scenes of Borderline,” appeared in English Language Notes 45:2, and her investigation of “Border Art” was included in the collection The Impact of Globalization on the United States (University of California/M. Praeger, 2008). She also is an independent curator whose recent exhibitions include “Making Room for Wonder” (SomArts, 2008), “Unexpected Developments” (2006, PLAYSPACE, CCA, San Francisco), and “Acting Out: Claude Cahun and Marcel Moore” (2005, Judah L. Magnes Museum, Berkeley; Frye Museum, Seattle; Jersey Heritage Trust, Isle of Jersey). She is currently collaborating in the production of “Threads,” an exhibition within the context of San Francisco’s 12th Annual National Queer Arts Festival, and on a major exhibition about the life and afterlife of Gertrude Stein, which will be organized by the Contemporary Jewish Museum, San Francisco in partnership with the National Portrait Gallery, Washington, D.C.

Recent Conference presentations include “Queer Abstraction/Queer Narration” College Art Association Conference, 2009; “Tee Corinne; Lavender Muse,” University of Oregon, 2008; “Doing Queer Art History,” South Eastern College Art Association conference, 2008; “Border Performance Art,” American Society for Theatre Research conference, 2008; “Questioning Legitimacy: Feminism, Activism, and...
GRADUATE ALUMNI NEWS continued

Institutional Politics,” Monthermoso Cultural Center, Vitoria, Spain, 2008. She moderated a panel at CCA on “Queer Curation” (one event in a series of Queer Conversations on Culture and the Arts sponsored by Visual and Critical Studies program and the Queer Cultural Center, SF) and served on the organizing committee of “Rising Tide: The Arts and Ecological Ethics” (jointly organized by VCS and the Stanford University Art Department).

Kenney Mencher
M.A. 1994

A painterly Peter Sellers, Mencher’s works are like the film “Being There.” Mencher likes to watch. Citing literature, television, film, and stage drama, as major influence’s on his work, Mencher’s objective is to present a figurative composition divorced from its context that forces viewers to create their own interpretation of the narrative. By combining calligraphic gestural brushstrokes with passages of tight traditional glazing techniques, Mencher’s work explores the thread of human connection that is woven into our experiences. Collaged from posed photographs and pop-culture, Mencher’s paintings are frozen moments in a play. Sometimes these moments are outrageous or surreal and the figures in his paintings are character actors caught up in the action.

William Winser writes, Realist in execution like a Zola novel, the subjects of Mencher’s work hold coffee cups sit in leather chairs, make confessions and declare intentions, but the silence of the paint leaves us only a visual trace as to what’s being said and what understandings are being clarified. As you look at Mencher’s art you are reminded of your own lost moments—the people you should have comforted, but didn’t; the lover you trusted who stopped returning your calls; the companion at work who quietly knifed you in committee and then cheerfully chatted you up at the coffee break. Humble stuff, average people making average choices. Originally from New York, NY, Kenney Mencher earned a BA and MA in Art History from City University of New York and University of California, Davis, respectively, following which he went on to obtain a MFA in painting from the University of Cincinnati in Ohio. He has taught at a number of institutions including the University of Chicago and Texas A&M University, and now teaches at Ohlone College in Fremont, California. He is the author of a text book Liaisons: Readings in Art, Literature and Philosophy. His exposure via solo and group exhibitions is extensive nationwide. He has had two articles published “Variations on a Theme” The Artist Magazine, June 2007 and “Brushing Up: A Handle on Glass” The Artist Magazine, November 2007.

Two shows of his work this year and he has taken over as director of the art gallery at Ohlone. His shows, In Black and White at the ArtHaus Gallery in San Francisco and Realities at the Elliott Fouts Gallery in Sacramento.

Julia Armstrong-Totten
(Maria I. Armstrong)
M.A. 1984

Julia Armstrong-Totten is an independent art historian and professional researcher. From 1985 to 2007 she was Senior Research Editor at the Getty Research Institute’s Project for the Study of Collecting and Provenance. In that capacity she managed several projects and publications documenting the contents of European auctions from the seventeenth through the nineteenth centuries that now appear online in the Provenance Index Databases. She presently assists an international clientele in solving provenance related issues with their works of art. Among her current long-term projects are two forthcoming publications: one is a biography about the late eighteenth century English picture dealer and author Michael Bryan (1757-1821) found in Agents, Auctions and Dealers. The European Art Market 1660-1860, and the second one is titled “Expand the Audience, Increase the Profits: motivations behind the Private Contract Sale,” found in Redistributions: Revolution, Politics, War, and the Movement of Art, 1789-1848.

Julia Armstrong-Totten was held at the Pasadena Museum of California Art. Her most recent publications are related to that exhibition; she co-authored an article about the school that appeared in American Art Review in April of 2008, while her essay titled “The Legacy of the Art Students League: defining this unique art center in pre-war Los Angeles,” may be found in the exhibition catalog. In 2007 she published two articles that were originally presented at conferences in London and Paris. The first one is titled “The Rise and Fall of a British Connoisseur: The Career of Picture Dealer Extraordinaire, Michael Bryan (1757–1821)” found in Agents, Auctions and Dealers. The European Art Market 1660-1860, and the second one is titled “Expand the Audience, Increase the Profits: motivations behind the Private Contract Sale,” found in Redistributions: Revolution, Politics, War, and the Movement of Art, 1789-1848.

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search on the individuals and works of art mentioned in the letters. She most recently presented a paper on the question of Benjamin West (1738-1820) as a connoisseur, at a symposium held in March of 2009 at the Frick Museum’s Center for the History of Collecting in America titled The American Artist as Collector: From the Enlightenment to the Postwar Era. In January of 2008 she co-curated and authored an essay about an important, but almost forgotten art center in Southern California. The exhibition, titled A Seed of Modernism, the Art Students League of Los Angeles, 1906-1953, was held at the Pasadena Museum of California Art. Her most recent publications are related to that exhibition; she co-authored an article about the school that appeared in American Art Review in April of 2008, while her essay titled “The Legacy of the Art Students League: defining this unique art center in pre-war Los Angeles,” may be found in the exhibition catalog. In 2007 she published two articles that were originally presented at conferences in London and Paris. The first one is titled “The Rise and Fall of a British Connoisseur: The Career of Picture Dealer Extraordinaire, Michael Bryan (1757–1821)” found in Agents, Auctions and Dealers. The European Art Market 1660-1860, and the second one is titled “Expand the Audience, Increase the Profits: motivations behind the Private Contract Sale,” found in Redistributions: Revolution, Politics, War, and the Movement of Art, 1789-1848.
**VISUAL RESOURCES FACILITY NEWS**

The Visual Resource Facility had a very productive and busy 2008-2009 year. Despite 2008 budgetary and hourly reductions, Leah Theis and Lisa Zdybel continued to provide critical instructional support to Art Studio, Art History, and Technocultural Studies faculty and students. General collection development and individual image request from faculty and students of these programs continue to be their primary service. Leah and Lisa also provided reference and research support and training as well as regular classroom technical support. The VRF’s image database continues to grow and currently contains approximately 20,000 digital images. Some of their recent additions include original on site photography by Professor Jeffrey Ruda documenting his trip to Italy, Hearne Pardee’s trip to New Caladonia, Catherine Anderson’s tour of London, and Regents Park and Micki McCoy’s (MA, 2009) beautiful images of her research trip to Xinjiang province, China. These images are all accessible through the VRF’s online catalog at http://images.ucdavis.edu. Many of these images, as well as other recent additions, will be added to ARTstor’s UCD and UC-Shared collections. The VRF video collection expanded as well. This year, patrons wanted more Hollywood! — the VRF now has a substantial Hitchcock collection and numerous fictional movies about artists. Patrons are free to come into the VRF and “browse” the film collection, which ranges from early film classics to contemporary films produced by video and performance artists, but they can also search online via our image database. A monitor with DVD and VHS player is available in the lab for patrons to view/preview films. This past August Leah and Lisa met with programs chairs, Lucy Puls, Simon Sadler, and Jesse Drew, to propose a Departmental Newsletter. The first edition of This Month in the Arts made its debut in October. The Newsletter has grown not only in popularity but size — from October’s two pages to this past June’s eight page edition — featuring departmental events, faculty, student and alumni exhibitions, as well as exhibitions at the Nelson and Gorman museums, reviews of talks and shows, and general department news and announcements. They are looking forward to resuming publication this fall. Aside from working to providing instructional support for the department, Leah and Lisa also serve on separate marketing and public relations committees for the Department of Letters and Sciences.

**ARTS ADMINISTRATIVE STAFF REORGANIZES**

The 2008-2009 academic year has brought many exciting changes to the administrative office and staff. This past spring, Dean Jessie Anne Owens, of the Humanities, Arts, and Cultural Studies Division, announced that the Division will proceed with an “arts” administrative reorganization. The reorganization will form working groups for common functions (budget, personnel, under-graduate/graduate program support, facilities and technology) keeping unit-specific functions to each program separate. This reorganization is intended to form a single administrative unit for the seven arts units (Art History, Art Studio, Technocultural Studies, the Nelson Gallery, Theatre & Dance, Music, and Design). Assistant Dean Ian Blake, CEO Katherine Perrone, and MSOs Rose Mary Miller and Robert Pattison are in charge of planning and implementing the reorganization. It is hoped that in July, the new administrative structure will be presented to the Departments and Programs. As staff transition into the newly formed units, new processes will be developed and refined, providing departmental support for the programs.

Rose Mary Miller and Robert Pattison will play critical roles in implementing the new organizational structure and new processes. Some other changes have occurred within the department as well. After working as a temporary employee for several months, Fatema Morrisette was officially hired last December as the Department’s Front/Desk Administrative Assistant. This June, Angus Chang, Personnel and Payroll, departed the department to work in Entomology. His delicious “bake-off” entries will be sorely missed. Our bookkeeping team of Jesse Avitia, Head Bookkeeper, and Vivian Johnson spent this past year helping faculty and students make sense of university purchasing policies, as well as, advising faculty and students to sources of funding outside of the department. Jesse is has also earned the title of “Head B-B-Qer” for his leadership in organizing Departmental culinary events. Academic Coordinator, Ariel Cullatz, has also been busy, advising students and helping both faculty and students navigate through the maze of curriculum and program requirements.
NELSON GALLERY NEWS

The Nelson Gallery's mission is to serve the campus as a teaching museum while also presenting rigorous exhibitions eliciting interest and attendance regionally. The 2008-2009 year concludes this June with the annual MFA exhibition, including the work of five graduating students. The opening reception is 6pm on May 29th. Each of the exhibitions leading up to the MFA had its own intellectual and strategic intentions for building the institutional authority of the Nelson. For the second year in a row attendance established a new high, reaching 7,000. The Nelson's retrospective of the founding faculty, You See, continued its three-year-long tour with stops at the Bakersfield Art Museum, the Donna Beam Gallery at UNLV and upcoming, on May 30th, at the Pasadena Museum of California Art.

In the Spring of 2008 gallery director Renny Pritikin conducted extensive studio visits in the area defined by Woodland, Winters, Dixon, Davis, and Sacramento, arriving at a set of 20 artists included in the regional survey Flatlanders II. This effort is intended to establish a critical baseline for innovative new work, and to encourage local artists and communities to perceive the Nelson as critical to their practice or pursuits. In the Davis Enterprise the local critic Diane Lui used phrases such as "pause and rethink the definition of art," and "cross-fertilization of new ideas that may occur in the combination of two or more disciplines."

The new season began with a show, Aggregate, by three artists whose work all had to do with investigations of assemblagist constructedness in image making. Lauren Davies and Camille Utterback, both of San Francisco, make sculpture and interactive video installations, respectively, and Laura Breitman of upstate New York makes collage landscapes. Davies' sources are found materials—doggy salon hair in fact. Breitman uses proprietary software to map the movement of visitors into complex digital paintings. Breitman uses found paper sources to create mosaic-like trompes l'oeil realist images. The Sacramento Bee's Victoria Dalkey wrote, "They play with the role of art as representation of reality in ways that fool us into thinking we are seeing one thing while we are really looking at another."

The next exhibition was a long-anticipated one-person show by Sacramento's Dave Lane. Long a barely-substantiated local rumor, the powerful sculpture by this self-taught artist surfaced at the Nelson for his first large-scale museum or gallery show. Lane uses discarded large-scale steel agricultural machinery, which he refashions into globes and carriages that are models of how the universe is organized. A trained scientist and religious believer, his work wrestles with matters of faith, the role of art, and rationalism. David Roth, in Artweek, said, "With their repeated motif of interlocking circles that mirror the cosmic order of things, these works assert the possibility of collapsing time and space and manipulating matter."

Intended to appeal in part to music faculty, students and the public, the last curated show of the year was by German-born, Seattle resident Trimpin, one of the originators of the field of sound sculpture, and a MacArthur “genius” grant winner. Trimpin presented his work Sheng High, which is based on the ancient Chinese sheng, the first reeded flute and the inspiration for the pump organ, accordion and harmonica. Trimpin made 24 bamboo reeded flutes vertically submerged in tubs of water; a floor-mounted score was read by a series of 24 infrared sensors. When triggered, the sensors caused the computer to dunk the bamboo into the water, which caused the exiting air to sound the reeds. The resulting compositions ranged from eerie to ecclesiastical. Over 800 visitors to Picnic Day enjoyed the work.

In addition to the exhibitions a number of works were added to the collection this year. These include a portfolio of prints and drawings from the SF Art Institute faculty from the 70s, and a model sculpture by Dave Lane. Plans for 2009-10 include the following: (1) Two simultaneous summer shows, a video and poster piece by Danish artist Mads Lynnerup about close observation of social behavior, and The Black Market Type Shop by Joseph del Pesco, also involving posters and type fonts made from the handwriting of famous artists. (2) An exhibition of African-American quilts borrowed from collections in Davis and Washington DC, in collaboration with the 40 Acres gallery in Sacramento; (3) A simultaneous small collection show from San Francisco of objects designed by major artists for commercial distribution, such as a Thiebaud wristwatch; (4) A recent acquisition exhibition including 20 Thiebauds, several Arnesons, and Warhols; (5) A one-person show by Bay Area painter and illustrator Owen Smith, who has done many New Yorker magazine covers, among other projects.

Joseph del Pesco, Image from Black Market Type and Print Shop Installation, on view from July 9-August 14, 2009 in the Nelson Art Gallery.

Dave Lane, Grandma Planet, from last winter's exhibition, Out in Space: Sculptures, Drawings, Paintings by Dave Lane.
History and Classical Civilization. Her primary focus is the Italian High Renaissance, specifically regarding classical reception. Under the guidance of Dr. Jeffrey Ruda, she completed her honors thesis on the topic of Raphael’s decoration of the Vatican Logge, focusing on the architectural and cultural implications revealed by the seemingly contradictory inclusion of ancient Roman and modern Christian decorative imagery. Her thesis was largely influenced by her year abroad in Rome, where she served as an intern at the Vatican’s Pontificio Istituto di Archeologia Cristiana, a sister institution to the Vatican Museums. Currently, she is working with middle school students from socio-economically disadvantaged backgrounds, using classics and art as a context for teaching literature, history, science, and technology.

She plans to begin graduate school in Fall 2010 with the goal of attaining her Ph.D. in Art History, during which time she hopes to return to Italy to continue her research.

2008-2009 LECTURE/WORKSHOP SERIES

The Art History Lectures and Programs Series, facilitated by Prof. Katharine Burnett, began the year by celebrating UC Davis’s centennial anniversary and the 40th anniversary of the Art History Program with a presentation by all faculty on the topic, “What We Do and Why We Do It.” The Series also sponsored (and co-sponsored) talks by three visiting speakers: art historian, critic, and activist, Dr. Jonathan D. Katz, “Art, Eros and the Sixties”; poet and critic John Yau, on his recent publication, Eros and the Sixties; and poet and critic Douglas Kahn (TCS), “Applying to Grad School.”

The April Series offered three workshops. Diana Strazdes, Graduate Advisor, spoke to undergraduate students about “Applying to Grad School.” Dan Goldstein, Reference Librarian, spoke on “What ARTstor Can Do for You.” Matt Conner, Instructional and Reference Librarian, taught faculty and students how to use the bibliographic tool, “EndNote.”

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This newsletter was compiled by Blake Stimson 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: shinews@ucdavis.edu

SUBSCRIBE!
To BOTH this annual newsletter AND our monthly events listing: http://arthistory.ucdavis.edu/alumni/subscribe.html


The Series also offered three workshops. Diana Strazdes, Graduate Advisor, spoke to undergraduate students about “Applying to Grad School.” Dan Goldstein, Reference Librarian, Shields Library, spoke on “What ARTstor Can Do for You.” Matt Conner, Instructional and Reference Librarian, taught faculty and students how to use the bibliographic tool, “EndNote.”

Comments about these objectives would be most welcome and can be sent to any faculty member.