ART HISTORY PROGRAM
Newsletter

DIRECTOR’S STATEMENT

Art History’s biggest headline this year goes to alumnus Alan Templeton for a faculty endowment in European art history before 1800, a major gift that places Art History in the forefront of the Humanities on campus. When the endowment is complete in 2019-20, it will support research and teaching by the faculty member who receives the title. Until then, two thirds of the income will be reinvested and one third will support our general programming.

Last fall, Alan came to lunch with our Dean, Jesse Ann Owens; our Director of Development, Debbie Wilson; and me. A prospective donor is usually told how great a program is and how much good a gift will do. Before we could say anything, Alan told us in cogent detail how important the Humanities are, and how valuable Art History in particular is, to the intellectual growth of today’s students.

Alan was greatly moved by cuts in State education funding and wanted to help make up for the losses. While part of his gift will support future activities, a separate donation serves current needs. Part of that money will bring distinguished speakers to campus this fall, while the rest has funded travel for two graduate students, Kristen Koch and Brittany McKinney. (Hint: even a few hundred dollars assists student research travel.)

Also awesome, four graduate students scored internships in national competition: Monica Butler, De Young Museum; Melissa Gustin, Art Institute of Chicago; Brittany McKinney, Metropolitan Museum of Art; and Kamal Zargar, National Gallery of Art. Highest faculty honors go to Lynn Roller for a major grant from the America for Bulgaria Foundation, with funds to take along two of our grad students. Christina Cogdell is next with a $225,000 Mellon Foundation New Directions Fellowship to study contemporary architecture and popular science.

Coming back to earth, Art History’s move to Everson Hall last summer went very well. Leah Theis and Lisa Zdybel made the Visual Resources facility gracious and comfortable, as well as a useful place to work. The grad student lounge draws enthusiastic crowds (well, sort of). I love the space and light in my own new office. I worked in the Art Building for thirty years, and I don’t miss it a bit.

The Art History Program is technically part of the Department of Art and Art History, but we and Art Studio have separate curricula, personnel, and budgets. Together with Hearne Pardee, Chair of Art Studio, I’ve been working to redefine Art History and Art Studio as wings of the department, each having either the Chair or the Vice Chair position. Our operations will still be separate but we will have more formal status to operate that way, and Dean Owens will get credit for streamlining the Division.

This spring the faculty approved a plan for a Designated Emphasis in Art History, which will allow Ph.D. students in other programs what amounts to a minor in Art History. So far, we have enthusiastic endorsements from chairs of seven Ph.D. programs. Although many steps of the DE proposal lie ahead, we hope you will read about its approval in next year’s Newsletter.

I’ll close by thanking Lisa Zdybel for urging that this fifth issue of the Newsletter should happen.

—Jeffrey Ruda

To make online donations to the Art History Program go to:
giving.ucdavis.edu/DeptArtandArtHistory/ArtHistory

Donor Profile: Alan Templeton, B.A. 1982

Alan Templeton grew up in El Cerrito with an insider’s knowledge of university life; his parents were distinguished chemists at U.C. Berkeley. They regularly visited art museums and historic buildings, and Alan took to the experience right away. A year into a Ph.D. program back East convinced him that, much as he loved art, he did not want an academic career. Among other jobs, he taught high school and worked as an administrator for a labor union. Meanwhile, from a very modest start, Alan developed his skills as a private investor, a sideline that allowed him to retire early. In recent years he has been an art collector—in particular, of wonderful collections of 18th-century engravings by Hogarth and Piranesi—and a guest curator at the Crocker Art Museum. In the long term, he plans to balance his support of art history education at U.C. Davis with art for the general public at the Crocker.
FEATURES

Home is Where You Find It

Art History moved to Everson Hall at a time that was hardly perfect: in the middle of Summer Session 2010. Even before the stacks and stacks of folded cardboard packing boxes arrived, faculty, the Visual Resources staff, and graduate students were already sorting their possessions, and the jettisoning of old notes, loose leaf binders, index cards, posters, rolodexes, bookcases, and even desks and filing cabinets had begun. Those who were moving had to pack all books, files, and personal possessions into the cardboard boxes, label them, and hand over an inventory and a post-move floor plan for placement of their furniture. Meanwhile, the new offices, seminar rooms, and new grad room were wired and painted. Without the diligence and extraordinary hard work of two department staff—Rose Mary Miller, Academic Services Officer, in planning and Gilbert Menke, Woodshop Manager, in moving—it couldn’t have been accomplished.

Relocating the Visual Resources Facility was the trickiest task to accomplish, because the new lab space was at best a fourth the size of the former. Leah Theis and Lisa Zdybel spent weeks with a floor plan and paper cutouts of the lab furniture, puzzling over how to make the new arrangement work while preserving the VRF’s core services to Art, Art History, and the campus: its reference services, storage and lending of visual equipment, scanners for faculty and student use, and videos. They cleaned ducts and expertly painted the new VRF to match the (all-too-recent) decorating scheme they were obliged to leave behind: two shades of blue and pale chartreuse. After the old VRF, Room 203 of the Art Building, was vacated, Art Studio Professor Hearne Pardee quietly set up his easel and painted a series of studies of the empty room in the half light of early evening. “I like empty rooms,” he told a visitor.

While Art History’s old offices have turned into lab space for Theater Design, Room 203 has become temporary art studio space. But the Art History mailboxes remain over there, as do the office supplies, the receptionist, and two classrooms, which together will ensure that the art historians won’t exactly become strangers to their former building.

The Final Frontier of Slides

Digitization of slides at the VRF began as early as 1996, with the storage of scanned images on now-obsolete Zip Drives. The pace of digitization quickened when websites were adopted for study images, even as projecting from carousels (always in pairs) remained the norm for classroom lectures. Since 1999, a digital art library of nearly 30,000 images was gradually created. The images are those in greatest demand for current course use, and most of them so far are digitized slides.

In 2004, when the Kodak company announced it was no longer manufacturing carousel projectors, the era of “what do we do with our slides?” began. The systematic digitization that had been going on prior to the VRF’s move to Everson has been made more difficult now that the slides themselves are no longer—and likely will never again be—in the next room.

U.C. Davis now subscribes to ARTstor, an online database available through Shields Library for downloadable art images. ARTstor aims to be the central digital resource for canonical art history images, and indeed, if you want the Bayeux Tapestry or Giotto’s frescoes of San Francesco in Assisi, you can do no better. Ironically, though, art history as a field has been moving away from the canon for some time. Art historians don’t rely on the traditional masterpieces the way they used to, which brings us back to the question of slides.

Many of the most difficult slides to replace are contextual images—advertisements, museum settings, ephemera—chosen because they invite a different way of thinking. Others are camera originals of places and things that no longer exist, and of art not likely to make it to ARTstor, unless they are digitized and donated by U.C. Davis. How to do justice to a resource whose value has not been fully measured is a question that remains a challenge.
FEATURES

The VRF’s New Blog

http://ucdvr.wordpress.com/ is the web address and the cerulean-blue masthead reads CROPPED. You’ll see it immediately if you use the desktop computers in the Visual Resources facility in 163 Evers. It is the VRF’s new blog, and it has appeared in monthly installments since October 2010. Visually, it is beguiling. To read it is to be taken on a journey through a world of art. The pleasure of that travel is a little addictive. “Dead Sea Scrolls go on line.” “Will Smarthistory replace art history textbooks?” “Two hundred seventy-one Picasso works recently discovered.” At the right, you can click onto any of twenty-eight cerulean-blue “tags” that will instantly collect for your reading pleasure the reports that CROPPED has already posted, on subjects ranging from antiquities to censorship to video art. And links in all of the posts—they’re cerulean blue, too—just click on them and they lead you into the fascinations of art in cyberspace: early Soviet films on YouTube, video of Kenneth Baker interviewing Wayne Thiebaud.

How did the blog begin? According to Visual Resources Librarian Leah Theis, “I wanted to create an electronic version of the newspaper articles we put on the bulletin board.” Indeed, for the past decade, Leah and Lisa Zdybel, Assistant Librarian, have clipped and posted in the outside the VRF whatever newspaper coverage of the art world has come their way. Those bulletin boards presented a changing landscape of the world of art, not just exhibitions but news of record art sales, desecrations, legal suits, conservation projects, archaeological finds, fakes, museums in bankruptcy. The clippings along the corridor always attracted readers, though what pleased Leah was the variety of people who took an interest, from Studio faculty and every type of student, to electricians and maintenance staff.

And how did Leah warm up to the idea of a blog? “I had been toying with the idea of starting a blog late last year but fear and skepticism held me back. I knew very little about blogs or Blogging. I preferred this blog. It’s fun to use, and there’s a newsworthy activities on campus.

Keith Aoki, UCD professor and public domain crusader, 1955-2011
May 11, 2011 by lea

Keith Aoki, the Professor of Law from UCD’s King Hall who was known for his ability to turn his artistic talents into a powerful tool for battling copyright laws, died this past April at the age of 57. Professor Aoki earned a bachelor’s and master’s degree in fine art and drew underground cartoons in New York City before entering at Harvard Law School. After graduating, he taught, practiced law, focusing on technology law. For 2 years in Boston before moving on to a teaching career at the University of Oregon and U.C. Davis. Mr. Aoki was a student and creative defender of digital freedom. He is known for his role in defending the non-profit electronic mass media foundation and bound by law? (From the Public Domain Dialogues U. Press, 2006), a cartoon he wrote and illustrated about a documentary filmmaker confronting copyright restrictions as he attempts to make a film.

The UCD School of law is conducting a memorial for Aoki. Remembering Keith Aoki — on May 25 2:00 pm in King Hall. Additional tributes on Professor Aoki: the School of Law at UCD, Davis. This public forum and the Chronicles of Higher Education.

Unlike passers-by who stop at a bulletin board, it’s less evident to know who notices your blog. So who does? Susanne Rockwell for one; she is Senior News Representative and Editor of U.C. Davis’s News Service. She has already featured CROPPED on the UCD website as one of the newsworthy activities on campus.

It’s hardly surprising that students have noticed CROPPED. Alexandra Hartline, a senior major in History and Art History, says, “It’s a tool that appeals across disciplines. I love the variety of topics and that it’s updated frequently. I follow Shields Library on Facebook, but to tell the truth, I prefer this blog. It’s fun to use, and there’s a personal connection. I like going into the VRF and, after talking with Leah and Lisa, to read their blog.”

Dan Goldstein, Shields Library’s Associate Librarian for Humanities and Social Sciences, offers a professional’s perspective. “From my seat in the library, I read Leah’s blog for two purposes. First, it keeps me informed about UCD news and people that I might not otherwise come across. Second, it lists unusual resources like the virtual tour of the Sistine Chapel that I can add to the library’s catalog and subject guides. In CROPPED, Leah and Lisa apply their deep knowledge of the art world to select and publicize substantive news and resources. It is always interesting to read their posts and, sometimes, to wonder how on earth they discovered them in the first place.”

So how do Leah and Lisa find their material? Leah subscribes to some blogs; VRF librarians elsewhere give her information; and “I’ve started paying attention to electronic newspapers.” Lisa, who works part time as an educator at the Crocker Art Museum, benefits from access to the Crocker’s wide network of museums in locating regional art activities. Between them, they monitor Facebook and social networking sites for interesting issues and controversies.

Maintaining a clear identity for the blog is a requirement always on Leah’s mind. “The question that Lisa and I have is, what is blog-worthy? We support publicity for the Art and Art History program via AHI’s Facebook page, the Newsletters and webpages, but this is the VRF’s own outreach. CROPPED is our personal contribution to the greater campus community.” And its purpose is clear. “CROPPED illustrates the relevance of what we do here in the Art Building and in Evers: that the arts actually do connect and intersect with other disciplines and that this endeavor can be interesting outside the arts cluster. When we look for content for the blog, we first look for tips or news that faculty and students could use to make their research more fruitful. But we also look for material that places our students and faculty’s work in a broader context or shows how this broader context impacts their work.”

According to Dan Goldstein, CROPPED has succeeded admirably. “The challenge with blogs is the need to balance between keeping them current with regular and frequent posts while at the same time not cluttering them with trivia. It’s easy to create a blog; it’s very difficult to create and maintain a good one. Leah and Lisa are doing an extraordinary job of selecting high quality posts.”

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FEATURES

A Letter from Washington: Natalie Mann, B.A. 2007, M.A. 2010

Natalie Mann’s interest in museum education began when, as a graduate student, she worked with the Museum Ambassadors program at the Fine Arts Museums of San Francisco. After receiving her M.A., with a focus on American art (and a thesis on the unrecognized visual rhetoric of Olana, the Orientalist country home of landscape painter Frederic E. Church), Natalie won a coveted, year-long (paid) internship in the National Gallery of Art’s education department. She is the second U.C. Davis graduate student to have done so. Colin Nelson-Duzeck (M.A. 2007) won the same internship two years previously. The skills of creative research that Natalie honed at U.C. Davis helped her locate one of the best living arrangements in town: sharing a historic brownstone in Washington’s gracious Capitol Hill neighborhood. From that perch, she offered her thoughts on her year’s experiences.

Last spring, after a month of uncertainty about what I would do after grad school, I got a call from the National Gallery of Art asking me to move across the country to work as a Graduate Intern in the education department. Considering my job prospects at the time and the prestige of the institution, it wasn’t a difficult decision. The National Gallery of Art’s education department considers itself, justifiably, the best of the best.

Relocating involved a frantic month that included selling on Craigslist everything I owned, booking plane tickets, and finding housing in the impossibly expensive District of Columbia. Then, in September, with just a few bags between the two of us (and a few boxes in transit), my boyfriend and I stepped off the plane to discover that D.C. is horribly humid. What in normal weather is about a four-block walk to the grocery store, felt like a mile in the humidity. Despite the heat (and the freezing cold that came later), D.C. is an exciting place that has counted much toward my broader education. From the National Book Festival, to the Jon Stewart Rally to Restore Sanity, to open house at the European Union embassies complete with Belgian waffles, it is easy to keep stimulated.

Moving to D.C. was a big change in other ways. At the Gallery, I work with Art Around the Corner—a multiple-visit partnership with Title I Washington D.C. Public Schools. Art Around the Corner is a wonderful program that teaches children to interact with art in meaningful ways. We work with fourth and fifth grade students who come to the Gallery six times throughout the school year. We lead them on inquiry-based tours, help them create works of art in our education studio, put on exhibitions of student art at their schools, and host a family day at the Gallery.

In addition to my work with Art Around the Corner, I also participate in weekly sessions that serve as introductions to the different departments of the museum. Some highlights of these sessions include seeing x-rays of Degas’ Little Dancer Aged Fourteen, showing that he used paintbrushes as part of her framework, looking into our “air-washing” machine (yes, we wash our air at the NGA), driving the security Segway vehicle (I got to turn on the siren and everything), climbing up into the dome of the West Building, and looking at incredibly detailed mock-ups in the design department of upcoming exhibitions (complete with a mini-gondola for the Canaletto show). All in all, the internship is thoughtfully designed to introduce interns to every aspect of museum work. The presumption is that, after a year, we learn enough to run a small local museum ourselves. However, the transition from being a student, and going from thesis writing and seminars to a full-time job in museum education, was hardly seamless. The activities of my working day are a far cry from the intense reading and writing of the M.A. program. I spend a lot of time doing administrative tasks and materials prep. And as opposed to the intimate feel of Davis’ grad program, where it is difficult to hide, the Gallery is a huge, very formal, and hierarchical institution. This institutional culture can sometimes make it difficult to be noticed, heard, or effect change.

Some aspects of my job do bring back fond memories of grad school. In my department, we go about our job as museum educators in a very academic way. We use Harvard’s Project Zero pedagogy and routines, which, thinking back on it, could have been incredibly helpful in leading discussion sections as a T.A. We have a monthly book club during which we discuss the latest research on issues including education, race, learning theory, and accessibility. These discussions remind me of my seminars as a student, not only because the room we meet in is almost as cold as the seminar room back in the Art Building at Davis, but because a few of our conversations have warranted references to Walter Benjamin and E. H. Gombrich! And we attend (and present at) conferences to stay current on trends in the field.

Notwithstanding all the changes in my life over the last year, as the end of my internship nears, one thing remains a constant—my future is uncertain. However, unlike the month after grad school that I spent constantly worrying about it, I have decided to embrace this uncertainty. Perhaps an unclear future is the price I pay for choosing Art History as a major and in turn enjoying both the academic and social aspects of my college career equally. I know some are not so lucky. Looking back, my choice of major was worth all of this uncertainty, and looking forward, I know it will pay off by making me a more versatile and interesting person.
FEATURES

Teaching from Objects

Object-oriented. To understand the term that pervades the language of art historians, consider some of the Art History courses taught at U.C. Davis in 2010-11.

To Professor Katharine Burnett, study of the art object is no less than the sun in the solar system of learning. Last summer, she took students to China to directly experience Chinese art and architecture. In her upper-division course this spring (AHI 163A, Chinese Art) she sent students to study from the excellent collections of The Asian Art Museum, San Francisco. But she begins our story because of her commitment that students learn from objects at the very start, in her introductory course, where each year they understand Chinese art by seeing and practicing how it is made. Each year her lower-division course (AHI 1DV, Arts of Asia) features a brush workshop on the materials, techniques, and problems involved in painting and calligraphy. This year, Professor Burnett organized an exhibition on campus to bring her students face to face with that process of creation. She invited Lampo Leong to give a guest lecture and calligraphy demonstration on campus, in conjunction with the Nelson Gallery’s exhibition, The Calligraphy of Lampo Leong (October 8-December 12, 2010) for which she served as guest curator. For the fall-quarter students in Professor Burnett’s lower-division course, witnessing at close range a master calligrapher at work was indeed a special opportunity.

Since 2008, Professor Jeffrey Ruda has been teaching an undergraduate seminar focused on the varieties of art-historical investigation. He did so again this spring (AHI 100, Art History Methods). Nick Nabas, now a graduating M.A. student, still remembers his experience as an undergraduate in that seminar. “Professor Ruda would bring in various objects each week—ranging from an African sculpture to a framed family photograph—that we had to analyze by writing impromptu essays. Sometimes we were asked for a detailed formal analysis; other times we were asked to infer the significance of the object based on deduction and previous art-historical knowledge.” The pedagogical kick, of course, is that no two student analyses ever turn out alike, a fact that drives home the point that to fully comprehend any object is impossible. As Nick put it, “Professor Ruda’s emphasis on the object made me realize that writing about art critically and academically is no easy task after all.”

In her graduate methods course this fall (AHI 200B, Research and Writing Methods in Art History), Professor Diana Strazdes asked her students to select a work from Shields Library’s Department of Special Collections and develop a research problem using it. “I love the Special Collections at Shields,” says Professor Strazdes. “They are such an asset to the study of cultural history here.” The collections include publicity photographs, special-edition books, advertising art, and posters—the types of objects that are not strictly “fine art” but that instead occupy that interesting intermediary point between personal creativity and pragmatic communication. Professor Strazdes believes that such objects encourage students to think more broadly and imaginatively about their task as art historians. Graduate student Geoff Wildanger took an interest in the extensive holdings of psychedelic placards announcing rock concerts and various other “happenings” in the San Francisco area during the 1960s and 1970s. At once intricately detailed and nearly illegible, they prompted Geoff to wonder about the complex means by which these placards communicated with their reader-viewers.

Professor Simon Sadler often describes architecture as the one unavoidable art form. To take advantage of the October opening of the Crocker Art Museum’s new 125,000 square-foot wing designed by Gwathmey Siegel Associates, Sadler offered a fall graduate seminar (AHI 250, Problems in Art Historical Research) on the new structure. He wanted to approach this built object as a conundrum: “Should we look at it as a work of art (complete with the potential for aesthetic transcendence), or as a spectacle for hegemonic social and economic relations, or as a pragmatic work that reveals the intelligence of networked actors?” he asked. Or is it all those things? The seminar students researched the architects, the building’s urban environment, and the history of Postmodernism. They discussed the facility with the Crocker’s director, Lial Jones. Finally, they wrote a survey of the Crocker’s new building that will help visitors and docents to see it as a comprehensible object. You can read what they accomplished at http://crockergalleryanalysis.wordpress.com/

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**FACULTY NEWS**

**Katharine Burnett**

This past year, Professor Burnett carried a prodigious schedule of speaking engagements while accumulating an impressive list of contributions to international publications. Foremost is her book, *Dimensions of Originality: Essays on Seventeenth-Century Chinese Art Theory and Criticism*, forthcoming from the Chinese University Press, Hong Kong. “Inventing a New ‘Old Tradition: Chinese Art at the Panama-Pacific International Exposition,’” appeared in *History of Art and History of Ideas (Meishu shi yu guanlian shi)*, Nanjing Shifan University, publisher. In November, she was the only American to participate in a symposium celebrating modernist Lin Fengmian, at the prestigious China Academy of Art, Hangzhou, China, with “Lin Fengmian’s Legacy during the Cultural Revolution: The Case of Two Rebellious Watercolors,” published in the symposium Proceedings. Also in November, she spoke at the lecture series *Asian Traditions: Connections and Innovations Lecture Series*, Asian Art Museum, San Francisco, on “Copying and Originality in Contemporary Chinese and American Landscape Painting.” In December, she invited internationally recognized Tibetan artist Ang Tsherin Sherpa to campus to deliver a public lecture; her article on his painting (example, right) appears in a June 2011 special issue of *Modern Chinese Studies*. Furthering her book project on the collector Pang Yuanji (1864-1949) she shared new research, “‘The Missing Catalogue and Diaries of Pang Yuanji: Pang and His Modern Art World,’” at the Association for Asian Studies Annual Conference in April 2011. Closer to home, she lectured on early Chinese bronze culture at Consumnes River College in the fall, and spoke this spring at the *Fourth Biannual Reading and Writing Across the Curriculum Conference*, CSU Sacramento.

**Lynn Roller**

In the past year Lynn Roller enjoyed working with a large and diverse group of students on topics ranging from the art of ancient Egypt to the ethics of collecting Greek art and the reception of Roman art in the nineteenth century. She continues to admire the talent and versatility of our Art History students, graduate and undergraduate. She is grateful to the students who nominated her for the ASUCD Excellence in Education award. Her research program continues on several fronts: she completed book chapters on Greek religion for Cambridge University Press and on the history and culture of Phrygia for Oxford University Press, and she continued her study of Phrygian cult artifacts from Gordian. Last summer she visited several ancient Greek and Lycian settlements on the south coast of Turkey and enjoyed the charm of the Mediterranean Turquoise Coast. Then followed several days on the Black Sea coast in Bulgaria, visiting archaeological sites, and enjoying swimming, great food and beautiful sunsets. Further adventures this summer include a conference on the west coast of Turkey in June and a new project in eastern Bulgaria in August, where she will co-direct an excavation and field survey investigating a Thracian cult site, Gloukhite Kamuni (photo, right). That project, supported by the America for Bulgaria Foundation, will enable two Art History graduate students to participate.

**Jeff Ruda**

Department chairs have a very old joke: “My collected reports and planning documents will be published in five volumes.” Apart from that, it has been a good year, recalls Professor Ruda. In the fall he gave a graduate seminar on how we define and use art-historical periods, which made use of fifteenth-century Florentine case studies. For both intellectual interest and student performance, it was, he says, the best seminar he has taught. Program planning and development have gone well. For fun, he has been reading about Christopher Dresser, Felix Bracquemond, and the crossovers between art and industrial design in the late nineteenth century. In September, Professor Ruda will give a talk at the Legion of Honor in San Francisco on Japonisme in ceramics, 1866-1904 (example, right). Last September, he and his partner, Leonard Whitney, went to Bangkok and Chiang Mai in Thailand and the Angkor area in Cambodia. The photo shows them at Banteay Srei, a tenth- and eleventh-century temple to Shiva and Vishnu near Angkor. It was there in 1923 that Andre Malraux, the French art historian and arts czar, stole four sculptural figures, which led to his arrest and imprisonment. This event makes the temple a pilgrimage site for art historians and arts administrators--and it’s very beautiful, too!
FACULTY NEWS

Blake Stimson

Professor Stimson’s “The True and the Blurry,” commissioned for Wald Raad Miraculous Beginnings, was published by Whitechapel Gallery in London and Festival D’Automne à Paris. A long interview with Natalie Bookchin was published in the journal Rhizome and in Video Vortex Reader II, edited by Geert Lovink and Rachel Somers Miles for the Institute of Network Cultures in Amsterdam. An essay on Reaktion Books’ “Exposures” series was published in Études photographiques and a preview of an exhibition on Cuban photography at the Getty was published in Artforum. His essay on Vito Acconci, “The Interior of Art,” will appear soon in a volume edited by John Welchman. Finally, Collectivism After Modernism: The Art of Social Imagination After 1945, co-edited by England Quarterly, an article assessing the posthumous exhibition in 1844 of Washington Allston’s Belshazzar’s Feast (detail, right), the monumental painting that branded him a great Romantic failure. She is completing work on another article, about the relationship between portrait and allegory in Augustus Saint-Gaudens’s Admiral David Farragut Memorial.

Professor Stimson gave two keynote addresses and an invited talk in England, a keynote at the University of Toronto, a lecture at USC, and a talk honoring Gregory Sholette’s book Dark Matter at CAA in New York. He served on three editorial boards and worked on two books—his soon to be completed Citizen Warhol and a study of post-1968 art titled The Guilt of Form. He will be teaching two seminars in 2011-12: “Technology and Affect” and “Erotic Love, Platonic Love, Christian Love, Political Love.”

Diana Strazdes

In addition to teaching AHI 1C (Baroque to Modern Art) and her graduate methods course, Professor Strazdes delivered two new courses this past year. The American Home, a newly revised upper-division course, filled to capacity the Art Building’s main lecture room in winter quarter, and in spring, a lively group of students signed up for a proseminar investigating Realism and gender in Mary Cassatt and Thomas Eakins (born in the same year, both students at the Pennsylvania Academy, both decamping to study in Paris). In March, Professor Strazdes presented a public lecture at Stanford University, “The Railroad King at Court: The Stanfords in the 1870s,” which overfilled its lecture space in Stanford’s Tressider complex. Her scholarship continues to focus on the reception of works of art in nineteenth-century America. She is revising, for publication in the New York Times, an op-ed piece she published in the Los Angeles Times in June 2010 on a lawsuit against the Getty Museum has turned into a large project. Her graduate seminars this year also focused on heritage, conflict, and theories of historic preservation. She gave lectures at UC Berkeley and UCLA, and participated in conferences at the Center for the Study of Law and Genocide at Loyola Law School in Los Angeles. She addressed the annual meeting of the International Association for the Study of Traditional Environments in Beirut, Lebanon, the Historians of Islamic Art Biannual Symposium, and she was part of a U.C. Davis delegation to forge new research collaborations in Cyprus. She also co-directed the Research Cluster in Urban History at the Davis Humanities Institute. She published "The Harem as Biography: Domestic Architecture, Gender and Nostalgia in Modern Syria," in Harem Histories: Lived Spaces and Envisioned Places, ed. Marilyn Booth (Durham and London: Duke University Press, 2010), as well as several book reviews. She was elected to the national board of the Syrian Studies Association. At home, she continues to work on her garden, which is now (honest!) a Certified Wildlife Habitat.

Heghnar Watenpaugh

Professor Watenpaugh has been immersed in heritage studies, especially sites involving conflict or war. An op-ed piece she published in the Los Angeles Times in June 2010 on a lawsuit against the Getty Museum has turned into a large project. Her graduate seminars this year also focused on heritage, conflict, and theories of historic preservation. She gave lectures at UC Berkeley and UCLA, and participated in conferences at the Center for the Study of Law and Genocide at Loyola Law School in Los Angeles. She addressed the annual meeting of the International Association for the Study of Traditional Environments in Beirut, Lebanon, the Historians of Islamic Art Biannual Symposium, and she was part of a U.C. Davis delegation to forge new research collaborations in Cyprus. She also co-directed the Research Cluster in Urban History at the Davis Humanities Institute. She published "The Harem as Biography: Domestic Architecture, Gender and Nostalgia in Modern Syria," in Harem Histories: Lived Spaces and Envisioned Places, ed. Marilyn Booth (Durham and London: Duke University Press, 2010), as well as several book reviews. She was elected to the national board of the Syrian Studies Association. At home, she continues to work on her garden, which is now (honest!) a Certified Wildlife Habitat.
AFFILIATED FACULTY NEWS

Christina Cogdell
During 2010-11, Christina Cogdell pursued her research on the influence of scientific theories of self-organization on contemporary architecture, owing to an ACLS Charles Ryskamp fellowship. She spent ten weeks completing archival research – in London at the Architectural Association (AA), and in Austin, Texas, at the Harry Ransom Humanities Research Center – leading to a number of publications, some completed and others in progress. These include “Tearing Down the Grid” in Design and Culture, “From BioArt to BioDesign” in the Smithsonian’s American Art, “Norman Bel Geddes’ Theater of War” for an exhibition catalogue I Have Seen the Future: Norman Bel Geddes Designs America (2012), and a co-authored article “Analog Google Earth: Norman Bel Geddes Models Scalar Geographic Vision During World War II” in the process of journal submission. She is co-editor of a special issue of the new journal Boom: A Journal of California featuring California Design (2012). With Pritikin, his first foray into organizing an exhibition, co-curating with Renny McManus, editors, Of or By Marcel Duchamp and Rrose Sélavy: Meditations on the Identities of an Artist (Smithsonian Institution Scholarly Press, 2011). Housefield continues his research into Paul Gauguin and Pablo Picasso, subjects of lectures he delivered at the M.H. De Young Museum in San Francisco in 2010-11. In winter quarter he participated in the Davis Humanities Institute Faculty Research Seminar on “Support Networks, Patrons, Mentors, Sponsors,” contributing studies in a global history of architecture finally positioned practically all of AHU 25 before the Industrial Revolution, with about half the examples outside the global west. The advising of three graduate students, two undergraduate honors theses, and a seminar based at the Crocker Gallery’s brand-new Teal Family Pavilion kept him busy with site visits. Research methods explored at the Crocker provided the basis for invited papers at the California College of the Arts and at the University of Michigan. Conferences brought Professor Sadler yet further afield: He spoke at the symposium Concrete Utopias at the University of Houston (which included a side trip to the abandoned Astrodome!), served as keynote speaker for the International Conference on Structures and Architecture, University of Minho, Guimarães, Portugal, and co-chaired a session titled “Driving History: Cars In/As Architecture” at the Society of Architectural Historians Annual Meeting in New Orleans. His main scholarly essay this year, “L’Architecture dans le Salon: The Civic Architecture of a Projective Modernism,” appeared in Architecture from Neo-Avant-garde to Postmodern in Britain and Beyond (Yale University Press, 2010). Most fun, perhaps, was writing an introduction for the online Archigram Archival Project and entries about Archigram for Oxford University Press’s venerable Dictionary of National Biography.

James Housefield
As a recipient of a Hellman Fellowship 2010-11, James Housefield is at work on the manuscript of his book on the intersections of art, science, and design in the career of Marcel Duchamp (working title Playing with Earth and Sky: Astronomy and Geography in the Art of Marcel Duchamp). A section of this work will appear as “Starry Messenger: Astronomy, Fashion, and Identity in Marcel Duchamp’s Comet Haircut,” in Anne Goodyear and James McManus, editors, Of or By Marcel Duchamp and Rrose Sélavy: Meditations on the Identities of an Artist (Smithsonian Institution Scholarly Press, 2011). Housefield continues his research into Paul Gauguin and Pablo Picasso, subjects of lectures he delivered at the M.H. De Young Museum in San Francisco in 2010-11. In winter quarter he participated in the Davis Humanities Institute Faculty Research Seminar on “Support Networks, Patrons, Mentors, Sponsors,” contributing studies in a global history of architecture finally positioned practically all of AHU 25 before the Industrial Revolution, with about half the examples outside the global west. The advising of three graduate students, two undergraduate honors theses, and a seminar based at the Crocker Gallery’s brand-new Teal Family Pavilion kept him busy with site visits. Research methods explored at the Crocker provided the basis for invited papers at the California College of the Arts and at the University of Michigan. Conferences brought Professor Sadler yet further afield: He spoke at the symposium Concrete Utopias at the University of Houston (which included a side trip to the abandoned Astrodome!), served as keynote speaker for the International Conference on Structures and Architecture, University of Minho, Guimarães, Portugal, and co-chaired a session titled “Driving History: Cars In/As Architecture” at the Society of Architectural Historians Annual Meeting in New Orleans. His main scholarly essay this year, “L’Architecture dans le Salon: The Civic Architecture of a Projective Modernism,” appeared in Architecture from Neo-Avant-garde to Postmodern in Britain and Beyond (Yale University Press, 2010). Most fun, perhaps, was writing an introduction for the online Archigram Archival Project and entries about Archigram for Oxford University Press’s venerable Dictionary of National Biography.

Simon Sadler
This year Professor Sadler enjoyed his first foray into organizing an exhibition, co-curating with Renny Pritikin Across the Great Divide: A Photo Chronicle of the Counterculture at the Nelson Gallery, a document of communes from the 1960s and early 1970s. In teaching, his interest Charles Ryskamp fellowship. She spent ten weeks completing archival research – in London at the Architectural Association (AA), and in Austin, Texas, at the Harry Ransom Humanities Research Center – leading to a number of publications, some completed and others in progress. These include “Tearing Down the Grid” in Design and Culture, “From BioArt to BioDesign” in the Smithsonian’s American Art, “Norman Bel Geddes’ Theater of War” for an exhibition catalogue I Have Seen the Future: Norman Bel Geddes Designs America (2012), and a co-authored article “Analog Google Earth: Norman Bel Geddes Models Scalar Geographic Vision During World War II” in the process of journal submission. She is co-editor of a special issue of the new journal Boom: A Journal of California featuring California Design (2012). With Pritikin, his first foray into organizing an exhibition, co-curating with Renny McManus, editors, Of or By Marcel Duchamp and Rrose Sélavy: Meditations on the Identities of an Artist (Smithsonian Institution Scholarly Press, 2011). Housefield continues his research into Paul Gauguin and Pablo Picasso, subjects of lectures he delivered at the M.H. De Young Museum in San Francisco in 2010-11. In winter quarter he participated in the Davis Humanities Institute Faculty Research Seminar on “Support Networks, Patrons, Mentors, Sponsors,” contributing studies in a global history of architecture finally positioned practically all of AHU 25 before the Industrial Revolution, with about half the examples outside the global west. The advising of three graduate students, two undergraduate honors theses, and a seminar based at the Crocker Gallery’s brand-new Teal Family Pavilion kept him busy with site visits. Research methods explored at the Crocker provided the basis for invited papers at the California College of the Arts and at the University of Michigan. Conferences brought Professor Sadler yet further afield: He spoke at the symposium Concrete Utopias at the University of Houston (which included a side trip to the abandoned Astrodome!), served as keynote speaker for the International Conference on Structures and Architecture, University of Minho, Guimarães, Portugal, and co-chaired a session titled “Driving History: Cars In/As Architecture” at the Society of Architectural Historians Annual Meeting in New Orleans. His main scholarly essay this year, “L’Architecture dans le Salon: The Civic Architecture of a Projective Modernism,” appeared in Architecture from Neo-Avant-garde to Postmodern in Britain and Beyond (Yale University Press, 2010). Most fun, perhaps, was writing an introduction for the online Archigram Archival Project and entries about Archigram for Oxford University Press’s venerable Dictionary of National Biography.
**AFFILIATED FACULTY NEWS**

**Susette Min**

As a faculty member in both the Asian American Studies Program and the Cultural Studies Graduate Group, Professor Min contributes a broad range of teaching and research interests: Asian American literature, ethnic American literature, Asian American art, and contemporary art and visual culture. She specializes in Dante, the European Middle Ages; the Bible as Literature; and Jewish, Christian, and Moslem relations in the European Middle Ages. Among numerous honors, she was the recipient, in 2008, of the U.C. Davis Prize for Undergraduate Teaching and Scholarly Achievement, the campus’s highest teaching award. She is the author and editor of ten books, the most recent of which is *Heritage or Heresy: Destruction and Preservation of Art and Architecture in Europe* (Palgrave/Macmillan, 2008). Although Professor Schildgen has not yet offered a seminar in the graduate program, she will be a valued resource for students wishing to investigate Medieval Europe, particularly Southern Europe, as well as the relationship between fiction and history in the Middle Ages, reception theory, and issues of iconoclasm.

**Brenda Deen Schildgen**

In 2010, Art History welcomed to its Graduate Program faculty Brenda Schildgen, Professor of Comparative Literature. She specializes in Dante, the European Middle Ages; the Bible as Literature; and Jewish, Christian, and Moslem relations in the European Middle Ages. She has a strong secondary interest in colonial and post-colonial literature, especially of Africa and the Indian subcontinent. Among numerous honors, she was the recipient, in 2008, of the U.C. Davis Prize for Undergraduate Teaching and Scholarly Achievement, the campus’s highest teaching award. She is the author and editor of ten books, the most recent of which is *Heritage or Heresy: Destruction and Preservation of Art and Architecture in Europe* (Palgrave/Macmillan, 2008). Although Professor Schildgen has not yet offered a seminar in the graduate program, she will be a valued resource for students wishing to investigate Medieval Europe, particularly Southern Europe, as well as the relationship between fiction and history in the Middle Ages, reception theory, and issues of iconoclasm.

**EMERITI FACULTY NEWS**

Professor Emerita **Dianne Sachko Macleod** reports that *Orientalism Transposed: The Impact of the Colonies on British Culture* has been translated into Japanese and that her essay, “Art Collecting as Play: Lady Charlotte Schreiber (1812-1895),” was published in the March 2011 issue of *Visual Resources*. She gave a lecture on Bay Area women collectors at the Franciscan Club, San Francisco. She has also refereed manuscripts for publishers and fielded questions from Ph.D. students and authors in Los Angeles, New York, and London. In May, she visited campus to tape an interview (fittingly conducted by Professor Ruda) for the Video Records Committee of Shields Special Collections.

Professor Emeritus **Seymour Howard** frequently finds time to visit campus. He continues to be active in research projects whose common feature is the mystique of the Greco-Roman artistic legacy. Occasional consulting, instruction, and mentoring are activities to which he continues to contribute.

As it turns out, Professor Emeritus **Robert Grigg** lives exactly across the street from Professor Watenpaugh, who has seen him from time to time and who appreciates the pleasantries they’ve exchanged. After all, Medievalists and Islamicists have long enjoyed a special bond.

Professor Emerita **Mary H. Fong** likewise continues to reside in Davis. A look into the worldwide web reveals her scholarship is constantly being cited. She continues to be acknowledged for her expertise on the function of the earliest Chinese pictorial decoration, on Sui-Tang burial practices in China’s Shaanxi region, and on the iconography of the Chinese gods of happiness, emolument, and longevity.

“Heritage or Heresy” is the title of the project explored alternative forms of patronage of contemporary art in California and the Asian diaspora, in particular the im/possibility of developing a system of support and exchange that does not replicate corporate or national models of patronage and sponsorship. New on her publications list is her book, *Unnamable Encounters, the Ends of Asian American Art*, now forthcoming from New York University Press.

**Professor Emerita** **Susette Min**

**Professor Emerita Dianne Sachko Macleod** reports that *Orientalism Transposed: The Impact of the Colonies on British Culture* has been translated into Japanese and that her essay, “Art Collecting as Play: Lady Charlotte Schreiber (1812-1895),” was published in the March 2011 issue of *Visual Resources*. She gave a lecture on Bay Area women collectors at the Franciscan Club, San Francisco. She has also refereed manuscripts for publishers and fielded questions from Ph.D. students and authors in Los Angeles, New York, and London. In May, she visited campus to tape an interview (fittingly conducted by Professor Ruda) for the Video Records Committee of Shields Special Collections.

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**Crystal Fountain**

Crystal has been busy this year, working on her M.A. thesis regarding mid-century modern Methodist Churches in Palo Alto and Stockton. She has also been pleased and privileged to work with Professor Roller as a Teaching Assistant for AHI 1A and for Professor Strazdes as a Reader for The American. Home and as a Teaching Assistant for AHI 1C. She plans to continue researching the architecture of Northern California (yes, we do have architecture!), including the buildings on the U.C. Davis campus that she began working on with Professor Sadler in the spring of 2010. Crystal would also like to thank all the students and faculty and staff of the U.C. Davis Art History Program for reminding her of what amazing and talented people work in this field and for inspiring her on a daily basis.

**Melissa Gustin**

Melissa Gustin is delighted to be finishing up her second year at U.C. Davis, and is both excited and terrified to see how the real world fast approaches. Ideally she will be done with her thesis on the busts of Hiram Powers by the time graduation rolls around, but she doesn't want to sell him short. After graduation, she will begin a curatorial internship at the Napa Valley Museum for the summer, and then in September will relocate east to Chicago, where she has an internship at the Art Institute of Chicago working with nineteenth-century British works on paper. Aside from being excited about living in a city with proper weather again, Melissa looks forward to gaining real world museum experience and using the research skills she learned here. She continues to bake increasingly complicated cupcakes for her friends, classmates, and favored musicians. In her spare time, she runs the very popular Art Historian Hedgehog blog, which has nearly a thousand dedicated followers and participants. Her goals include teaching, curatorial work, and writing the next Dan Brown novel—only better and with actual facts. The Force is strong with this one.

**Kristen Koch**

Having been in the Art History program at Davis for both undergraduate and grad school, Kristen feels a little prematurely homesick thinking about graduation! Kristen has learned so much in various forms from her professors, her classmates, and “from the lovely ladies in the VRF,” all of whom she will miss greatly. She thanks her committee—Dr. Strazdes (her chair), Dr. Sadler, and Dr. Waterpaugh—for their insight and support as she investigated architectural heritage and its impact on our understanding in her M.A. thesis, “Colonial Williamsburg, 1926-1940: The Ambiguity of an American Heritage Site.” Her trip to Williamsburg not only gave her a better understanding of the restoration, she also learned some eighteenth-century dancing and ate some eighteenth-century food! It was an unforgettable trip. Kristen also had fun teaching this year. She believes her students enjoyed the sections as well as her culinary skills— for their last class she baked them two cakes—one with “Starry Night” painted in frosting and one with a Mondrian theme!

**Brittany McKinney**

After what seemed like never-ending thesis research and grading, Brittany was surprised to see that her time here was over. With a bit of nostalgia, she reflected on the stack of fifteen books she bought before her first quarter started, the anxiety of wondering if she’d make any friends, the moments of existential angst when she wondered what she was doing with her life, and the thrill of realizing that all her fears were unfounded. Brittany feels fortunate to have had such a stimulating learning experience at U.C. Davis, and thanks especially the members of her thesis committee, Professors Housefield, Strazdes, and Burnett. Brittany’s M.A. thesis explores the design of Paul Gauguin’s 1894 studio in Paris as a total work of art. She spent summer 2010 as a curatorial intern in the Prints and Drawings Department of the Art Institute of Chicago. In March 2011, she attended the Nineteenth Century Studies Association annual conference in Albuquerque, where she presented a version of her thesis. Brittany plans to work toward publishing her thesis as a series of articles. She is moving with her fiancé to New York City for a summer internship in the Drawings and Prints Department at the Metropolitan Museum of Art.
GRADUATE NEWS SECOND YEARS continued

Professor Strazdes in fall quarter, working on the history of bronze equestrian monuments. This summer, Andrea looks forward to spending a lot of time camping and travelling around the U.S., including trips to Oregon, Seattle, and New York. She has enjoyed her two years at U.C. Davis and has mixed emotions about not spending as much time in the grad room anymore. She also thanks everyone for all their help and support.

Andrea Lesovsky

This year Andrea has spent most of her time working on her M.A. thesis with her advisor Professor Ruda. Titled “More Than Skin Deep: Petrarchan Morals in Cinquecento Cupid Paintings,” her thesis examines sixteenth-century Italian paintings of the god of erotic love and their relationship to the popular poetry of the time. She enjoyed serving as Professor Ruda’s teaching assistant for AHI 1B, Medieval to Renaissance Art, and again as reader for his upper-division Italian Renaissance course. She was also a Graduate Student Researcher for Strazdes’ backyard patio, all of which was orchestrated by Professor Watenpaugh and students. Till dusk, the refreshments kept coming—from home-made appetizers and gourmet pizza, to Professor Burnett’s excellent brownies—and the congenial conversation flowed.

Graham McLean

From the time he entered the M.A. program, Graham McLean has proven a valued participant in graduate seminars across the curriculum and has become well known for his desire to push the boundaries of understanding. He was a teaching assistant for Simon Sadler and a much relied-on Graduate Student Association representative. He is now working to complete his M.A. thesis under the guidance of Professor Stimson. Prelimariy titled “The Forest, the Couch, the Closet, and the Image,” it investigates the uncomfortable German imagery of New-York based photographer Collier Schorr, which Graham sees as creating emotional memory while illustrating the “presentation of presentation.”

Bogdan Damian

Since arriving at U.C. Davis last year, Bogdan Damian’s primary interest has been Roman art; but for his thesis topic, he has been investigating the restitution debate concerning artifacts taken during colonial occupation or wartime conditions. In this particular case, the debate centers on two arguments: on one side, museums insist that their function as universal institutions requires them to safeguard and display artifacts from different cultures, while nations in which these objects originated are requesting their return by claiming that they constitute an inseparable part of their national heritage. At a more basic level, his thesis tries to answer more fundamental questions concerning the function of art, its intended audience and our need for it. Bogdan has used knowledge from both his ancient studies and psychology degrees to understand this complex topic that is multidisciplinary in scope. There are no easy solutions to this debate, but his advisors have helped throughout the process. Following graduation, he hopes to get some work experience and further graduate work is a possibility in the future.

2011 M.A. ORAL PRESENTATIONS

On Friday, May 27, from 1:30 to 5 p.m., seven second-year M.A. students presented papers on their thesis research at a symposium titled Constructing Identity: Image and Ownership. The symposium, organized and moderated by Graduate Advisor Heghnar Watenpaugh, was notable for its number and variety of attendees, which included faculty, friends, family, and students, as well as undergraduates and a contingent of recent Art History graduate alumni. Crisp, professional delivery was evident across the presentations, as was the wide-ranging Q&A that followed each speaker, with many of the questions and comments offered by students in the audience. Bravo to every participant for a stimulating afternoon.

That evening, graduate students, faculty and staff gathered for the M.A. program’s annual spring celebration, which took the form of an excellent potluck held at Professor Strazdes’s backyard patio, all of which was orchestrated by Professor Watenpaugh and students. Till dusk, the refreshments kept coming—from home-made appetizers and gourmet pizza, to Professor Burnett’s excellent brownies—and the congenial conversation flowed.
Kamal Zargar

Kamal received his B.A. from U.C. Santa Barbara in 2008, focusing on Italian art history. He has enjoyed his first year at U.C. Davis working with the faculty and his fellow students. Under the cloud of critical theory and national heritage, Kamal has been busy studying the connections of the U.S./Europe and the modern Middle East (focusing on Iran). For his thesis, Kamal will be working on the Tehran Museum of Contemporary Art and the political implications surrounding the museum. He is looking forward to a busy summer in Washington, D.C. interning during the day and taking Farsi classes at night. Kamal was fortunate to have presented his research on the Tehran Museum of Contemporary Art at the 2011 Interdisciplinary Graduate Symposium, as well as working on 19th century photography of Venice for the Nelson Gallery here at U.C. Davis.

Geoffrey Wildanger

Geoffrey Wildanger graduated with highest honors from U.C. Davis with a degree in Comparative Literature; his senior thesis looked at Elias Canetti and Henry James to better understand the reification of language in modernity. Now an art historian, he looks predominately at things other than language. When not thinking about the history of art and aesthetics, he can be found pursuing his other passions: avant-garde music; high modernist literature—lately, especially, Stein and Beckett; critical theory, philosophy, and psychoanalysis; radical left-wing politics; and cooking.

Sheena Campbell

Sheena is a strictly west coast kind of girl having lived in Seattle, Portland, L.A. 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 plans to pursue a Ph.D. in Art History...soonish. Sheena would like a reprieve from the daily grind. Summer plans include an annual camping trip to Grover Hot Springs and a jaunt to visit family in Sweden. In September she joins Professor Roller’s field survey of Glubite Khamuni, in south-eastern Bulgaria. She will also narrow down a topic for her thesis by listening to many hours of interviews with Sacramento valley artists and art students. The art of the Sacramento Valley as it evolved after World War II, and especially as art education expanded in the region, is an area that is of special interest for her.

Nicoletta Rousseva

Following a nine-month stint of trying to figure out the logistics of what most casually refer to as the “first year of grad school,” Nicoletta developed an affinity for contemporary art in the former Yugoslavia. Throughout the past year she had the pleasure of working with supportive and knowledgeable professors including Blake Stimson, Susette Min and Hegnar Watenbarger and looks forward to continuing her research in the field of Eastern European contemporary art alongside fellow grad students and the department’s helpful faculty and staff. Nicoletta plans to spend the summer getting her hands dirty in Bulgaria and negotiating transportation between what turns out to be the very long distances that separate Sofia, Dubrovnik, Zagreb, Sarajevo, and Belgrade. She anticipates to returning to Davis in the fall with (the potential for) a ten, numerous stories and ample research. And apologizes in advance for starting most conversations and sentences with “chat reminds me of this one time on a bus from Sarajevo to Belgrade…”

Monica Butler

Monica received her B.A. in art history from the University of Colorado, Boulder in 2009. In her first year in the M.A. program, she tackled the unfamiliar yet enticing subjects of Ancient Greek and Roman urbanism and Chinese Modernism. In April, she presented “Between Tradition and Modernity: The Composite Photographs of Long Chin San” at the U.C. Davis Interdisciplinary Graduate and Professional Student Symposium. That paper will be published in the Stanford Journal of East Asian Affairs. Monica has thoroughly enjoyed developing her teaching skills as a TA for Asian Art, Medieval and Renaissance Art, and Introduction to Architecture. She served as the Graduate Student Association representative and volunteered as a graduate student mentor for the GAAAP program for undergraduate students. This summer she will be an Education-Department intern working with high school students in the De Young Museum’s Ambassador’s program. She spends her spare time practicing yoga and caring for an unruly flock of chickens.

Ann-Catrin Titus

For Anci, the academic year has proven enriching and exciting. She worked as a TA for Professors Roller and Strazdes. Taking seminars was inspiring, gratifying and challenging, and would not have been possible without the support and patience of her family. Her husband’s skills as a chef developed at an exponential speed as he has endured her deadlines. Anci found it encouraging to observe the second-year graduate students evolve and grow, and she will miss them. Fortunately, her fellow grad students are a lively group that will make the second-year madness more endurable. One of the delightful discoveries for Anci has been the rich variety of landscape elements on the U.C. Davis campus, which have provided a respite from the daily grind. Summer plans include an annual camping trip to Grover Hot Springs and a jaunt to visit family in Sweden. In September she joins Professor Roller’s field survey of Glubite Khamuni, in south-eastern Bulgaria. She will also narrow down a topic for her thesis by listening to many hours of interviews with Sacramento valley artists and art students. The art of the Sacramento Valley as it evolved after World War II, and especially as art education expanded in the region, is an area that is of special interest for her.
Art History Majors Honored

The Art History Program held its end of year reception on May 24, to recognize the achievements of its majors. Professor Lynn Roller awarded Departmental Citations for Distinguished Undergraduate Performance to four graduating seniors for their excellence of work in the major. The recipients were Emily Burkett, Alexandra Hartline, Dayanita Ramesh, and Stephanie Tran. In addition, the Art History program acknowledged Jennifer Gutierrez and Stephanie Tran for completing senior honors theses, both of which were written under the guidance of Professor Simon Sadler.

Jennifer’s Gutierrez’s thesis focuses on the Bauhaus school of design that opened in Germany in 1919 and was shut by the Nazis in 1933. “I decided on my topic because this school was one of the most influential contributors to the modernist movement in art and architecture,” says Jennifer. She was interested in how the Bauhaus reflected, in microcosm, the arguments that had begun prior to World War I for developing a new art and architecture as a response to Germany’s rapid industrialization. She discusses several modernist thinkers, artists, architects and designers who believed that, through radical art school reform and a return to craft-guild ideologies, artists and architects could be trained to redesign the landscape of war-torn Germany, uplift society, and create a “New Man.”

Stephanie Tran’s thesis is on the topic of Bay Area corporate architecture, with a specific case study of Pixar Animation Studios’ headquarters in Emeryville, California. “Because I grew up in the Bay Area and have many family members and friends working in Silicon Valley, I was familiar with the creative, relaxed culture that has become a distinct part of this region,” Stephanie explains. “I visited the Pixar building often to see my friends and found something about it that I felt materialized everything that defines Bay Region architecture (especially since Steve Jobs was rumored to have had full design control over the structure), so I took the opportunity to explore that. I wanted to dissect how the design aesthetic at Pixar has become so globally relevant in the twenty-first century.”

Undergraduate Research Conference

The 22nd Undergraduate Research Conference, now in its twenty-second year, which drew 350 participants, a record in the history of the conference. The conference was held on Friday and Saturday, April 29-30. Friday’s session was devoted to poster presentations in Freeborn Hall, Saturday’s to oral sessions in Wellman. Art historical research projects were featured on both days.

Patricia Turner, Vice Provost of Undergraduate Studies, whose office co-sponsors the conference, is always delighted whenever a humanities student “crashes” the predominantly science-oriented poster session. This year, Erin Chan was one of those crossover participants. An Art Studio major, she offered in poster form the research she had done in Professor Diana Strazdez’s upper-division course, The American Home. Erin’s topic, “Piano à la Mode: Underlying Social Pressures of the American Parlor Piano during the Nineteenth Century,” surveyed attitudes toward the piano in popular literature and demonstrated the piano’s problematic role as an item of cultural status.

Professor Lynn Roller moderated a session featuring papers by two junior Art History majors, Cristina Urrutia and Ashleigh Crocker. Cristina’s paper, “Imperial Power in the Cave at Sperlonga” examined the sculpture of Emperor Tiberius’s vacation retreat in the Bay of Naples and the ways in which Homer and Virgil’s subjects were revived to reflect Roman imperial power. Ashleigh’s paper, “Roman Historical Narrative: the Etruscan Background,” investigated the unique visual forms in tomb paintings found near Tarquinia and Vulci—figures, themes, and landscapes—that helped to shape later Roman art. Ashleigh’s paper came from her winter quarter seminar with Professor Roller, From Greece to Rome: the Legacy of Greece in Roman Art.

How did the presenters find that first conference experience? Ashleigh, who hopes to participate again, liked giving the arts on campus some press. Cristina, too, is ready to do it again. “I thought the conference was a good experience because it allowed me to practice presenting my research to an audience.” Something else also proved helpful: “I had to think of how to explain art history content to an audience that had no art history background.”
and ideas. Similarly, the literary visions of Thucydides, Homer, Horace, Vergil, and Ovid have provided Laura with a much-needed shift in thinking. She recently moved to Berkeley for a taste of the East Bay life, and is very much enjoying the food. She is excited about her upcoming move across the country to North Carolina. In August she will join Professor Roller’s excavation in Bulgaria.

Kristina (Schlosser) Marrone  
M.A. 2010
2010 was quite the year for Miss Schlosser, or should we now say, Mrs. Marrone. After finishing her thesis in June, and subsequent celebrating, Kristina found herself knee-deep in wedding planning! On September 24, 2010, Kristina was married to her love and best friend, Jeffery Marrone, at the historic Ryde Hotel in Walnut Grove. With a 1920s era setting and Art Deco interior to boot, the wedding was fit for a newly minted art historian! Following the honeymoon, Kristina began the arduous search for a job and landed, somewhat surprisingly, at the Crocker Art Museum, in Sacramento.

Melanie Ross  
M.A. 2010
Following the completion of her M.A., Melanie spent a portion of her summer as the site coordinator for the design department’s study abroad program in the U.K. with professor Tim McNeil. Afterwards she traveled to Berlin and Munich, touring various museums. In August she began her first year of teaching art history at Shasta College in Redding, CA. She is currently packing her bags for another summer abroad with the U.C. Davis Design in Britain program. She looks forward to returning to her new home in the Bay area.

Natalie Mann  
M.A. 2010
Natalie has spent the year living in Washington, D.C. and working at the National Gallery of Art (see her story on p. 4). She has honed her gallery teaching skills, learned a lot about the Gallery’s collection, and is currently trying to master Adobe InDesign. In addition to her duties as an intern in the education department, she has enjoyed meeting representatives from each of the Gallery’s departments, and learning about their role in making the museum function. D.C. has proven an exciting place to call home over the last year. Most activities are free, and with so many things to do, she hasn’t even made a dent in her list of museums to visit. And, if she runs out of things to do in D.C., New York City is just a $17, four-hour bus ride away.

And to top it off, she recently saw her first firefly in all its glory. In other exciting news, Natalie and her boyfriend just adopted a dog named Maizy and they are looking forward to spending the summer training her not to chase squirrels. Natalie also plans to explore a bit of the South, and work on figuring out what’s next.

Russell Gullette  
M.A. 2009
Russell will be attending the UNC-Chapel Hill Art History Ph.D. program this coming academic year. He will be working primarily with Daniel Sherman and Cary Levine. Russell is not only very excited about joining the program but also very happy that he will be funded for at least three years. He will also have the opportunity to take courses at Duke. All around it is a great opportunity.

Micki McCoy  
M.A. 2009
Micki McCoy (MA 2009) completed her second year of the art history Ph.D. program at the University of California, Berkeley. She gave a paper at the annual Graduate Student Conference on East Asia at Columbia University about a group of astrologically-themed Buddhist paintings from the Tangut Empire, an expansionist state situated on the northwestern frontier of the Song Dynasty. As a co-coordinator of the Townsend Working Group in Asian Art and Visual Cultures at UCB, Micki participated in talks and workshops on topics including vernacular communal architecture in southeastern China, South Asian terra cottas, and Islamic calligraphy in China. She will be dividing her summer between Russia and China (and a long train ride connecting the two), continuing her Russian language studies and seeking close encounters with medieval East Asian material culture.

Lindsay Riordan  
M.A. 2009
Lindsay cannot believe it has already been a full year since writing one of these; it seems like just yesterday she was describing herself in the third person! She recently finished her first year at Yale—the wounds are still fresh in the History of Art Ph.D. program. While she is grateful for the resources and opportunities offered there and in the department, she is more grateful for the close friends and dive bars she has found to take the pressure off. An interesting note about Yale that Lindsay thinks her colleagues at Davis will take pride in: the methods course failed to measure up to 200A with Professor Stimson in terms of its “bootcamp-like” insistence upon a combination of soul-crushing and exhilarating effects. Not even close. During her spare time, Lindsay has been enjoying exploring the East coast with her family and doing Northeasterish activities, for example: sailing on the Sound, bragging about how good the pizza is, digging for fresh clams, and shoveling snow. Ha! She is kidding of course and has done none of those things! Lindsay is also so proud of her daughter Tatum who, at 4 years old, knows more about space than she ever will and of her younger daughter Eliot’s bohemian- and usually nude-life-style, which happily does not include even a hint of her mother’s neuroses.
Up next, Lindsay will begin her teaching years at Yale and her husband Mike will be earning an M.A. in library science at Southern Connecticut State. (Goodbye, late fees!) Nothing but well wishes go out to current and former Aggies, but to the ’09ers in particular!

**Linda Becerril**  
**M.A. 2008**

After graduating from UCD in 2008, Linda took a temporary position in a computer company while searching for a position in the arts. When this position ended, she became a volunteer at the San Francisco Museum of Modern Art. She volunteers in a variety of departments at SFMOMA, and has also had the opportunity to participate in staff tours led by the museum’s curators. Linda is currently an instructor at De Anza College in Cupertino, California. This quarter she is teaching Architecture: Past and Present, an introductory course in architecture from the earliest structures to the present. Linda finds teaching challenging and enjoys reading her students’ papers; this quarter she had her students explore Bay Area buildings for their term paper. In the summer, Linda is looking forward to teaching another art history course, Post Impressionism to the Present. When not preparing for a lecture or at a museum, Linda finds time to work out at a gym or take a cycling class.

**Erin Aitali**  
**M.A. 2008**

Erin has worked at the Crocker Art Museum since 2008. This past winter she was promoted to Assistant Registrar. This has been a great learning experience for her, opening up a whole wide world related to shipping, crating, insurance, inventory, and lots of paperwork. In collaboration with the Museum’s education department, she presented two talks on Asian art to this year’s docent trainee class. Outside of work, her initial foray into gardening last summer provided more zucchini and tomatoes than she could eat; hopefully this year’s garden will be just as successful. In July she is looking forward to traveling in Spain and France with her husband and plans to drag him to more museums than he can handle!

**Matthew Fisk**  
**M.A. 2006**

Art History alumnus Matthew Fisk is a Ph.D. candidate in the History of Art and Architecture at the University of California, Santa Barbara. He is a recipient of the ACLS/Henry Luce Dissertation Fellowship in American Art for 2011-2012. Currently a curatorial research fellow at the Henry E. Huntington Library, Art Collections, and Botanical Gardens, Matthew also completed the Center for the History of Collecting in America at the Frick Collection in New York City and the Washington College Fellowship in Early American History at the Boston Athenaeum in 2010-2011. His research focuses on issues of speculation, risk, and diplomacy in American art of the Federal period. He and his fiancée live in Pasadena.

**Darcy Dapra**  
**M.A. 2003**

Darcy is currently working at Google as a Partner Manager for Google Scholar. She was at the company from 2006-2008, and then decided to take a brief hiatus, fleshing out her knowledge of scholarly publishing on the platform side over at Stanford’s HighWire Press, but she returned to Google in early April, and is again, in the saddle of all-things-Scholar. Darcy’s work at Google is great fun, but there’s much to be done! She is still living in San Francisco with her husband, Gordon, and they now have an 18-month old little boy named August David Evans, who is keeping them very much on their toes.

**Jerry DeCamp**  
**M.A. 2000**

Jerry DeCamp has been teaching art at Cañada College in Redwood city for the last sixteen years. He is also producing paintings and marble and bronze sculpture and showing at Etienne de Causans Gallery in Paris. Jerry’s next show there will be in July of 2012. Jerry’s time at UCD was one of the best experiences in his life, and really has made many of the best parts of his life today possible. You can see a film Jerry produced about his marble work on youtube under jerry decamp marble sculpture.

**Tirza True Latimer**  
**M.A. 1997**


**Allison Arieff**  
**M.A. 1991**

Allison Arieff continues to be Contributing Columnist for the New York Times. Read her work on arieff.blogs.nytimes.com. She also writes for Wired, Sunset, and GOOD, and is consulting on design, sustainability and media for the Food & Environment Reporting Network, the Long Island Index, Frog, and others. She and her husband are growing six hundred square feet of fruits and vegetables in their backyard “farm” in San Francisco and are in disbelief that their daughter will be starting kindergarten in the fall.

**Marilyn Vierra**  
**M.A. 1991**

Marilyn has lived on Maui since 1989. She received her Master’s Degree in Education in 2010, and has been teaching language arts and social studies at Henry Perrine Baldwin High School in Wailuku since 2007. Her nest is emptying rapidly this summer, with son David anticipating his last year at Washington State University, daughter Madeline bound for Creighton University, and son Nathan off to Quincy, CA to attend Feather River Community College. Youngest daughter Abigail will be a high school senior in August. Marilyn remains active in the Hawaii art scene as an independent representative and writer with particular interest in developing arts-based programs for youth.
ACROSS THE GREAT DIVIDE

The featured exhibition at the Richard L. Nelson Gallery this spring was Across the Great Divide: A Photo Chronicle of the Counterculture, co-curated by Professor Simon Sadler and Nelson Director Renny Pritikin. It brought together Roberta Price’s photographs of her experience in the community of Libre in Colorado in the late sixties, one of many utopian living arrangements that sprung up in outposts of the southwest to foster communalism and a direct relationship to the earth.

2010-11 LECTURE/WORKSHOP SERIES

On October 7, Professor and calligrapher Lampo Leong gave a lecture on “The Visual Forces of the Curve: a Case Study in Cursive Calligraphy.”

On November 9, Professor Katharine Burnett spoke on “Lin Fengmian’s Legacy during the Cultural Revolution: The Case of Two Courageous Watercolors.” Lin Fengmian (1900-1991) advocated the hybridization of European modern aesthetics with Chinese subjects. His approaches were influential from the 1920s through the 1940s, and again from the late 1970s through the 1980s. Professor Burnett considered Lin’s legacy during the Cultural Revolution through a pair of previous unrecorded watercolor paintings that comment on that tumultuous period.

On November 10, the Art History Graduate Student Association sponsored a thesis-preparation workshop in which the second year students presented their prospective thesis topics. The opportunity allowed students at the initial stages of their research to solicit feedback from their peers and faculty.

On November 22, Professor Blake Stimson gave a lecture titled “The Interior of Art.” It considered the work of Vito Acconci in the context of the container form that had precedents in Medieval art and whose legacy extends to the box art of the 1960s. By reversing the progressive dissolution of the boundary between inside and outside, Acconci reinvigorated the surface tension that distinguishes inside from outside and draws our attention to the feeble division that founds the possibility for public life.

On December 2, Contemporary Tibetan artist Ang Tsherin Sherpa spoke about his art. His lecture was co-sponsored by East Asian Studies.

On February 22, Jeremy Melius, a Postdoctoral Fellow in the Department of Art & Archaeology, Princeton University, spoke about “The Rediscovery of Botticelli.” In the years 1860-1915, a new interest in Botticelli as one of the greatest Italian artists was fueled by a process of observation and writing that was largely subjective. Dr. Melius’s lecture focused on John Ruskin’s interest in Botticelli to demonstrate how ideas about his style were more constructed than understood. The biases that Ruskin helped to establish require us to reconsider the accuracy of our own impressions of past art.

SAVE THE DATE!

Templeton Colloquium in Art History
Art Between Europe and East Asia in the 17th Century
Friday afternoon, September 30, 2011