The Art History Program’s big adventure for 2009-10 is our imminent move to Everson Hall, just across the Mrak mall. With both Art History and the Nelson Gallery—Fine Arts Collection in new homes, the Art Building will consolidate the heavy-duty, noisy activities both of Art Studio media and of set construction for Theater and Dance. Art History will gain two separate rooms under our own scheduling control for seminars and for discussion sections, instead of the single space (Room 210D) we now share with Art Studio. At long last, the graduate students will have a lounge with windows! Also, we will share a beautifully paneled Mid-Century Modern conference room with the other units in Everson. The downside will be a much smaller space for the Visual Resources Facility, but Leah Theis and Lisa Zdybel have worked hard to design an efficient and comfortable layout. Ironically, our new location includes the very first home of Art History at UC Davis, when Emeritus Professor Seymour Howard came to the University in the late 1950s.

Two faculty members will have new administrative homes as of July 1, though with no change to our curriculum: Christina Cogdell and Simon Sadler will be titled Professor of Design. They will continue as members of the graduate program faculty in Art History. Effective Fall 2011, their art-historical undergraduate courses will be cross-listed in both Art History and Design—it takes that long to process the course change forms. Simon will pursue his growing research interest in the cross-over between architecture and design, and both he and Christina will be spared the double load of meetings and service that comes with split appointments. As some of you remember, that is why Katharine Burnett and Lynn Roller moved to full time in Art History. Wish Christina and Simon well? Yes, of course; but they aren’t actually going away.

Sadly, three colleagues are leaving: Catherine Anderson, Ludovico Geymonat and Melanie Michailidis who have done terrific work as visiting lecturers the last few years. Catherine and Melanie will teach here in Summer Session, but the drastic budget cuts mean no more funds for academic year visiting lecturers in the entire Division. Catherine, Ludovico and Melanie are wonderful teachers, and they have made great contributions to advising and to the intellectual life of our lecture series. We do wish them well with all our hearts.

~ Jeffrey Ruda

AHI TO MOVE TO EVERSON HALL

In July AHI will be moving from its longstanding home in the Art building to Everson Hall, where it was housed in the 1950s in the Philosophy and Fine Arts Department.

PROFESSORS SADLER AND COGDELL TO MOVE TO DESIGN

Art History has had a rich and varied life at UCD. It began in the early 1950s as part of the Department of Philosophy and Fine Arts, was an adjunct area of the Art Department (Continued on back page)

AHI TO CONSIDER REJOINING ART STUDIO

Dean Owens has asked the AHI faculty to consider joining forces with Art Studio and make the titular “Department of Art and Art History” into more of a day-to-day administrative (Continued on back page)

AHI FACULTY NOMINATED FOR EXCELLENCE IN EDUCATION

Simon Sadler, Diana Strazdes, and Melanie Michailidis were nominated for the 8th annual ASUCD Excellence in Education Awards. These teaching awards are student-funded, (Continued on back page)

AHI NEWSLETTER ARCHIVED IN SPECIAL COLLECTIONS

We learned that the university has been archiving our modest AHI newsletter and asked University Archivist, John Skarstad, why. He responded as follows: (Continued on back page)
WHAT SORT OF SPACE IS UCDAVIS? by Simon Sadler

This year the Art History Program moves home to Everson Hall. During a first visit to Everson, faculty and staff were understandably distracted by the arrangement of teaching rooms and the position of power outlets, whereas there was little to detain the art historian’s eye in this seemingly anonymous mid-century modern building, so typical of our low-key campus. Yet the translucency of Everson’s lobby was certainly striking, a glass curtain wall illuminating a serpentine staircase and permitting fine views onto the landscape. Like many times before, I found myself wondering, as we assembled in the Everson lobby—“what sort of space is UC Davis?”

A graduate art history seminar this spring provided some answers to this tricky question. While the UC Davis campus is an undeniably convivial place, it is also undeniably difficult to narrate in terms of any outstanding artistic, historical, or cultural significance. But the issue is pressing because of a seemingly underdeveloped perception of UCD, the campus Centennial, and its attendant development projects such as the GATEways project for the Arboretum. As a “live” exercise in architectural history, the seminar was an opportunity to discover what competences art historians provide when co-opted into the “real world” of research and consultancy.

In truth, we would surely love to discover an unsung architectural hero working on campus. But it seems UC Davis has ventured only once into architecture in the grand manner—Antoine Predock’s Social Sciences and Humanities Building of 1995—a scheme whose deliberate truncation says a great deal about UC Davis’s culture of skepticism about heroic architectural gestures. Instead, the historian of UC Davis architecture must turn the discipline’s traditional criterion of exception on its head if she or he is to begin to understand campus history. Not for us the campus and great drive-ways of our research campus neighbors at Berkeley and Stanford. Not for UCD the connoisseurship of guidebooks with blue covers.

Rather than despair at the situation, the finding takes us to the heart of American educational history. As a technically- and agriculturally mandated Land Grant university, UC Davis began by constructing actual groves, not metaphorical ones. There are no public statues of illustrious men, no majestic porticoes, no wholly-closed cloisters. Building at UC Davis has always been a practical matter for practical people (the campus’s celebrated Chancellor Emil Mrak boasted to Regents in the 1960s that he didn’t need architecture, just “Mrak’s Shacks”). The first style tried out on campus was the shingled, faintly Beaux-Arts manner which we find on the quad at North Hall and South Hall, 1908. Hart Hall, Walker Hall, and the old Power Station are mementos of a tryst with Spanish Mission Revival in the 1920s; Hickey Gymnasium, and the first portion of Shields Library, of the merest dalliance with Art Deco Moderne. And since the 1990s, the campus has experimented with every style allowed by the permissiveness of Postmodernism, mostly defaulting to a Rationalism of pleasant modern facades with square piercings and stylish, abstract porticos. And this has coincided with the surge of building ambition found to the south, as the campus swings round to address the great thoroughfare of Northern California that has developed along the route opened by the Pony Express, the railroad and the I-80.

But the style which matters most at UC Davis is that which is seemingly astylar, unnoticed for being so ubiquitous. Once the seminar noticed it, however, mid-century modernism was found everywhere, as though there by not being there. We became increasingly gripped by repeating precast concrete modules, brise-soleil concrete screens, deeply shrouded windows, gorged-capital columns, the straightforward articulation of structure and infill, clusters of lighting pendants, extruded metal handrails, pergolas, mounds in the landscape offset with dips, curvy paths offset with straight ones, specimen plants juxtaposed against foundation planting.

Do such scenes even have designers? Visual Resources Facility Librarian Leah Theis and I found out the answer by visiting the Campus Architect, Clayton Halliday, and the University Archivist, John Skarstad. Clayton had spreadsheets waiting for us with costs, purposes, names, the raw data which in coming years needs to be compiled (ideally, by the VRF and Art History students) into a much-needed database as a basic resource for campus research and planning. So the answer is yes, these somewhat anonymous buildings have designers, with names like Hervey Parke Clark (designer of Everson, 1958), Gardner Dailey (as the Campus Architect in the 1960s, designer of the Art Building among many other campus structures), and John Funk.
Do such buildings have an identifiable style?

Clark, Gardner, and Funk were associated with the broad movement known as Bay Region Style, the three phases of which are represented at UCD—the first, brown shingle phase at North and South Hall, the “humanized modernism” of the second phase at buildings like Everson and Art, and the boxy-but-with-fine-interior-space final phase with the Chancellor’s Residence (1996), perhaps one of the last buildings by William Turnbull. The walk from the Art Building to Everson Hall also traverses grounds by Lawrence Halprin, a landscape architect (like Thomas Church, also on campus) whose close integration of buildings and spaces is a hallmark of Bay Region Style. As Dean of Architecture at Berkeley, William Wurster led the second Bay Region Style and was a likely hidden hand in the design of the growing UC system. And our concrete colonnades, pilots and screens also bear witness to once-mighty mid-century American architectural influences, now largely forgotten, from Edward Durrell Stone, the later Walter Gropius, and Paul Rudolph.

Identifiable modes, then, with identifiable architects—yet still little for the guidebooks, nothing at which to stop and stare. But it’s in the pinpointing of this conundrum that we will come closest to answering the question, “what sort of space is UC Davis?” By default, the campus design of UC Davis is background architecture. True to the Land Grant ethos it foregrounds activity and productivity. During the massive development of higher education in the USA during the Cold War—an era exemplified by the expansion of UC under the university’s famous president, Clark Kerr—the perceived need for a campus like that at Davis was for a “normative,” “empirical” space.

It was a space free of the constrictions of pronounced symbols, historical allusions, boundaries. It was an infrastructure for the making of modern Californians, sufficient to transform citizens into creative thinkers, yet familiar enough to allay the anxiety of freshmen. It found the balance point between economy, utility, and appeal. Look again at the Art Building: its north façade is an exact compromise between the factory-like glass-and-concrete austerity of modernism and the three-story, arched-window, corniced finery of a Renaissance palazzo. The nickel-and-diming of its clunky, repetitive precast concrete units is offset with human-scaled proportions and the handmade detailing of the mosaic columns in the lobby and Visual Resources Facility (the interior spaces are a shambles resulting from ad hoc partitioning). And then when we look up to the saucer dome of the entry loggia and to the ceiling of one of the landings we note the cheeky site-specific art of a hole pierced by an atomic bomb—manifestations of late Cold War dissent also found on campus at the Baggins End Domes (1972).

So there are stories here to be told but, the seminar found, they are mostly not ones for which we want as historians to claim exception, because the bigger story is of an anti-exceptionalism. It is the story of a normative public higher education, admission to which was meant to be no more remarkable, in modern times, than the provision of elementary education, housing, jobs, food, health, transportation, recreation. Which in its quiet way was, of course, wondrous. How frank about this can an art historian afford to be as we enter an era likely to seek sites onto which it can attach the names of benefactors, and through which to project a slick “image”? It’s a moot point, and the seminar, as a cross-disciplinary collaboration of students, faculty and staff was a fascinating start to the conversation, for which we are indebted for their participation to the UC Davis Campus Planner Bob Segur, Heath Schenker (an alum of the MA Art History Program, and a Professor in UCD’s Landscape Architecture Program), Professor Tim McNeil (Director of Design), Professor Pablo Ortiz (Music), Nancy LeRoy (Graduate Program in History), Professor Andrew Anker (Sacramento State University and Nelson Art Gallery), and Professor Mark Kessler (Design).
FEATURES

ON THE CULT OF THE SADLER SEMINAR by Lindsay Riordan (M.A. 2009)

Has any student of the Davis AHI program, current or past, ever known what a seminar taught by Simon Sadler would be about? This presumptuous recent graduate would answer with an unwavering no. It is a blissful uncertainty that extends from the time one registers for the following quarter to years after one has actually taken the course. If there is doubt about this fact, I encourage any incoming student to ask Professor Sadler, say, two weeks before the start of a given seminar, what his topic will be. Or, conversely, ask a former student to relay the narrative arc of a past seminar just to see if they can do it. Akin to post-cult syndrome, after the ten weeks of seminar have elapsed, leave-takers fall prey to the dissociative effects and feelings of emptiness—perhaps even guilt?—of surrounding the dissolution of their collective experience and understanding. But the trauma is a happy one. We may not know exactly what it was, but we know we would never have it so good again.

This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again. This is the point: no one takes a seminar with Professor Sadler because of the topic; they have it so good again.

It reminded me of the intellectual joy that comes with being allowed—being encouraged—to be skeptical. In Professor Sadler’s seminars this was not the norm in the form of infantile stubbornness; instead, it simply means an exchange of ideas that often challenge others’ and one’s own ideas about the spaces we inhabit. Yet, because of its potential to cause discomfort, to be critical is often met with a dogmatic disdain that Professor Sadler is no stranger to himself. After writing the forward to a 2006 book on the Todtnauberg “hut” owned by Martin Heidegger (whose talent for interior design, it seems, would have been well served by a subscription to Living Etc.), a review came out in the Chronicle of Higher Education called “Heil Heidegger” that essentially denounced Professor Sadler for contributing. (October 18, 2009)

Since the title alone provides a clear idea of the article’s intellectual depth and rigor, there is no need to enumerate the charges leveled in the book review against any academic who dare participate in a scholarly dialogue about the philosophy of you know who.

In different ways, the examples of the table rant and the Chronicle review illustrate the value of critical art and architectural history. The moment of provocation begets moments of greater understanding. Sometimes tense, sometimes brilliant, and sometimes embarrassing—(like the time I told Professor Sadler that his beloved Sea Ranch looks as though it would smell of wet, moldy wood)—it is on the occasion of genuine debate that I feel most enlightened. I will always have a deeper, more visceral understanding of what Nazi ideology was and what it looked like because of that table. Even if I still have no idea what that class was about.
FEATyRES

UCDARIS AND THE AVANT-GARDE by Douglas Kahn

The early, heroic period of the arts at the University of California at Davis is, for good reason, associated with names like Bob Arneson, Wayne Thiebaud, William T. Wiley, Roy DeForest, Manuel Neri, and others, including their most famous student, Bruce Nauman. What is forgotten is that Davis at the same time was an international hub of experimental music in ways that were intimately intertwined with the visual arts. Karlheinz Stockhausen, John Cage and David Tudor conducted extended residencies, the town was the home of the free improvisation group New Music Ensemble, and the composer Larry Austin taught in the Music Department. More than anything else, Davis was where Source: Music of the Avant Garde was published.

Source appeared in eleven beautifully produced large horizontal format issues from 1967 to 1973, containing scores, essays by composers and artists, statements, interviews, artworks, sound and concrete poems, photo essays, circuit diagrams, instrument designs, event reports and LP recordings. It documented crucial changes in performance practice and live electronics, computer music, notation and event scores, musical theatre and installations, intermedia and technology, politics and the social roles of composers and performers, and innovations in the sound of music.


Larry Austin, the founding editor, and myself have worked over the last few years on a book based on the Source, which will be the first and most substantial book of documents on experimental music, and is on schedule for publication by University of California Press in October. Because of the wealth of its contents and hand-crafted production values, issues of Source had long become collectors’ items, fetching up to $2,000 per copy and retreating into special collections at the same time that interest among present-day experimental musicians, sound artists, media artists, and artists involved with science and technology sky-rocketed.

Indeed, during the 1990s the live electronics and media-related approaches of experimental music left the fringes of Western art music to become the soundtrack of digital culture. Most academic music departments around the world have no scholar dedicated to experimental music, which becomes self-reproductive through the lack of qualified PhD supervision. It would be tantamount to art history departments having no one researching the art of the 1960s and beyond—“sonic arts” programs have been created to pick up the slack and scholarship has begun appear within the context of media arts history. Art and design historians will find much of interest in Source, most immediately, in its innovative production.

Perhaps best known was Nelson Howe’s “Fur Music” which required pieces of synthetic fur to be meticulously cut and glued into each copy, John Cage’s 4’33” required pages cut off-format with lengths of a line corresponding to time, and his “Plexigram IV (Not Wanting to Say Anything about Marcel)” used screen printing onto a set of transparencies; Dick Higgins’ “The Thousand Symphonies” consisted of pages from “Symphony #858” made by “machine-gunning music paper”; and Jon Hassell’s “MAP 2” required a large square of magnetic audiotape fixed into each issue, over which one would move a playback head in not-so-random access.

The entire last issue is dedicated to fluxus and intermedia artists; important contributions are included by Nam June Paik and Max Neuhaus, both who originally came from musical practice. In the last decade art historians have recognized the requirement to have a grasp of John Cage and the experimental aesthetic to understand important activities in the 1960s and artistic developments since. There are significant overlaps with conceptual art, performance art, and art and technology. It would be difficult to chronicle the rise of digital arts without reference to John Cage and Lejaren Hiller’s HPSCHD, or art and science without Alvin Lucier’s “brainwave piece,” Music for Solo Performer.

The purpose of the book, Source: Music of the Avant Garde, was to honor the efforts all those who contributed to Source and to recognize the incredible vitality of the time, a vitality fueled by the proximity of art and music. With so much exciting work occurring around the world at the same nexus, institutional divides and discursive neglect do little but inhibit scholarly relevance, informed appreciation, and creative provocation, especially now that experimental music has become the music of the last century.
Prior to his teaching assignment at Davis during the 2008-2010 academic years, Ludovico Geymonat held teaching positions at the University of Iowa, Columbia University, New York, and the University of Milan. Geymonat holds a PhD in Art History from Princeton University and wrote his dissertation on “The Parma Baptistery and Its Pictorial Program.” His most recent publications include, “Apocalypse Drawing,” in Pen and Parchment: Drawing in the Middle Ages, 2009, another on an early-Gothic statue of a seated king at the Metropolitan Museum entitled, “Un Erode veneziano al Metropolitan,” in Per i settant’anni di Giovanni Romano, 2009, and one on Venetian place architecture, “I palazzi di Venezia,” for a DVD sponsored by UNESCO. Currently Geymonat is a fellow at the Max-Planck Institute for Art History in Rome. This exchange with former Art History MA student, currently Visual Resource Librarian, Lisa Zdybel was conducted via email.

Lisa Zdybel: During the 2008-2009 academic year, you taught classes in Medieval and Early Modern Studies and Art History, and this past Winter quarter you returned to Davis to teach Romanesque Art and a seminar on Monumental Programs. Aside from the cookies and treats that Leah and I would bring into work, what are some of the aspects of teaching and living here at Davis that you found most enjoyable?

Ludovico Geymonat: The students, the art history lecture series, and the weather. In the classroom, the presence of the students, how they react to the images you use, to what you say about them, and to what other students say, is key to the successful outcome of the class. At UC Davis, the interactions with students worked in a way that I enjoyed. I am getting more experienced with teaching, and that helps, but the real joy was due to the students there, to their ethos, so to speak, to what they were bringing to the classroom. This was especially true for the smaller courses that I had the opportunity to teach. At Davis I enjoyed how students participated, how they were open to the potential of the study of a fairly esoteric field such as medieval art. I also liked how students were competitive and yet supportive of and attentive to each other. This made classroom discussions productive. I found that students at Davis were goal-oriented, grasping quickly what mattered to them and to the class as a whole. I left California with the feeling that something of its educational system must be working because undergraduate and graduate students know how to participate, how to ask questions and how to contribute. They know how to make the most of their classroom time, how to challenge themselves and work hard, while still maintaining a healthy taste for the pleasures of life. While at UCD I also enjoyed the art history lecture series, not only the many papers presented, but also the Q&A sessions. In a busy academic life, I find those opportunities fundamental in making one feel part of a context. They offer, in a quick but insightful way, a sense of what those around you work on and think about, and what matters to them. I learned a lot from those meetings, and have fond memories of them. As for the weather, well, I was coming from a harsh winter in the mid-west, where my bike was off limits from December to March. Biking in Davis in January was a treat in itself.

LZ: You have also taught at the Università degli Studi di Milano. Is the approach to teaching art history different in Italy than in the United States?

LG: Yes, I believe that different contexts and geographical conditions affect our approach to the teaching of art history. The Università di Milano is a public university, large and research oriented. As an institution, it is somewhat comparable to UC Davis (although the student body at Milan is twice the size of UCD). Traditionally, Italian college education is based more on oral exams rather than on papers and written tests. Another difference in Italy, which in my opinion is unfortunate, is the strict division between studio art and art history. Students in the two programs do not attend the same schools and rarely mix. However, I believe the main difference in the teaching of art history has to do with geographical differences. Milan is a large metropolis within a historically rich region. It is dotted with monuments from the past,
including the ancient and medieval past. In teaching art history, it is only natural to begin with works that are close by and offer students, who are often already familiar with them, easy access to remarkable primary evidence. As a consequence, the teaching of art history in Milan, and in Italy in general, often focuses on the accurate, first-hand reading of specific works of art, a philological approach, if you will. In the US, the study of pre-modern and early-modern art history often focuses more on the issues that make ancient monuments, and the contexts in which they were created, relevant to us today. With equal geographic distance from those works, and the extraordinary research facilities of many American universities, scholars are almost completely free to pick whatever they wish and strikes them as interesting. Many scholars based in the US decide, naturally I believe, to select the monuments they work on primarily on the basis of the questions that they are keen to ask. Different questions, methodologies and possibilities affect, of course, not only the approaches to research in art history in Italy and in the US, but also the ways in which the field is taught. I should add though that digital images and texts, and ease of travel, are expanding teaching and research possibilities for everybody in the field, wherever they are based. It seems to me that the sharing of interests and methods is becoming easier and easier too.

LZ: Currently you are doing a post-doctoral fellowship at the Max Planck Institute in Rome. Can you tell us something about the Institute and your appointment?

LG: The Bibliotheca Hertziana - Max Planck Institute for Art History is one of the two branch institutes dedicated to the study of the history of art of the Max Planck Society for the Advancement of Science, an independent, nonprofit research organization based in Germany. The Hertziana was founded in 1913, and takes up a good part of a large block at the top of the Spanish Steps, in the center of Rome. It houses a rich art history library and extraordinary photo archives (a visual resource facility of the first order – and, of all people, Lisa, you know how much I appreciate that). There are about a hundred people working at the Hertziana - including Ph.D. candidates, post-doctoral fellows and visiting professors - that make for a pretty cosmopolitan crowd. My appointment here is for 12 months. There are plenty of conferences, lectures and papers by fellows and visiting scholars (in German, Italian, English and French), but no formal teaching at the Hertziana except for a one-week graduate seminar in September. This year the seminar is on early-Renaissance Rome. My research project at the Hertziana focuses on drawing, the transmission of images and the layout of monumental programs, and I hope it will bring some results and publications by early next year.

LZ: Much of your research has focused on the transmission of images and the design of monumental programs. Does this continue to be your focus? And can you discuss what you are currently working on?

LG: Yes, as my research project for the Hertziana tells you, that is indeed the focus of my current research. I am also negotiating with an Italian publisher for a book on images and expectations of the Apocalypse in the middle ages, which has a lot to do with research interests that I developed at UC Davis. The feedback I got from colleagues to a couple of papers I gave at UCD, and especially conversations with John Hall, from the Department of Sociology, made me realize that some of the material that I am working on for the design of monumental programs and visualization of ideas project could be turned into a book on how expectations about the end of the world are turned into images, and how the visual arts have been used as a means to express, and perhaps overcome, fears about the future. The publisher wants the book out by next spring, so I guess I should be the one worrying about the impending future …

LZ: I can’t resist playing “devil’s advocate” with this next question. Is the study of Medieval Art still relevant today, and do you have any general advice for a student wishing to pursue this area of study?

LG: I believe that in our postmodern world there is a lot of interest in the medieval past and the works created during that time, and for good reasons. The study of history in general is fundamental for our own postmodern sense of time, for our ability to assess evidence, and for our sense of identity as humans. More specifically, the uses, functions and possibilities of images in the middle ages are fascinating, and the spaces created by medieval architecture remain stunning. I am convinced, there is something in the visual arts of the middle ages that enriches our modern and post-modern imagination in invaluable ways. Some of the big questions that matter to us now find unexpected answers in the medieval past, and these answers, in turn, provoke other questions about the past, and about the present. There are great scholars working on the middle ages nowadays, and students interested in this area of study can do very well.
FACULTY NEWS

Katharine P. Burnett

While on sabbatical in Fall Quarter, Katharine Burnett moved forward on her book manuscript, Pang Yuanji (1864-1949): Artist, Patron, Collector, Dealer. Meanwhile, her book, Dimensions of Originality: Essays in Seventeenth-Century Chinese Art Criticism, was accepted by Chinese University Press (Hong Kong). As an invited speaker, she lectured on “Lee Mingwei’s Album: Copying and Originality in Contemporary Chinese and American Landscape Painting,” at University of Massachusetts, Boston; and offered “Speculations on Why Originality Can’t Be a ‘Traditional Chinese Value’ (When It Is)” at Harvard University. For the Association for Asian Studies Annual Conference (Philadelphia), she co-organized two panels honoring Professor Emerita Ellen Johnston Laing, the doyenne of Chinese art history studies. Of these, she chaired Art History is Not a Dinner Party: Aesthetics and Artistic Practice in Late Imperial and 20th-Century China. Prof. Burnett continues to be an active mentor in and outside the Program. She served on the MA thesis committee of Korah English, Native American Studies, “Three Contemporary Women Artists.” She is on the doctoral dissertation committee of Zoya Stanchits, Department of Comparative Literature, who is investigating Russian and Chinese propaganda art. This summer, she reaffirms her commitment to internationalizing the campus through teaching in China for the UCD Summer Abroad Program. Her course on 17th-century art will be based in Hangzhou, an ancient capital city and center of art production for hundreds of years.

Christina Cogdell

This has been a momentous first year at UC Davis. After moving three times across countries en route to Davis, it feels great to be almost settled. My husband Todd and I negotiated the uneven terrain of the Davis real estate market during the recession, ranging so far as Yuba City to successfully secure an elusive construction loan to begin remodeling a 100-year-old farmhouse on the north edge of town. I enjoyed teaching courses this year for Art History, Design, and American Studies, which offered a superb introduction to a large supportive community. Simon Sadler and I collaborated this Spring on an article about architecture and nanotechnology for the Dutch journal Volume. I’ve also just had an article accepted for publication in Design and Culture that critiques a futuristic video predicting sustainable architecture using genetic engineering technologies. In between, I managed to ride my mountain bike just once on the trails near Lake Berryessa with Todd, so don’t be fooled by this photo into thinking I’m one of those crazy Davis athlete-oversachievers. I’ve seen just enough to know I have a lot to look forward to – moving into a new/old home this coming September, getting back in shape, and having next year devoted to research supported by an ACLS Ryskamp Fellowship, which takes me first to London for a couple of months this Fall.

Lynn Roller

The continuing growth of the Art History Program brought Lynn Roller a record number of undergraduate students in ancient Mediterranean art this year. Profes-
**FACULTY NEWS**

**Simon Sadler**

Over the last year Simon’s travel has punched a sizable hole in the ozone layer, partly so that he could give talks about the history of sustainability! That contradiction aside, it’s always terrific for an architectural historian to escape Davis and take in the bigger scene. His first visit to China allowed him to take part in the UCHRI’s seminar “Disfiguring China,” hosted in a sweltering Shanghai in August. Ironically, he’d only just returned home from a sweltering vacation in New Orleans during a heatwave. Undeterred, he returned to that most remarkable of US cities to attend the annual meeting of the Association of College Art Schools of Architecture, for whose journal he serves as a board member. A keynote he gave to the International Architectural Seminar took him to one of his favorite European cities, Barcelona, and another keynote, for the “Recycling” symposium at the Graduate Program in Art History, UCSB, took him to Santa Barbara. Acceptance of a paper on hippie architecture by the Society of Architectural Historians gave him an excuse (if any were needed) to visit Chicago, which found him exploring the gloom of the Auditorium Theater, the back staircases of the Reliance Building, and the crawl space beneath the Farnsworth House. A guest lecture at New Jersey Institute of Technology was an excuse (and many people might claim that one is needed) to visit Newark—which is actually an intriguing city. And then to bring it all back home to Davis, he taught a seminar about … Shanghai? New Orleans? Barcelona? Chicago? No: the UCD campus! (see separate story in this Newsletter).

“Periodizing Collectivism” in Chinese, and “Kraśiński and Totality” in Polish. He worked on several other projects including an essay on Walid Raad (“The True and the Blurry”) for Whitechapel Art Gallery in London and a talk on the current art economy (“Workerism, Darkness, and Light”) for the coming CAA conference in New York. He served on three editorial boards and—by the time this goes to print—he hopes to have survived a particularly heavy administrative load for UCD. In addition to his usual courses next year, he will be offering a graduate seminar on aesthetics and politics in ancient, medieval, and early modern philosophy.

**Blake Stimson**

Professor Stimson published essays in the inaugural issues of two British journals this year (“Photography and Ontology” in Philosophy of Photography and “Methodological Hospitality” in Transmission). SFMOMA published a short essay in conjunction with his appearance at their symposium “Is Photography Over?” (the answer, surprise!, was “no”), and Renny Pritikin commissioned a short piece (“Tchotchkes and Art”) for the Nelson’s Merch Art exhibition catalogue. He was invited to give several other lectures, including keynote addresses in the UK and Canada, and he co-organized an interdisciplinary conference on “Photography and Philosophy.” Various publications came out in transmission this year: The Pivot of the World: Photography and Its Nation in Spanish, Collectivism After Modernism: The Art of Social Imagination After 1945 in Serbian, followed by “Wilderness and Its Waters: A Professional Identity for the Hudson River School,” in the fall 2009 issue of Early American Studies. And in spring 2010, the distinguished British journal Word + Image published her “Recasting History: Word and Image in Augustus Saint-Gaudens’s Standing Lincoln Monument.” She presented papers at two national conferences, “California’s First Gilded-Age Mansions: Conspicuous Consumption as Civic Infrastructure,” at the College Art Association meetings in Chicago on February 12, 2010, and “The Public Hero Redefined: Augustus Saint-Gaudens’s Monument to Admiral David Farragut,” at the Nineteenth-Century Studies Association Conference in Tampa on March 11, 2010. Closer to home, she gave a campus lecture on October 20, 2009, “Some New American Donatello: Augustus Saint-Gaudens and the Farragut Monument,” and on February 18, 2010 she delivered an invited lecture at the Crocker Art Museum on “E.B. Crocker, Abolitionism, and John Rogers’ Slave Auction.” In addition to her undergraduate courses (Baroque to Modern Art, American Painting and Sculpture), Professor Strazdes taught the graduate Research and Writing Methods course, and a topical seminar on “Art and Its Reception.” She served in the U.C. Davis Academic Senate as a member of the Administrative Series Personnel Committee and Undergraduate Council, as well as Chair of the Committee on Special Academic Programs.
FACULTY NEWS continued

Outside of teaching and office duties, Jeffrey Ruda had the most unusual year of his career. He put other projects on hold to serve as a consultant to the Crocker Art Museum, Sacramento, as they build up European ceramics for their new building scheduled to open in October 2010. With strong holdings in 20th-century studio ceramics, East and Southeast Asian ceramics, and 18th-century Meissen porcelain, the Crocker decided to make world ceramics a major collecting area. Providing both research and acquisitions advice, Ruda has focused especially on two areas: earthenwares from the 16th to 18th centuries (called maiolica, faience, or Delft, depending on where it was made); and ceramics from the mid-to late-19th century, the period when the Crocker was founded. He was already familiar with the older period, which coincides with his research and teaching areas. He added study of the Victorian material because no one else affiliated with the Crocker was.

Professor Watenpaugh spent part of the year on leave working on various projects, including her book manuscript, entitled “The City and Its Reverse: Performing Space and Gender in Islamic Urbanism.” She also spent time lecturing and traveling in the Middle East. She published, “Art et architecture islamiques: des categories fluctuantes,” [Islamic Art and Architecture: Fluctuating Categories] in Perspective: La revue de l’institut national d’histoire de l’art. She presented her work to the Mediterranean collective at the University of Minnesota, where she stumbled upon a treasure trove of early modern traveler’s reports at the Bell Library of early modern commerce. Professor Watenpaugh’s work on her organic garden continues, with a mix of tremendous accomplishments (arugula! carrots!) and a relentless battle against slugs, Bermuda grass, and the insidious Cutleaf geranium.

AFFILIATED FACULTY NEWS

Jeffrey Ruda

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Melanie Michailidis

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. 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. She also taught Islamic Cities and Funerary Architecture of the Islamic World in Fall 2009, and in Winter 2010 she taught Introduction to Islam for the Department of Religious Studies. She was nominated for the 2009-10 ASUCD Excellence in Education Award. In January 2010 she gave a talk on “Ceramics and Identity in Samanid Nishapur” for the Art History Lecture Series at UCD. In February 2010 she gave a paper entitled “The Lofty Castle of Qabus b. Vushmgir” at the Soudavar Memorial Foundation Conference in London; this will be published by IB Tauris in the Idea of Iran series. She has two other articles forthcoming in edited volumes with the same publisher: “In the Footsteps of the Sassanians: Funerary Architecture and Bavandid Legitimacy,” and “Pilgrims and Patrons: Ziyarat under the Bavandids and Samanids.” She also has two articles forthcoming this year in The Cambridge History of Religious Architecture of the World: “Early Mosques in Iran and the Islamic East,” and “Shrines and Mausolea in Iran and Central Asia.”
Program: an upper division class in Early Medieval and Romanesque Art and a seminar entitled Size and Scale: Visualizing Ideas in Monumental Programs. During his short time here, he was also invited by the Medieval Research Consortium to present his paper, “The Coming of the Apocalypse in Thirteenth-Century Parma: Visual Evidence from the Baptistry.” In March, Professor Geymonat received news that he was awarded a fellowship to the prestigious Max Planck Institute for Art History in Rome. Although he misses California, riding his yellow bike, and his sombrero decorated sublet, he is happy to be settled in Rome and having time to focus on his research. He will, however, leave Rome for a couple of months this summer in order to return to the United States and teach “Medieval Art in Manhattan” for Columbia University. He will return to Rome again in September in order to continue his work at the Bibliotheca Hertziana. You can read more about Professor Geymonat’s current research in the feature article on pages 6 and 7.

Ludovico Geymonat
Dr. Geymonat returned to Davis this past winter quarter to teach two classes for the Art History Program: an upper division class in Early Medieval and Romanesque Art and a seminar entitled Size and Scale: Visualizing Ideas in Monumental Programs. During his short time here, he was also invited by the Medieval Research Consortium to present his paper, “The Coming of the Apocalypse in Thirteenth-Century Parma: Visual Evidence from the Baptistry.” In March, Professor Geymonat received news that he was awarded a fellowship to the prestigious Max Planck Institute for Art History in Rome. Although he misses California, riding his yellow bike, and his sombrero decorated sublet, he is happy to be settled in Rome and having time to focus on his research. He will, however, leave Rome for a couple of months this summer in order to return to the United States and teach “Medieval Art in Manhattan” for Columbia University. He will return to Rome again in September in order to continue his work at the Bibliotheca Hertziana. You can read more about Professor Geymonat’s current research in the feature article on pages 6 and 7.

Catherine Anderson
This year, Dr. Anderson was a Visiting Scholar at the Yale Center for British Art, where she was invited to speak on Victorian Racial Theory and the Visual Arts. She was also a Fellow at the Huntington Library, where she researched nineteenth- and twentieth-century British artists and writers in Africa. She continues to serve on the Board of Directors of the Nineteenth Century Studies Association, and presented papers at conferences at Cambridge University, Brown University, and the University of Tampa. She recently completed an article on fear and humor in British illustrations of African figures and landscapes, which has been accepted for publication in an anthology on Victorian xenophobia. This spring at Davis she taught Impressionism and Post-Impressionism, and a seminar on gender, beauty, and the body in nineteenth-century British Art; she will be teaching Twenty Monuments and Art in the Age of Revolution here this summer. Next year, Dr. Anderson will be teaching modern and contemporary art at USC. This year, Dr. Anderson was a Visiting Scholar at the Yale Center for British Art, where she was invited to speak on Victorian Racial Theory and the Visual Arts. She was also a Fellow at the Huntington Library, where she researched nineteenth- and twentieth-century British artists and writers in Africa. She continues to serve on the Board of Directors of the Nineteenth Century Studies Association, and presented papers at conferences at Cambridge University, Brown University, and the University of Tampa. She recently completed an article on fear and humor in British illustrations of African figures and landscapes, which has been accepted for publication in an anthology on Victorian xenophobia. This spring at Davis she taught Impressionism and Post-Impressionism, and a seminar on gender, beauty, and the body in nineteenth-century British Art; she will be teaching Twenty Monuments and Art in the Age of Revolution here this summer. Next year, Dr. Anderson will be teaching modern and contemporary art at USC.

Douglas Kahn
Technocultural Studies
Professor Kahn conducted a national speaking tour of Australia during Fall (their Spring), with lectures at the Museum of Contemporary Art Sydney, the National Film and Sound Archive in Canberra, the State Library of Queensland in Brisbane, among other places, ending with a keynote address to the international conference of Media Arts Histories held in Melbourne. In conjunction with the tour, he guest edited a special double issue of Art Monthly on sound in the arts. Two books are now in-press, Source: Music of the Avant-garde, 1966-1973 and The Muse in the Mainframe: Experimental Artists and the Foundations of Digital Art, both from University of California Press, where he also edits the new series arstechna. He has also completed catalog and book essays on Paul DeMarinis, Semiconductor, and Alvin Lucier.
This year, Susette Min, worked on organizing, re-organizing, writing, and rewriting her book Unnamable Encounters: The Aesthetics of Asian American Art. She also received a generous NEA grant to curate an exhibition that explores the relationship between photography and prose. Inspired by James Agee and Walker Evans, Let us Now Praise Famous Men and Walter Benjamin’s recourse to the photography of language to re-conceptualize history, the exhibition will feature collaborative works pairing contemporary artists with fiction writers, poets, and historians. The exhibition will open at SF Cameraworks in January 2011.

Dianne has been continuing to give lectures on her book, Enchanted Lives, Enchanted Objects: American Women Collectors and the making of Culture 1800-1940. These include two presentations to the trustees of the U.C. Press Foundation and another further afield in Milwaukee at the opening of an exhibition celebrating the women patrons of the Haggerty Museum at Marquette University. She has also written the preface to a special issue of Women’s Studies on women collectors which will be published in August and have acted as a consultant for a proposed HBO special on Eliza Bowen Jumel, America’s first major woman art collector.

Emeritus Professor Seymour Howard worked on a variety of topics this year: The plan and iconology of Hellenistic Pergamon’s Great Altar of Zeus and Citadel as a summary and introduction to Greek, Greco-Roman, and Roman Imperial mindsets; the origins, authenticities, and the abiding mystique of antiquarianisms as represented in the Getty Museum’s Red Centaur; the nefarious insidious beginnings and aftermath of Michelangelo’s notorious but paradigmatic “lost” Sleeping Cupid; and the Crocker Museum’s folios of Jacob Merz drawings as an index of academic eclectic modes used by Central European artists at the outset of the modern Age of Revolution. He also continued work on his suites of painted ideograms by preparing for exhibitions with illustrated booklets of explanatory elphrastic allusions in blank verse. The suites includes Art and the Senses (a sampling of mind-body roots of imagery, for makers and re-creating perceivers) and Obama, Graphically Speaking (illustrations of persuasive present-day modes of rhetorical visualization). He also did some professional consulting, instruction, and mentoring in art history and in connoisseurship, art theory, psychology, and meanings.
GRADUATE NEWS

WHEN WORLDS COLLIDE!

Because of a conscious effort to inspire more interdisciplinary events as well as an itching curiosity, the art history graduates visited the Art Annex April 16th to view their fellow art studio graduates current bodies of work in progress. Art studio tours, potluck barbeque, and lively discussion about art made the event well worth attending and repeating. We visited the studios of Joshua Peletier, Paul Taylor, Mathew Zefeldt, Jobie Barron, and Jen Cohen. Each artist graciously gave us their ‘schpeld’, talked about their artistic conception, and production, and answered a barrage of questions from art lovers admiring the ability to create amazing art. The second year MFA students were busily finishing up and narrowing down their work for their upcoming group show at the Nelson Gallery at UC Davis. The first year MFA students were excited to be working on an initial body of work for an upcoming show at the Verge gallery in Sacramento. After most the studio visits were conducted, both art history and art studio graduates gathered around the BBQ for a pot-luck to satisfy the appetite we worked up while we talked art and exchanged ideas.

It is strange that more events like this one have not been highly prioritized or even organized within the Arts and Humanities. As art historians, writing about art, history and artists, viewing and looking at art is a crucial part of our practice. This studio tour allowed us to appreciate the art of our fellow UC Davis graduate students while strengthening much needed bonds between the art history and art studio disciplines. After experiencing such an enlightening evening, we believe that more events which promote interdisciplinary interaction should be organized in the future. At the very least, definitely another art studio tour for next year!

GRADUATE STUDENT ASSOCIATION

In January 2010, at the start of Winter Quarter, Graham McLean and Brittany McKinney took over as the GSA Representatives for the Art History Department. Although they had big shoes to fill, Graham and Brittany were up to the task and have since worked tirelessly to provide their fellow graduate students with every possible opportunity for success in their academic careers. Whether that means making sure the grad room is always stocked with printer paper and staples, or that students are always kept in the loop as far as announcements from the GSA about issues that affect them, or events/jobs that might interest them. But, perhaps the most important work they have done, so far, is to organize a quarterly symposium within the department to allow faculty and graduate students the opportunity to present on their research and engage in informal dialogue with each other. The aim being to help foster those important mentoring relationships between faculty and graduate students that are so vital to a graduate student’s academic and personal success. Brittany and Graham are also eagerly awaiting the arrival of the incoming students to the program next year, and will be planning a Welcome BBQ at the end of the summer in their honor.
Laura Hutchison

Laura is sorry to see her time with the UC Davis Art History Department coming to an end. However, she will be at Davis next year for the UCD Post-Baccalaureate program in Classics, an opportunity which she finds both challenging and exciting. In her second year at Davis, Laura found a great number of activities (school-related and otherwise) to keep her busy. Highlights include TA-ing for a number of diverse courses, continuing with courses in ancient Greek, reading a paper in the fall installation of the weekly Art History talks, participating at the Hawaii International Conference on the Arts and Humanities (HiCAH), and learning to ski and snorkel (not at the same time). Laura’s recent paper was published through the online journal, The Oregon Art Review. The paper, “From Cult Image to Object of Desire: Hellenistic Modes of Viewing the Aphrodite of Knidos,” introduced many questions which have been further explored in her more recent thesis work. Laura was also delighted to sponsor a fellow art historian and friend Katie Moss, from the University of Oregon at Eugene. Moss spoke on the Austrian architect Adolf Loos, providing fresh perspective on a number of interesting art historical issues for the UCD Art History department.

Laura comes to Davis from Memphis, TN, by means of a four-year undergraduate career at Hendrix College in Conway, AR. She continues to embrace the Davis lifestyle. In turn, Laura’s biking skills have vastly improved, and she has become quite accustomed to dodging between the random sampling of bikes, buses, strollers, and cars. Laura recently participated in the Big Sur International Marathon, though only as a 5k participant. When she is not working on her thesis, Greek, or other courses, Laura makes a conscious effort to enjoy California.

Natalie Mann

Natalie’s last of six years at UC Davis has been a good one. This year she interned with the Museum Ambassadors program at the de Young Museum in San Francisco, helping seven high school students give presentations about the King Tut exhibit. While at the de Young she also led tours, designed an American art scavenger hunt, and gave a lecture on Egyptian architecture. She also enjoyed working as a Teaching Assistant for Ancient Mediterranean Art and Architectural History, and as a Graduate Student Researcher for Professor Burnett. She is currently finishing up her MA thesis under the guidance of Professor Strazdes, titled “Frederic Church’s Olana as the Manifestation of a Changing Personal and Professional Identity.” The paper examines Church’s journey to the Holy Land, and how the products of that trip including paintings and his Persian style home, Olana, are indicative of a change in Church’s religious and professional ideologies and are perhaps in contrast to European Orientalist examples. She is considering teaching or non-profit administration as possible career options, but will never say never to the possibility of a PhD.

Before jumping back into the real world, she has a busy summer ahead of her filled with weddings, camping trips, and hopefully some time to read the novels she hasn’t had time for in the last two years. Natalie is sad to leave Davis, but excited to find out what the future has in store for her.

Alexandra Rea-Baum

Much of her second year at UC Davis, Alexandra has spent working on her Master’s thesis under the advisement of Professor Diana Strazdes. In her thesis, she examines the non-objectifying voyeurism that early twentieth-century American artist John Sloan implements in his 1907 work, The Cot. In this paper she asserts that Sloan created a new genre imagery of women that represented a trend towards a more realistic, dignified portrayal of women in a progressive age in American art in his simple image of a woman and her cot. While working on her thesis, she had the opportunity to be a teaching assistant to Professor Lynn Roller for Mediterranean Art and Professor Strazdes for Baroque to Contemporary Art as well as a reader for Professor Strazdes’ American Painting and Sculpture II. This summer she hopes to remain in California and enjoy the coast, before possibly moving, to be honest, anywhere! She has enjoyed her time at UC Davis and thanks everyone for all their help and support.
Melanie Ross
Melanie has enjoyed her decision to use grad school as an excuse to escape the South and has taken many opportunities to enjoy outdoor activities amongst the scenic landscape of Northern California. She has found herself inspired to take up new hobbies such as hiking, camping and running in an attempt to erase her memories of humidity and misery of the outdoors. She ran the San Francisco Marathon and participated in the Big Sur Marathon after her two dogs began training her on their daily route around the greenbelt. Traveling to the city at every opportunity, Melanie has enjoyed getting involved with the bay area art scene by interning at the SFMOMA’s artists gallery and Kala Art Institute in Berkeley.

Finding time to write her thesis, Melanie is working under the advisement of Blake Stimson on exploring the 1968 Andy Warhol film, Flesh. Melanie presented a section of her thesis at the San Jose Art History Symposium in April. This past January, Melanie traveled with fellow students devoting most her time to writing, writing, and rewriting her thesis, Kristina was a maid of honor in her best friends wedding, got a baby puppy girl named (Princess) Feonna, got engaged (and is now semi-planning her own wedding), and just recently ran a 15K marathon. Also, Kristina presented her paper, “Regarded/Disregarded: The Chicano Figuration 1992” at both the 8th Annual Hawaii International Conference on Arts & Humanities, Honolulu, Hawaii on January 16, 2010 and the UC Davis Art History Symposium, November 10, 2009. Kristina continues to intern as a gallery assistant at JAY-JAY and interned at the Crocker Art Museum for the Educational Program during winter quarter of this year. She also received the Jarena Wright Fellowship for the second year which has greatly helped to supplement her grading appointments throughout the year. Although the job market is tough and there are no secured opportunities yet, she hopes to still work around and with modern and contemporary art. Kristina plans to work in the arts (teaching or helping at a museum) until she decides the next step in her career, which will more than likely be applying to a PhD program.

Edward Vanderploeg
Edward is happy to be finishing up this year after a rewarding experience at UC Davis. He is thankful for the many friendships that he made and the dedicated support from all the faculty and staff. Following graduation, his immediate plans are to present a paper at The Northwest Renaissance Conference later this year. In the meantime, he will likely seek a teaching position at the high school or college level in order to build upon his experiences at UC Davis. His long term goals are to apply for a doctorate program, as he wants to eventually teach at the university level.

Kristina Schlosser
Kristina is finishing up her second year in the MA program in Art History at UC Davis and can not wait to use her degree! Other than the Library and the Art Department, Kristina has otherwise not gotten out much. Kristina’s interest and specialization still lies in contemporary art but she has recently focused on new media contemporary art. Her thesis, under the advisory of Prof. Blake Stimson, is on new media artist Natalie Bookchin and her work, Mass Ornament. The video installation highlights the twenty-first century rebirth of the Tiller Girls and the internet as the new post-Fordist assembly line. Be-
GRADUATE NEWS FIRST YEARS

Bogdan Damian

Bogdan Damian has finished his first year in the Masters program. Previously, he had studied Classics and Psychology, earning degrees in both and a minor in history. This background brought a varied understanding concerning the human aspect of art history. While his focus is on Roman art, a recent paper with Professor Ruda on the topic of artistic forgery renewed his interest in the Renaissance. At the moment he is thinking about potential thesis topics. The first year was challenging but instructive. The readership for the Hellenistic Greece class encouraged the use of time management techniques and served as a useful exercise concerning paper guidelines. Professor Strazdes’ Research Methods demonstrated in the seminar are not only useful for art historical writing but apply to good paper writing as well. The seminar in Classical portraiture revealed some of the difficulties faced when attempting to settle even the broadest questions regarding the ways Greeks and Romans wished to be portrayed. Finally, Professor Anderson’s seminar dispelled some general misconceptions about the Victorian era: the seminar was not only a history of 19th century painting but also a social and ethical history of British customs, beliefs and gender roles. Some of the parallels with the present are remarkable.

Kristen Koch

Kristen received her BA in Art History from UC Davis in 2008. Now, she cannot believe her first year of grad school is over! All of Kristen’s seminars have been fulfilling and diverse – she feels lucky to be in a program that offers a wide range of courses from Ancient Portraiture to 20th Century Design – courses she took during the same quarter! Kristen entered the program without a definite emphasis, but has found, by taking wide-ranging seminars, that she intends to research gender ideals and notions of beauty in nineteenth century European or American art. Kristen was also fortunate to speak at two conferences this year. At the Interdisciplinary Graduate Symposium at UC Davis she presented her paper “Strength Behind the Stola: Livia’s Feminine Image as a Mask for Her Power,” and at the World History Conference: Encounters in the Mediterranean at UC Riverside, she presented another of my papers, “John Singer Sargent’s Atypical Views of Venice.” Both conferences were rewarding and were great learning experiences. This year Kristen has also had the opportunity to study with friendly, talented, and accomplished fellow students, whose company she has genuinely enjoyed. On a personal level, she wishes to use a sentence or two in her brief bio to thank the faculty, staff, and graduate students for their compassion and kindness following the death of her father in February, “I cannot fully express my gratitude for all the support. My dad was (along with my mom) my greatest fan and friend. I intend to complete my MA not only for myself but also for my father who, as a professor, always encouraged my academic endeavors.”

Melissa Gustin

Melissa Gustin is a second year Masters student. She did her BA at SUNY Buffalo, which she chose primarily for the snowy weather and distance from California. Her research interests include Egyptian art, Victorian cemetery monuments, mythology, and religion. She is spending the summer taking advantage of UC Davis’ air conditioning and trying to develop the beginning stages of a thesis. Her hobbies include baking cookies, muffins, cakes, and then frosting them strangely, spinning yarn, knitting, sewing, and avoiding cleaning her half of her apartment. She spends far too much time in cemeteries and far too much money on going to concerts, where she uses her baked goods to make friends with the bands. Her career goals include teaching and curatorial work, preferably in a city with a high annual snowfall near a large body of water.

Crystal Fountain

Crystal Fountain graduated cum laude from Vassar College in Poughkeepsie, New York in 2004. Her degree in Art History and minor in French guided her travels and studies during a 5-year break from academia, eventually leading her to the MA Program at Davis. In her first year of the program her interests have only broadened and though she is looking to focus her work on a thesis in the near future, she has enjoyed taking courses on a broad range of art historical subjects. Crystal was pleased to have the privilege of being a reader for AHI 168, Great Cities during Winter Quarter and a TA for AHI 1C in the Spring Quarter. She also had the opportunity to intern with the Crocker Art Museum in Winter and has gained some valuable real-world perspective on the museum world. While she was growing up and spending most of her life just over the river from Davis, Crystal thought she knew what the city and campus were all about, but since beginning her MA studies she has gained a new appreciation and is happy for the prospect of getting to know Davis places and people even better during year two.
Brittany McKinney

Brittany McKinney is glad to have completed her first year in the Art History program at UC Davis. She graduated from Cal Poly San Luis Obispo in 2009, receiving a B.S. in Journalism with an emphasis in public relations. She also completed minors in art history and German. Brittany has enjoyed meeting and working with the faculty and her peers, and she is amazed at how fast her first year seemed to go. In winter quarter she became one of the GSA representatives for Art History. She has spent this past quarter researching the ways that nineteenth-century artists created their public and professional identities, paying particular attention to self-portraiture and the artist's studio.

This summer, Brittany will be a curatorial intern at the Art Institute of Chicago in the department of prints and drawings. She will be working in the department's study room, as well as on variety of exhibition and research related projects. Brittany is excited to have the opportunity to gain valuable career experience, as well as meet and learn from the Art Institute's curatorial staff. Brittany is eagerly awaiting the beginning of her second year. She (tentatively) plans to write her thesis on the role of Paul Gauguin's studio in creating his public identity in the years between his two Tahitian voyages (1893-1895).

Graham McLean

Graham can hardly believe he’s nearing the end of his first year at Davis! It seems like only yesterday that he arrived in town, frightened and bewildered, feeling like he’d stumbled into an episode of the Twilight Zone, soon to be at the mercy of an omnipotent race of cybernetic organisms - half human, half machine – or, as they are known in the local Davish dialect, “Bicyclists.” But, Graham soon adjusted, and found kinship and protection in the Land of Wood, where his fellow Woodlandians do not judge him for taking his car everywhere, even to the local supermarket less than a block away. After getting settled in, Graham turned his full attention to school. In January, Graham took over as the GSA Representative for the Art History Department, along with Brittany McKinney. Also last quarter he participated in a conference at Northeastern University, where he presented on a paper about the 1507 World Map by Martin Waldseemüller and it’s modern status and reception at the Library of Congress. Graham has also been enjoying his work as a Reader (In Fall Quarter with Professor Cogdell, and this Spring with Professor Burnett) and as a Teaching Assistant (Winter Quarter, also with Professor Burnett). This summer, Graham will be working on his Ph.D. applications while studying German and is looking forward to his trip to Yellowstone!

Nicholas J. Nabas

Migrating from the not-so-distant Bay Area, Nicholas is a first-year student in the Art History graduate program. He graduated in 2008 from U.C. Davis with a B.A. in Art History and is pleased to resume working with the professors who inspired him to pursue graduate study. During his one-year absence from academia, Nicholas found himself “teaching” as a substitute in a public school. Although this experience convinced him that his own education was not quite complete, he does plan to re-enter society as an educator. Mildly bombastic as it may sound, Nicholas finds art history to be a particularly useful field for attempting to answer the “big questions” of humankind and would love to impart his findings to students at the secondary or post-secondary level. During the winter quarter, Nicholas had the opportunity to serve as a Teaching Assistant for AHI-1b, an experience he found both challenging and rewarding. Being a Teaching Assistant for AHI-25 in the spring allowed him to discuss architecture with a new batch of budding art historians. As for his research, Nicholas still regards himself as an antiquarian at heart, although he's recently been drawn to the nexus of architecture and landscape from the Renaissance to modern times. When trying to escape the toils of art historical inquiry, Nicholas finds playing his guitar to be a most effective antidote.

Andrea Lesovsky

Andrea graduated from UC Santa Barbara in 2008 with Bachelor’s degrees in Art History and Global Studies. In her year off, she travelled and gained valuable experience interning at the Haggin Museum in Stockton, CA. As an undergraduate, Andrea was fortunate to study abroad through the UC Rome Program where she gained a great appreciation for all things Italian, including the language, cappuccini, and most importantly, their Renaissance and Baroque art. During her first year as a Master’s student at UC Davis she has enjoyed studying these areas further through research on the frescoes of Il Gesù in Rome and paintings by Parmigianino. She looks forward to delving deeper into them next year as she develops and completes her Thesis.
GRADUATE NEWS

M.A. Orals...

SOME BODIES, A HOUSE & A DASH OF FANTASY

M.A. Art History Graduate Symposium 2010

2:00-2:30 Laura Hutchison, “Contextualizing the Female Nude: Cult Image of Aphrodite”

2:30-3:00 Edward Vandenplas, “Intitutto’s Romantic Reversal During the Mid-Nineteenth Century”

3:00-3:30 Natalie Mann, “Frederic Church’s Olana as the Manifestation of a Changing Personal & Professional Identity”

3:30-3:45 Break


4:15-4:45 Melanie Ross, “Paul Morrisey’s Flesh: Seeing Through the Mirror of Warhol’s America”

GRADUATE NEWS

... and Celebration!
INCOMING GRADUATE STUDENTS

Kamal Zargar
Kamal Zargar graduated from UC Santa Barbara in Art and Italian Studies in 2008. During his third year, he spent a year studying in Rome and Bologna, Italy where he was awarded a research grant to conduct a project on Annibale Carracci. Following graduation, Kamal spent a year in Washington, D.C. interning at the Smithsonian American Art Museum, followed by a five month stint at the Peggy Guggenheim Collection in Venice, Italy. His primary research focus is intercultural exchanges between the Middle East and the West.

Sheena Campbell
Sheena is a strictly west coast kind of girl having lived in Seattle, Portland, LA and now the San Francisco bay area. So it follows that she appreciates a relaxed, low-key approach to everything and aims to find moderation in all things. She obtained her BA in art from Reed College and plans to pursue a PhD in Art History...soonish. Sheena wants to pursue a career in library visual resources as her library experience is largely focused around Special Collections and Visual Resources. However, she did put in two years as the Student Circulation Desk Manager because she was the only Reed College student who could arrive to work on time. Armed with a PhD and an MLS, Sheena is hoping to find a job somewhere like UC Berkeley, or the Met (or maybe, gasp, the Pompidou) working with grad students and professors to conduct research and create digital archives.

Geoffrey Wildanger
Geoffrey Wildanger has an A.B. in Comparative Literature from the University of California, Davis. Originally from the South Bay, he enjoys many conventionally Californian activities—hiking, bike riding, and camping, for instance. He, too, has some slightly less typical interests including, but not limited too, book binding, the publication history of the Encyclopedia Britannica, learning languages, and reading throughout the history of philosophy, critical theory, as well as modern and medieval literature. In his free time he enjoys doing the above. He is especially interested in Art since the 19th Century.

Ann-Catrin Titus
Ann-Catrin “Anci” Titus has a B.Sc. in Business and Economics from Uppsala University, Sweden and an A.A. in studio art from Sacramento City College (SCC). Since moving to Sacramento, CA in 1992, Anci has been involved in arts education as well as working at the Art Foundry Gallery. While taking classes at SCC, she was hired to catalogue and inventory the permanent art collection of the college, which reinforced her interest in the art of the Sacramento Valley, an area which has received scant academic interest to date. Anci is hoping to explore what underlying factors have shaped the direction of art in the region, including the influence local educational institutions have had in this regard. As an avid advocate for arts education, teaching is a natural goal, as is any professional situation that would help increase funding for the arts.

Nicoletta Rousseva
Nicoletta received her Bachelor’s degree in Art History from UC Davis where she curated several campus exhibitions and held the position of director at a local Sacramento gallery. However, her interest in curatorial studies waned as an introduction to critical theory addressed art and society in a manner that continues to consume her spare time and alienate most of her friends and family. With a focus on contemporary artwork produced throughout the West and post-communist East, Nicoletta is interested in exploring the complexity of aesthetic values in a transnational context. She looks forward to returning to UC Davis and once again contemplating the philosophical ideas she sorely missed while attempting to land a ‘real’ job.

Monica Butler
Monica Butler is a graduate of the art history department at the University of Colorado, Boulder. Since completing her degree she has worked as an educator and curatorial assistant at SITE Santa Fe. Her areas of interest include contemporary art and the history of photography, in particular the intersections of fine art and popular culture and the role of technology in contemporary visual culture. She plans to pursue career in arts education.

Sheena Campbell
Sheena is a strictly west coast kind of girl having lived in Seattle, Portland, LA and now the San Francisco bay area. So it follows that she appreciates a relaxed, low-key approach to everything and aims to find moderation in all things. She obtained her BA in art from Reed College and plans to pursue a PhD in Art History...soonish. Sheena wants to pursue a career in library visual resources as her library experience is largely focused around Special Collections and Visual Resources. However, she did put in two years as the Student Circulation Desk Manager because she was the only Reed College student who could arrive to work on time. Armed with a PhD and an MLS, Sheena is hoping to find a job somewhere like UC Berkeley, or the Met (or maybe, gasp, the Pompidou) working with grad students and professors to conduct research and create digital archives.
On May 1, 2010, three art history majors were among the 157 students giving oral presentations at U.C. Davis’s 21st annual Undergraduate Research, Scholarship, and Creative Activities Conference. Professor Diana Strazdes moderated the session. It featured two senior majors who are also completing honors’ theses—Laura Fies, who addressed “Visual Evidence from the Homes of the Roman Elite: The Dichotomy between Ideal and Reality,” and Alicia Edelman, who spoke on “A Misappropriation of the Good Intentions of Henry Clay Frick”—as well as sophomore Anita Barooni, who spoke on a paper she wrote for Professor Michael Saylor’s course on nineteenth-century European intellectual history. Music major Rachel Howerton, whose topic was “Berlioz, Mendelssohn, and the Fruits of Their Brief Encounters Together,” part of her senior honors thesis in music, rounded out the session.

“The papers in this session all deal with historical investigations into the creation of culture,” Professor Strazdes noted as she introduced the session. “Historians who study these areas venture into a complex process of inquiry. Understanding the social role of the arts involves how artists of all kinds were inspired by their colleagues, how they considered their work as social statements, and how their productions were put to a gamut of uses by their patrons. The papers delivered here deal with each of those issues.” Later, Professor Strazdes commended the students in the session for their impressive performances. “These presentations would make any conference organizer envious,” she said, adding that the talks were not only “crisply delivered and insightful” but “wonderful examples of the breadth and depth possible in historical research of the arts.”

Tess Fischer, a student in Simon Sadler’s upper-division undergraduate AHI 168 course “Great Cities,” was picked as a winner in this year’s prestigious UCD Prized Writing competition. The Prized Writing committee received more than 350 entries this year. Tess’s paper on the development of London and Paris, “18th-19th-century Modernization and the Classical Dependency,” argued that “In sourcing Antiquity, urban planners from Chambers to Haussmann created the ultimate irony: the most modern designs of the era are really the most ancient.” The reader for the course was MA Art History candidate Crystal Sperbeck. Tess will receive her accolade at a reception on October 21.

The end of year celebration was an opportunity to acknowledge the achievements of AHI undergraduates. This year, citations for Outstanding Performance in the Art History Major went to Laura Fies, Tiffany Nguyen, Jennifer Edmonson, and Alicia Edelman. From that group Laura Fies and Alicia Edelman completed Honors theses in Art History.

Art History major Alexandra Hartline was the top award recipient of the Joyce Raley Teel Scholarship Program. She will receive $5,000 dollars to put toward her education. Alexandra plans on pursuing a Master’s degree in library science.

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Elizabeth Gerber (M.A. 2004) in conversation with Melanie Ross (M.A. 2010)

Elizabeth Gerber: I joined LACMA in 2003 and primarily focused on developing professional development programs and curriculum materials for teachers. In 2005 LACMA received a very generous gift ($24 million) to develop arts related programming for students, teachers, and families in Los Angeles, so I took on new responsibilities and began developing partnerships and programs with public schools and libraries in Los Angeles.

Melanie Ross: When did you start your job as School and Educator Services at LACMA?

Elizabeth Gerber: I was a member of the Education Project at Documenta11 in Kassel, Germany.

Melanie Ross: What got you started in museum education?

Elizabeth Gerber: When I graduated from college I thought museums were rather stuffy places; I was much more interested in murals and public art at that time. I then learned that the field of art museum education was focused on making museums more accessible and engaging for the public at large.

Melanie Ross: How did your time at Davis help you develop your philosophy of education or other skills?

Elizabeth Gerber: It helped me to juggle multiple theories when thinking about the history of art and applying theory to works of art.

Melanie Ross: What were you doing before that?

Elizabeth Gerber: I was a member of the Education Project at Documenta11 in Kassel, Germany.

Melanie Ross: What is your favorite part of your job?

Elizabeth Gerber: It’s a great blend of looking and thinking about art and working with people to develop programs. No two days are ever the same -- activities in a given week might include facilitating discussions with members of the public in the galleries, discussing arts integration with school administrators, observing a workshop at a library, reviewing curriculum materials, and meeting with museum colleagues to discuss program budgets, grant applications, evaluation reports, or upcoming exhibitions and artist projects.

Melanie Ross: What is the value in exposing children to art and museum spaces when they are young?

Elizabeth Gerber: There are a great range of values in having children look and talk about art. Works of art are windows into other times and places. Since they are concrete objects, they give children something specific to focus on. Describing, finding details, and comparing works of art can be great avenues for building observation and language arts skills. Artworks are human created -- there are so many ways for children to make personal connections with works of art. And when children have welcoming and positive experiences in museums, they begin to learn that museums can be public spaces for lifelong learning.

Melanie Ross: Do you have any funny stories about observations a child has had while observing a work of art?

Elizabeth Gerber: They make fantastic comments all of the time!

Melanie Ross: Given the current economic climate have you experienced a decline in funding for educational programming or are schools still able to send their children on as many field trips?

Elizabeth Gerber: A lot of public schools are not able to pay for many field trips at the moment. This means that museums and other cultural organizations can play an increasingly important role in partnering with schools, providing training and materials for teachers, working in informal educational settings, and thinking creatively about ways to bring students on field trips.

Melanie Ross: Do you have any advice for other graduate students that want to pursue a career in art education?

Elizabeth Gerber: If you love this type of work, it can be a tremendously rewarding field. Museum educators work with a broad range of audiences -- from adults and children to families and teachers -- so it can be helpful to have experiences working with different audience areas. Strong communication and research skills are a great benefit as well.
When I entered the program I never would have imagined I’d be behind the creation of a sustainable clinic for the impoverished, but somehow it all makes sense.”

Learn more about Clinica Verde at www.clinicaverde.org.

When a clinic is under construction, the vision of UC Davis art history graduate student Susan Dix Lyons (2004), Clinica Verde is an environmentally sustainable health clinic designed for women and children living in poverty in Nicaragua. If all goes according to plan, the clinic should be completed by the end of this year.

There have been a lot of challenges along the way and there will certainly be many more in the coming months,” said Dix Lyons. “But we’re moving forward.”

Clinica Verde approaches health holistically, starting with sustainable design and clinical excellence and extending to the nutritional and economic health of women and their families. The project has gained the support of the Clif Bar Family Foundation, the Vista Hermosa Foundation, Grace Episcopal Church of St. Helena, the COFRA Foundation of Switzerland and Joseph Phelps of Joseph Phelps Vineyards, among other private donors of all scale. “We’re just trying to continue to build a community of supporters who believe in the work we’re doing and want to be a part of our vision to assist and care for those in need,” said Dix Lyons.

Nicaragua is the second poorest country in Latin America and has the highest rate of adolescent fertility. One in 5 children in the country is chronically malnourished. Looking back at her UC Davis experience, Dix Lyons said: “You never know where your experiences will take you. Studying architectural history at Davis got me really interested in the built environment. In addition, the kind of social inquiry the program demands deepened my existing interest in social justice and poverty issues.

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 dixsusani@gmail.com

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

Micki McCoy
M.A. 2009

Micki McCoy completed her first year as a PhD student of Chinese art history at the University of California, Berkeley. In January, she attended an archival research workshop at Academia Sinica, Taiwan, which focused on Ming- and Qing-dynasty documents. Micki received a Foreign Language Area Studies fellowship for Russian studies this summer, and a fellowship from the Institute of East Asian Studies at UC Berkeley to conduct research in China. She helped organize the 2010 Berkeley History of Art Graduate Student Symposium, which featured research from students at institutions around the country. Micki gave an object talk in April at the Berkeley Art Museum, and participated in the department's travel seminar, held this year in London. Her review of the exhibition at the Asian Art Museum, Shanghai: Art of the City, will be published in Yishu: Journal of Contemporary Chinese Art in June.

Lucinda White Frachtenberg
M.A. 2009

After receiving her MA last June, Lucinda quickly put her hard-earned research skills to use preparing for her next job as a mom. Lucinda and her husband welcomed a beautiful boy into the world on October 1, 2009. The new family soon relocated to Palo Alto where Lucinda enjoys living in the shadow of Stanford. Busy with her son and a serious Facebook addiction, Lucinda has nonetheless found time to be active in her community, joining the Board of Directors of a local non-profit organization. Lucinda also attempts to keep her art history skills honed with frequent trips to museums and an ever-growing reading list.

Lindsay Riordan
M.A. 2009

Lindsay has had a very exciting and productive year since graduating from the MA program. Her thesis was submitted on the final possible day in June of last summer, and while she still feels it was incomplete she was ready to enjoy her newfound freedom. In the previous end-of-the-year newsletter Lindsay mapped out her plan for requiring friends and family to refer to her as “Master,” which they initially refused to do. Then, after six months of unemployment, the title was finally instituted- albeit in a disappointingly ironic and mocking tone. More often than not, when on break from school, Lindsay reproduces. Yet, this year, she is proud to say that she and her husband have managed to not welcome a new addition to their family! Since February she has been working in the fast-paced world of administrative support at a Sacramento independent study charter school. Her duties there as an enrollment specialist include reading transcripts, counting credits, updating her Facebook all day, and even a little data entry from time to time. But the most exciting bit of news Lindsay has is that the arugula seedling she planted in her garden is thriving! A cool-season crop growing in May! Amazing things on the horizon besides delightful summer salads: LOST finale, haircut (and perhaps color!?) in a couple weeks, CA gubernatorial primary elections, and- oh yeah- starting a PhD program this fall. AT YALE!

Russell Gullette
M.A. 2009

Upon completing the MA program, Russell Gullette has had an exciting year. It began with an extended Davis summer, during which he perfected the art of making lemonade. After a series of fruitless fishing expeditions, he cut his losses and became especially good at biking around and enjoying the sunshine. During the fall, Russell moved to Oakland in search of more exciting job opportunities. His life in Oakland is peaceful and mild. He often finds time for reading, yoga, and trips to the beach. He recently participated in the Big Sur International Marathon for the 9 mile run. Russell now works at Academy of Art University in San Francisco. In the event of being stranded in his basement office by an earthquake, Russell hopes his office mate’s low-fat yogurt, high-sugar vitamin water and chocolate will keep everyone sufficiently nourished until (if) they are rescued. Should it not, he wishes all the best to his friends at UC Davis. Future plans for Russell include tackling a long list of exciting and challenging books, possibly applying to PhD programs, and fixing the oil spill in the gulf, not necessarily in that order.

Amelia King-Kostelac
M.A. 2008

Amelia King-Kostelac received admission offers from a number of Ph.D. programs this year and, after some nice long phone chats and email correspondence with each of the departments, decided she most wanted to study with Andrea Giunta and Roberto Tejada at the University of Texas in Austin. She is really impressed with their scholarship but imagines the size of the program is going to be quite an adjustment! Her partner Kenny accepted a generous offer from the University of Arizona with the plan of transferring to Austin for the following year. They were disappointed about living apart for a year but excited about the opportunities. All was good and plans were being made and then they got some REALLY surprising news: they’re going to have a baby! Needless to say living apart—and giving birth half way through Amelia’s first semester—both sounded like bad ideas, so Amelia made the very difficult decision to defer for a year. Her plan is to be in Austin in a year with an (almost) one year old baby boy, a challenging but very exciting prospect!
**Delta Delta Delta**

**M.A. 2005**

Delta Delta Delta was a leader of her college chapter. She served as President for two years and is currently working towards a Ph.D. in Education. Her research focuses on the intersection of race, gender, and education. She has presented her work at several national conferences and is currently writing her dissertation.

**Rebecca Arnfeld**

M.A. 2007

Rebecca has completed her course work for the Ph.D in history at the University of California, Davis. That accomplished, now only the seemingly insurmountable hurdles of general exams and dissertation stand between her and completion. Her research on the anarchist and socialist schools of early twentieth century New York gives her ample opportunities to dig through boxes of documents in over-air conditioned, fluorescent lighted libraries, which she finds inexplicably fulfilling. When she is not looking through dead people’s paperwork or silently dreading comprehensive exams, she spends time with her two lovely daughters and extraordinarily tolerant husband.

**Jordan Crosby**

M.A. 2008

Jordan resigned last summer from her post as the head of school and teacher programming in the Department of Education at Carnegie Museum of Art in Pittsburgh. She transitioned to part-time at the museum, and began adjunct teaching in the Department of Communication at Robert Morris University. Simultaneously, Jordan started doing consulting for the not-for-profit organization, The Education Policy and Leadership Center, which is based in Harrisburg, Pennsylvania. Since last fall, she has been building state-wide teams of education policy advocates for the EPLC, focusing specifically on individuals with rich perspectives in the arts, museums, and library communities. This project is called the Pennsylvania Education Advocacy Network (PEAN). Jordan was just hired as the Manager of Public Policy Advocacy and Director of Arts and Education Initiatives! She is moving to Harrisburg in two weeks to begin full-time work with the EPLC. With the Center’s President, Ronald Cowell, who is a former PA legislator, She is spearheading an arts and education initiative. They are connecting state/local arts agencies with school districts, legislators and their own advocacy framework to promote, through policy reform, learning in and through the arts in Pennsylvania’s schools and education organizations. http://eplc.org/

**Patrick Hector**

M.A. 2008

Patrick Hector ('08) is publishing a feature article in the London-based Art Art magazine entitled Photography and the Promise of Immortality.
Decadent and Symbolist artists, and what this object, meant for intimate observation, allows to understand about the differences between public bourgeois society and the withdrawn, private followers of Decadence and Symbolism. The talk was well-received, and Colin hopes to further investigate the topic in the coming year. As an added bonus and proof that all roads lead to Davis, Colin ran into Professor Diana Straezes on his first day at the conference! Colin has thoroughly enjoyed his time at the Gallery, but will soon bid the museum a fond farewell as he prepares to reenter the world of academia. Starting this fall, he will enroll as a PhD student in the University of Delaware's Art History Department, where he will work with Professor Nina Kallmyer on 19th-century French art. Colin looks forward to an eventful year that will get him one step closer to wearing a fancy robe and tam and would like to send special thanks to Professor Emerita Dianne Macleod and Professor Blake Stimson for their help and guidance in the PhD application process. One last note, for those who have been keeping up with previous updates, Colin and Stephanie finally made it to Machu Picchu!

Katie Day
M.A. 2005

Katherine (Katie) Day began a new job with a fund-raising consulting firm in 2010, and is very glad to return to mission-based organizations after four years in the for-profit-based corporate world. She is an Associate Director for CCS – currently coordinating a campaign for a statewide education and environment initiative in California public schools--and hopes to continue building a career in development with emphasis on cultural institutions, especially museums. Katherine and her husband also moved to Sacramento's Land Park area and are enjoying the neighborhood and staying active with Pugavers Dog Rescue. It's only appropriate, since she did her MA thesis on a collector (Grace Nicholson), that this year she also further developed her interests as a collector of vintage cookbooks, expanding up to a ridiculous number of volumes for someone who is a terrible cook.

Alice Dodge
M.A. 2005

Alice is currently teaching 1st through 6th graders art at an elementary school in the San Juan Unified School District. Along with teaching at the primary level, she is also teaching Art History part-time at Cosumnes River College and at the Art Institute of California, Sacramento. Alice will be getting married in July.

Nicole Berry
M.A. 2005

In addition to continuing her work making art more accessible to the masses with the monthly publication of her Accessible Art newsletter (www.accessibleartny.com), Nicole Berry is the Director at Nathan Bernstein Gallery on the Upper East Side of Manhattan. She has just finished curating an exhibition called, “Reflection,” that opens on May 6th and runs through July 1, 2010. Nicole is an art consultant for those of you looking to begin or expand a collection. She keeps abreast of the art scene by attending as many art events as possible including openings, lectures, artist talks, and studio visits. In her free time she is also editing a memoir that she hopes to publish in the next year.

Scott Brennan-Smith
M.A. 2002

In May of 2009, Scott was awarded tenure as an art history professor at Cuesta College. Since then, he has developed the first program in Art History at Cuesta College since the College’s inception in 1962. Students at Cuesta College may now earn an A.A. degree in “Art History and Professional Practices.” The degree requires completion of a suite of Art History courses, including Ancient, Renaissance, Modern, and Non-Western art history as well as two and three-dimensional design studio courses. By the fall of 2012 Scott hopes to have several new courses in place that will be applicable to the degree: exhibition design, museum studies, and art critical writing.

Shadieh Mirmobiny
M.A. 2000

Shadieh is currently a part-time instructor at Sierra College, Folsom Lake and American River College. She has received her M.A. in Art History from UC Davis, with the focus on European Renaissance and Baroque, particularly with regards to the Middle Eastern influence in the European art of the sixteenth and seventeenth centuries. Shadieh has been teaching since 1999. Among the courses she has taught are: Art Appreciation, Art of the World Cultures, Asian Art, and Art History of the Western World from the prehistoric to modern times, Women in Art History, Native American Art, and African Art. She has also developed and authored a new course for Sierra College and Los Rios Community College District called Introduction to Islamic Art, which she has been teaching at Sierra since 2002 both on ground and online as well as American River and Folsom Lake Colleges since 2007. She has authored a textbook for this class by the same title, second edition of which was released in spring 2010. Shadieh’s most recent research interest has been investigating the issues of power and art particularly in religious art as they pertain to the three Abrahamic religions. This spring she was invited to present a paper at Oxford University. Her paper’s title: Abrahamic Religions: The Necessity of a New Perspective was on the applicability of art historical critical methods in the critical examination of religious texts and their interpretations in order to seek a different viewpoint on key issues of concern within monotheism.
Tirza True Latimer
M.A. 1997

Tirza True Latimer, MA Art History, UC Davis, ’97; PhD Stanford University, Art History, 2003; is currently Chair of Visual and Critical Studies at California College of the Arts. She anticipates the release of her essay “In the Jealous Way of Pictures: Gertrude Stein’s Collections” in the forthcoming special issue of Women’s Studies: An Interdisciplinary Journal. This essay evolved out of a paper that was delivered at the UC Davis Art History Department symposium in honor of Dianne S. Macleod at the time of her retirement. Latimer’s essay on “Queer Cross-Gender Collaborations,” jointly authored with comparative literature scholar Jane Garrity, is also forthcoming in the Cambridge Companion to Lesbian and Gay Literature (Cambridge University Press). Parallel to these pursuits, she has been active in the curatorial domain. She has curated or co-curated exhibitions at SomArts Cultural Center (Chronotopia, Threads, Making Room for Wonder) and the GLBT Historical Society (Lineage: Making in the Archive) in San Francisco over the last three years. She is currently working on a major exhibition about the life and afterlife of Gertrude Stein, which will open at the Contemporary Jewish Museum, San Francisco in April 2011 and then travel to the National Portrait Gallery, Washington, D.C. She was recently awarded a Georgia O’Keeffe Research Fellowship for 2010-2011 and plans to complete her work on Stein at their research center in Santa Fe.

Heidi Thimann
M.A. 1996

Heidi Thimann is entering her third year as a doctoral student studying medieval art history and theology at the Graduate Theological Union in Berkeley, CA. Her article, “Marginal Beings: Hybrids as the Other in Late Medieval Manuscripts,” will be published in the 2010 issue of Hortulus, the graduate student journal for medieval studies. Heidi will also be presenting a paper at the upcoming American Academy of Religion Conference in Atlanta.

Kenney Mencher
M.A. 1994

Kenney Mencher is an Associate Professor of Art and Art History as well as the director of the Louie Meager Art Gallery at Ohlone College in Fremont California. He is an author who has published several articles in periodicals as well as a humanities textbook. Mencher divides his time as a working artist between a career as a book cover illustrator for neo-noir fiction and fine art who exhibits his work in San Francisco, Dallas, and Santa Fe.

Allison Arieff
M.A. 1991

Allison Arieff is now writing for GOOD (www.good.is) media company and is Food & Shelter Ambassador for the Refresh Project (www.refresheverything.com). She continues to write on design for the New York Times’ Opinionator blog. With her husband and four year-old daughter, she is growing several hundred square feet of vegetables in her urban backyard.

GRADUATE ALUMNI NEWS continued

Kenney Mencher is an Associate Professor of Art and Art History as well as the director of the Louie Meager Art Gallery at Ohlone College in Fremont California. He is an author who has published several articles in periodicals as well as a humanities textbook. Mencher divides his time as a working artist between a career as a book cover illustrator for neo-noir fiction and fine art who exhibits his work in San Francisco, Dallas, and Santa Fe.

VISUAL RESOURCES FACILITY NEWS

The Visual Resource Facility had another productive and busy year in 2009-2010. Amidst continued budgetary and hourly reductions, Leah Theis and Lisa Zdybel continued to provide critical instructional support to Art Studio, Art History, Technocultural Studies and Design faculty and students. General collection development and individual image request from faculty and students of these programs continued 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 continued to grow with recent additions reflecting patrons’ diverse interests. Some samples include Romanesque architecture and mural painting from Gurk Cathedral, on site photography of Mary Jane Colter’s historic buildings in the Grand Canyon, early 20th century Chinese painting, and images from the graphic novels of cartoonist and journalist Joe Sacco. These images are all accessible through the VRF’s online catalog at http://images.ucdavis.edu. Many of these images, plus other recent additions, will be added to ARTstor’s UC-Shared collections.

VRF volunteer Kristen Schuster eagerly accepted the charge of migrating old department VHS tapes documenting several years of visiting artist lectures to digital format. The video collection can also be searched online via the image database.

The VRF video collection continued to be actively used by faculty, students and staff – in fact, it is one of the VRF’s more popular resources. Recently collected material includes the latest season of Art 21, Christian Frei’s documentary “The Giant Buddhas” about the destruction of the Bamiyan Buddhas, and recent set releases of American classic films produced by the National Film Preservation Foundation.

The departmental newsletter, This Month in the Arts continues to grow in popularity and size. Although on hiatus over the summer, Leah and Lisa look forward to resuming publication this fall.

Even though the staff is eagerly anticipating their summer vacations, Lisa and Leah will not get much respite from work during the summer sessions. The staff is currently juggling support for summer classes while at the same time packing up the facility for their move this July. Yes, you heard correctly. The VRF will be moving this summer to its new home in Everson 165 (right across from the Art History faculty offices). While the new facility is smaller than their current space, the VRF staff looks forward to turning their new Everson home into an attractive space for faculty and students and providing the same instructional, research and PR support as they did in Art 203.
NELSON GALLERY NEWS

Since its founding in 1976 the Nelson Gallery—UC Davis’s fine arts museum—has had its home on the ground floor of the art building. As part of the campus-wide arts redeployment, the Nelson will be relocating to the former University Club starting with its January 2011 exhibition. This move will provide exhibition space more than three times larger than what the Nelson has had for its 34-year history. The collection—some 5000 objects worth many millions of dollars—will also be moved to a more secure campus location. At the same time the campus will move forward with plans to build a freestanding new museum to eventually be the home of the campus art museum. The gift of two million dollars by Margrit Mondavi in late 2009 brought these plans closer to fruition.

The 2009-10 year began in the summer of 2009 with an exhibition curated by former Nelson staff member Joseph del Pesco, now an independent curator in the Bay Area, and a one-person show by Danish artist Mads Lynnerup. The opening of the new season took place in late September with two exhibitions on the twin themes of collecting and arts engagement from a grass-roots standpoint. In the show Merch Art, two San Francisco collectors (Lawrence Banka and Judith Gordon) demonstrated that collecting fine art by famous artists could be accomplished on a budget if your interest extends to multiples made by for museum shops and other commercial projects. A catalogue with essays by Renny Pritikin, Nelson director, and Blake Stimson, UC Davis Art History professor, was published. In the large gallery was a show of African-American quilts, dating from the civil war era through contemporary work, from the collections of emeritus English professor Sandra McPherson and Ms. Avis C. Robinson of Washington DC. Nelson Board member Felicenne Ramey organized the exhibition in coordination with the Forty Acres Gallery in Sacramento. The second show of the year, from January to March, was a selection of recent acquisitions to the Fine Arts Collection, with work ranging from emeritus faculty luminaries William T. Wiley, Robert Arneson and Wayne Thiebaud, to alumni such as Melissa Pokorny and John Buck. There were also a range of gifts from artists like Dave Lane, and a trove of drawings and prints from alum Jock Reynolds, including work by Diebenkorn and Oliveira. The current show (March through May) is made up of two one-person exhibitions by Nayland Blake and Owen Smith. Blake is showing autobiographical pen and ink drawings and digital drawings from his blog site, while Smith is showing illustration-derived works from his many New Yorker magazine covers to children’s books and public art commissions, in his signature pulp fiction style. The year will conclude with the annual MFA exhibition, this year featuring the work of nine students divided between the Nelson and Davis’s Pence Gallery downtown.

In 2009-10 the gallery added several wonderful pieces to the collection. Notable among these were a pair of gifts from the Rena Bransten Gallery: a photograph by Doug Hall and a drawing by the late alumna Irene Pijoan, and four outsider paintings by the late Oakland artist Norbert Schlaus, from his brother. A small painting by John Haley—a longtime professor at UC Berkeley—depicting the UC Davis campus in 1946, and a major sculpture by Paul Kos, were purchased with generous discounts from the Krevsky and Paule Anglim galleries in San Francisco.

Plans for the 2010-11 season are almost complete at this writing. In October we will present the final show at the Nelson Gallery, a guest-curated photography show by studio art faculty member Matthias Geiger, titled Wonderers. It includes a range of young contemporary artists exploring the theme of nomadism. The opening exhibition at the new space in January will be guest curated by independent Canadian curator Lee Plested, titled American Gothic, Regional Portraiture from the Fine Arts Collection. There will also be an exhibition with yet another guest curator, Bill Berks, of the late Bay Area painter Gordon Cook. The year will conclude with an exhibition of photographs from a 60s-era New Mexico collective, Huerfano: A Memoir of Life in the Counterculture, by Roberta Price, guest curated by Art History professor Simon Sadler.
MEET THE REGENTS opened at the UC Davis Memorial Union Art Lounge for two weeks at the beginning of March 2010. The exhibit focused on the California Master Plan for Higher Education and the role of The Regents of the University of California in relation to the recent UC budget crisis. Under Article IX, Section 9 of the California Constitution, The Regents are given “full powers of organization and governance” of all the UC campuses. The decisions to appoint Mark Yudof as UC President and to approve to increase student fees 32% were made by The Regents.

Who are the Regents? What is their role within this recent crisis and the entire UC system? Have they broken the promise of the California Master Plan for Higher Education, conceived by then UC President Clark Kerr, who in 1960 envisioned and intended to make an exceptional quality of higher public education accessible to anyone regardless of class, race, sexuality, and gender? The recent decisions and actions by The Regents signal a move towards privatization of higher education that jeopardizes the Master Plan’s “unique” commitment to have a “place ready for every high school graduate or person otherwise qualified.” Meet the Regents raises these questions by introducing some of The Regents board members, 18 out of the 26 of which are appointed by the governor for 12-year terms.

The multi-media exhibition included photography, text, video, and a podcast.

Meet the Regents was co-curated by the students of AHI 401 taught by Professor Susette Min: Alison Flory, Ruthye Cole, Kevin Frances, Jane Oh, Elizabeth Ottenheimer, Lucy Potter, Dayanita Ramesh, Stan Nghia Trinh, and Camille Wheat.

About the Regents of the University of California

On the UC Board of Regents there are 26 members, 18 of which the governor appoints for 12-year terms. The Regents appoint one student for a one-year term currently Jesse Bernal. The Governor, Lieutenant Governor, Speaker of the Assembly, Superintendent of Public Instruction, president and vice president of the Alumni Associations of UC and the President of the University make up the 7 ex-officio members. The Chairman of the Board is currently Russell Gould. Regents Joanne Kozberg and Sherry L. Lansing will end their terms in March 2010.

The Regents are given full power to govern the University of California. The Board meets approximately six times a year, every other month, for two-day meetings, to make decisions regarding the UC. Recent decisions have included granting UC President Mark Yudof “emergency powers” to slash budgets, cut salaries, and impose furloughs.

Article IX, Section 9 of the California Constitution grants The Regents full power to organize and govern the University of California. The article states “The University shall be entirely independent of all political and sectarian influence and kept free therefrom in the appointment of its Regents and in the administration of its affairs.” These annotated resumes of the Regents—which show evidence of their corporate footprint and political sway—are emblematic of a larger conflict of interest at the heart of the current UC crisis.

Not pictured is student Regent Jesse Bernal whose term is just for one year. On November 19, 2009, Bernal was the only Regent who voted against the 32% student fee increase. His lone voice underscores the need for accountability and the imperative to democratize the governance of the UC. As Francesa de la Fuente, a reporter from the Daily Bruin highlighted recently, “students and faculty should have more influence on the system.”
LECTURE SERIES

The Art History Lectures and Programs Series, facilitated by Professor Katharine Burnett, had another year packed with talks by visiting scholars, faculty, and grad students. We also hosted an Art History Faculty and graduate Student Roundtable Discussion on Partha Mitter’s Art Bulletin article, “Interventions: Decentering Modernism: Art History and Avant-Garde Art from the Periphery.” We also co-sponsored an all-day symposium, Photography and Philosophy.


In addition, the Series provided a professional forum for developing scholars to test their wings. Katie Moss, a graduate student from the Department of Art History, University of Oregon, spoke about an aspect of her MA thesis research in “Architecture, Underwear, and Tattoos: Investigating Adolf Loos’s Appropriation of American Culture.” From our own Graduate Program, Laura Hutchison presented, “Temporality in Form: Elements of Michelangelo’s Theory on Human Proportion in Three of His Early Sculptures.” Kristina Schlosser spoke on “Regarded/Disregarded: The Reception of Body/Culture: Chicano Figuration of 1990-92.” Melanie Ross talked about “Exploring American Women through the Eyes of Painter, Alice Neel.”

Contact: Katharine Burnett, kpburnett@ucdavis.edu

Elise Archias from California State University Chico lecturing on “Vito Acconci’s Adapting Body.”

LECTURE SERIES continued

Photography and Philosophy

Friday February 19th
1-6 PM

UC Davis
Voorhies 126

“A New American Donatello”
Augustus Saint-Gaudens and the Farragut Monument

Diana Strazdas,
Associate Professor, Art History

With his first, hand-wrought, public commission in 1874, Augustus Saint-Gaudens earned some of the most deeply rooted American sculptural conventions and set himself as a new type of artist by invoking the example of the early Florentine Renaissance.

On its completion, the renowned Admiral David Farragut became an iconic landmark. It not only created the young sculptor’s national reputation, but established new principles of Realism for American art.

U.C. Davis
Art History Program Lecture Series
Tuesday, October 20, 2009 4-6 p.m.
Art Room 201D

“Where is Shanghai? Visual Art and the City”
LISA CLAYPOOL

The city of Shanghai, today home to nearly 8 million people, is in the midst of a construction boom. But as the city continues to expand and urban sprawl it is faced with a growing inability to preserve its historic buildings and conservation of transformers and urban heritage that are now a national priority. The city’s history, however, appears to be disappearing, even as it grows bigger: the “Park of the East” downtown, colonized by its monuments, international organizations, and wealthy buyers for its real estate, is fast merging into a boring, uniform global landscape marked by high-rise towers and luxury apartment blocks that serve as an echo of the past and shopping malls, the most recent manifestation of the city. How is it that some make a isnty that art is lost and the city is being ruined? This paper examines the ways in which visual art may allow us to understand the representation of the city.

Lisa Clayton is Assistant Professor of Art History and Humanities in the Department of Art at Reed College.

“Some New American Donatello”

Gregory Sholette
Dark Matter: Art and Politics in the Age of Enterprise Culture

Tuesday, March 2, 2010
4:10-6:00 PM
UC Berkeley
Olson 53A (basement level)

The paper builds on recent research on "virtualization" practices in ancient and modern visual culture as well as recent evidence of Renaissance perspective that "virtualizations" in modern Western visual culture to describe a new approach to the long term and cultural history of pictorial virtuosity. It stresses the role of compositing and augmentation, whether "digital" or not, in the construction of virtual spaces from ancient Egypt (and before) to the early-modern (Baroque) period (and later). In particular it examines the role of Cartesians' "virtuality"—the sublimation of intently extended three-dimensional coordinate space from previous viewer- or object-centered virtual spatiality constructed in pictorial representation. Does contemporaneity have the world-historical status that has been dramatized for us? How did pictorial virtuosity accommodate and how does it resist the specification of corporeality in mathematical terms?

Organized by the DHU Research Cluster on Space & Spatio-temporality and Co-sponsored by Art History and Classics at UC Davis.
for much of the 1960s, developed its own M.A. program in the 1970s, developed new curricula and made some new hires in the 1980s, became its own freestanding unit in the 1990s, and developed a number of curricular proposals in the 2000s. While not all of the initiatives have worked out, the meaning and practice of Art History has, without question, changed continually. Along the way it has benefitted from many collaborators housed in other areas—the anthropologist Dan Crowley, for example, the critical theorist Iris Rosoff, and more recently trained art historians working in other departments including Douglas Kahn (TCS), Susette Min (AAS), and Veronica Passalacqua (Gorman Museum). As we move forward we will continue to refashion what it is Art History can be and do here at UCDavis.

With Professors Sadler and Cogdell enlarging their own scholarly and pedagogical horizons by moving their appointments to the Department of Design, Art History once again has the opportunity to refashion itself. At the heart of this change is the opportunity to expand its horizons. In this regard, Professor Sadler says the following about his future plans: "My undergraduate courses will be cross-listed and I’ll remain a member of the Art History Graduate Program, while the benefits of my move should be longer-term, by further consolidating the reach of the history of art, architecture and design across UCD’s programs. The quality of research and teaching in the arts and humanities at UCD is promoted through collaboration and exchange, as well as by focusing on separately-defined programs." In a similar vein, Professor Cogdell writes this: "I see this as an excellent opportunity to grow the connections between Design and Art History at all levels - faculty, grad students, and undergraduates. Many Art History courses already contain many Design students, and the graduate seminar I taught this past winter called Design in Context was so exciting because of the mix of students from multiple disciplines. I remain solidly committed to working with Art History students."

We’re looking forward to the new possibilities that these changes will bring!

This issue is dedicated to Simon Sadler whose vision and support gave rise to the AHI Newsletter three years ago.

This newsletter was compiled by Blake Stimson and Lisa Zdybel with contributions from all members of the AHI community.

PLEASE WRITE!
Let us know about your accomplishments: ahinews@ucdavis.edu

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Department of Special Collections located on the first floor of Shields Library. For more on Special Collections and related research projects, see: http://www.lib.ucdavis.edu/dept/specol/