Art History’s biggest achievement in 2011-12 is the recruitment of UC Davis’s first American Council of Learned Societies New Faculty Fellow. Seth Adam Hindin will become Visiting Assistant Professor of Art History (see p. 7 for his biography). This fall quarter he’ll teach a seminar, “The Medieval and Early Modern City, 300-1600,” and an upper division course on Gothic art and architecture. Next winter, he will teach the Medieval to Renaissance art survey. Our Art History faculty, grad students and medievalist colleagues showed off our vibrant scholarly community (I’m boasting) and we owe ourselves congratulations.

We are also extremely happy to host a Research Associate for 2012-13. Dr. Ma Linfei is Professor of Art History at Renmin University of China, Beijing. Her visit is sponsored by the China Scholarship Council. She will conduct research on the late Ming Dynasty originalist and art theorist Dong Qichang.

The endowment gift from Alan Templeton ’82 sponsored a highly successful symposium in the fall (see p. 2). It supported research travel for two of this year’s M.A. graduates, Sheena Campbell and Kamal Zargar, and on top of that paid the registration fees for nearly all the graduate students to attend the College Art Association annual meeting in Los Angeles. The Templeton fund will continue to support student research travel and it will contribute to our October 5th colloquium on Japanese art (see p. 16).

Early this year Dean Jessie Ann Owens announced the naming gift for UC Davis’s planned art museum: the Jan Shrem and Maria Manetti Shrem Museum of Art. The news was almost too big to take in, but we have time to work on it. The search for a museum director is in progress. Dean Owens reported that a 2016 opening date is entirely realistic. Many of our graduate and undergraduate students are interested in museum careers. As a laboratory for art history study, the Shrem Museum will transform what the campus can offer them.

Four undergraduate majors, Megan Friel, Elizabeth Mathews, Mariana Moscoso, and Brittany Royster, completed senior honors theses. Honors theses are very demanding and a great credit to those who take them on. Mariana won a highly competitive President’s Undergraduate Research Fellowship to visit an exhibition in Italy as part of her thesis research. The entire faculty congratulates them and the impressively large group of graduating seniors who received Certificates of Distinguished Performance in the major (see p. 10).

I can’t end without a heartfelt thanks to Leah Theis and Lisa Zdybel in the Visual Resources Facility. They are mainstays to our course preparation and to student research projects. This year they have worked intensively to help digitize courses in Japanese art, British art, and Impressionism. They have continued to adapt the VRF itself to the students’ evolving needs as we learn to use Everson Hall.

Finally, an administrative note: this is my last message as Director of Art History—because beginning July 1, I will be Vice Chair for Art History in the Department of Art and Art History. Our operations will be the same. Our name, however, will agree with what the Academic Senate calls us, and the Dean’s administrative structure will look more compact.

—Jeffrey Ruda

The Arts and Humanities at UC Davis increasingly depend on support from alumni and friends. Help create a buoyant future for Art History and all that it offers to cultural education, professional development, and the spirit of inquiry so necessary to meaningful life.

To make online donations to the Art History Program go to: giving.ucdavis.edu/DeptArtandArtHistory/ArtHistory
FEATURES
When Globalization of Art Began

“Global art” is not only a different term, it offers a different concept of how art develops, because it implies contact across the world. Globalization of art began very early, Kaufmann noted. For example, Sumerian cylinder seals of the late 3rd millennium B.C.E. made use of lapis lazuli, a distant import, as did ancient Egyptian royal jewelry. Ivory tusks from Africa appeared in ancient China, and silk from Asia was used in making the coronation mantle of the Holy Roman Emperor in 1133.

European print culture after 1500 exemplified how objects and ideas were being disseminated through global exchange. Albrecht Dürer’s famous 1515 Rhinoceros not only illustrates evidence of German trade with India, the print itself became an object of international trade, for it was exported as far away as Latin America. Conversely, German decorative forms migrated to India. And Europeans even facilitated the circulation of nonwestern goods through Asia. The Portuguese, for example, transported Japanese lacquer boxes to India.

It is specious to claim that the art of the world was ever homogenous, warned Kaufmann. Nor would it ever be useful to define “global art” solely according to qualities that all regions of the world have in common. Instead, networks are the way to think of globalization. And in any period, networks of trade result in dialogue, appreciation, personal and cultural enrichment.

Professor Timothy Brook’s remarks focused on the effect of trade with China in Holland in the 1600s, when regular circuits of exchange developed. Chinese goods were valued by the Dutch as signs of luxury and wealth. What is surprising is their proliferation. During the seventeenth century, 300 million pieces of porcelain came to the Netherlands. Porcelain was brought to Dutch cities in the same ships that carried other high-priced commodities such as pepper, silk, pearls, and diamonds. The Dutch East India Company became an important presence; its warehouses appear in Vermeer’s View of Delft of 1658-60.

Not only did the Dutch acculturate quickly to imports from China, the presence of those goods changed Dutch society. By the late seventeenth century, porcelain’s desirability was reflected in paintings that featured the gamut of luxury goods. Images such as Wilhelm Kalf’s Still Life with Nautilus Cup suggest that desire itself became a subject of art. Brook also proposed that porcelains and other objects of trans-Pacific trade gave a new status to their owners—that of worldliness, and that the prevalence of porcelain in homes redefined the domestic environment. Homes as well as their inhabitants came to be associated with decorativeness, even as the demand for porcelain stimulated industrial processes that strove to bring local ceramics manufacture up to the Chinese standard.

It was their publicity that ensured porcelain’s status and market value. Artists in Delft and The Hague were quick to appropriate the oriental motif and even to borrow Chinese designs. As early as the 1650s, for example, Chinese-style cylindrical vases were being mass-produced in Delft. Some of these can be found in Vermeer’s View of Delft.

By the mid-17th century, Delft’s porcelain industry was flourishing. A significant renaissance in the industry came in the 1680s, when a new earthenware was introduced. The new clay was harder, allowing for a more refined finish. But even more important were the new designs being adopted, including Chinese porcelain shapes and motifs. This was the period of what has been called the “Chinese style.”

By the late 17th century, Delft had become a major center for porcelain production. The town was home to several large porcelain factories, including the Wedgwood factory, which was founded in 1759. The Wedgwood factory was one of the most successful, and it produced a wide range of porcelain wares, from everyday dinnerware to elaborate table settings.

During the question and answer period, the speakers agreed that trade, which inevitably leads to borrowing, appropriation, and adaptation, counters any notion that art anywhere can be “pure.” Nothing is “quintessentially” anything, not even Chinese porcelain, since the cobalt to color it was itself an import to China. Yet Chinese porcelain in Holland was not like that in China itself. Professor Patricia Berger from UC Berkeley cautioned that the Chinese should not be presumed to have exported what they valued. “No Chinese of any taste would be caught dead using any of the porcelains that were exported to Europe. What Europeans wanted from China was not porcelain, but porcelain that was not Chinese. They wanted something that was made in China for them.”

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FEATURES
Taking a Measure of Thrace

It is unusual when a faculty member in a humanities field wins a major research grant that also provides experiential education for students, yet such was the case with the generous funding Professor Lynn Roller was awarded from the America for Bulgaria Foundation to engage in pioneering field work on an ancient Thracian site in southeastern Bulgaria. Three Art History graduate students accompanied Professor Roller to work at the site in August and September 2011. They were Nicoletta Rousseva and Ann-Catrin Titus, both M.A. students, and Laura Hutchison (M.A. 2010), who had just completed UC Davis’s intensive post-Baccalaureate program in Classics.

Gloukhite Kamuni is an isolated area in the eastern Rhodope Mountains, very near the point where the modern borders of Bulgaria, Greece, and Turkey come together. Here the natural rock of the terrain has been carved with symbols and shaped into distinctive formations such as niches, which were apparently related to religious activities. Although it was long assumed that such features were made by the Thracians, it has been difficult to test that assumption. To learn more, a joint Bulgarian-American team led by Professor Roller and Dr. Georgi Nehrizov of the National Archaeological Institute and Museum, Bulgarian Academy of Sciences, began the task of excavating, surveying, and measuring the site.

Professor Roller and her team, along with Dr. Maya Vassileva, Associate Professor of Archaeology at New Bulgarian University and several Bulgarian graduate students from the University of Sofia and New Bulgarian University, set out to record as many of the rock-cut features in the area as possible. A month later, they had located more than three hundred examples.

What proved most difficult? Mapping and measuring proved no mean task, since the terrain was steep and many of the rock formations were obscured by the dense forest. According to Laura Hutchison, the most difficult aspect of the project was indexing in such a brief time the large amount of data collected. Yet Nicoletta described the labor involved as “an excellent experience. It was rewarding to work with a great team.” Ann-Catrin agreed, calling her colleagues “wonderful.”

What most surprised the students? For Laura, it was “the density of the forest and the scale of the rock-faces where we were working.” Ann-Catrin hardly expected “to encounter such a wealth of interesting and diverse sites in the area. Anyone interested in art history has a rich smorgasbord to choose from: Thracian, Greek, Roman, Byzantine, and Ottoman. The surprising aspect of this ‘embarrassment of riches’ is how relatively unknown many of the sites are outside of Bulgaria.”

The students’ learning experiences were certainly diverse. Laura came to appreciate the vitality of ancient Thrace. “We found pottery shards representing many cultures and regions of origin. These furthered my understanding of modern-day Bulgaria as an ancient thoroughfare for trade.” Ann-Catrin became aware of how much more needs to be known about Thracian culture. “The experience brought home the need for further research, which is a good thing, since we have yet to fully understand the contributions of the Thracians and other groups in the area.” Nicoletta’s insights were of a different sort. “As a non-specialist—my own research concerns contemporary art in Eastern Europe—I was particularly interested in the pedagogical approaches of Bulgarian and American archeologists.” Exposure to their methodologies “allowed me to think through and refine my approach to the study of art history.”

What will the group remember? People and food were on everyone’s list. “Bulgarians take great pride in their fruit and vegetables, and for good reason!” said Ann-Catrin, “I never tasted better tomatoes or grapes.” No one will forget the setting. “The beauty of the landscape, the sublime quality of the Gloukhite Kamuni site, the charm of Sozopol on the Black Sea,” as Ann-Catrin put it. Then there are the personal triumphs. Laura said, “I will obviously remember the first pottery shard that I found on an archaeological project. Still have the picture!”

Four members of the research team seated near Dolno Chernovishte; from left to right, Ann-Catrin Titus, Maya Vassileva of New Bulgarian University, Nicoletta Rousseva, and Laura Hutchison.

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An Art-Object Education: Anna Glaze, M.A. 2008

When Anna Glaze enrolled in the Art History M.A. program at UC Davis (after graduating from Ohio State University), she was already deeply interested in Asian art. After receiving her M.A., she took on three time-consuming projects: teaching Arts of Asia at Diablo Valley College, getting married, and buying a home in the Bay area. A year ago, she also began working as a consulting specialist in the Asian Art Department at Bonhams Fine Art Auctioneers, San Francisco. She took a break from grading final exams to explain her entry into the art-auction field.

To eventually work as an art appraiser had long been in the back of Anna’s mind. “My mother is a jeweler and a certified appraiser who has also done evaluations for auction houses, so appraising is something I’ve always been aware of.” In 2008, just as the recession hit, Anna spotted an advertisement for a job in the Asian Art Department at Bonhams. She interviewed, only to learn the search would be closed and the position left unfilled. Last year, when the position reopened, she got a phone call asking if she was still interested. Saying yes wasn’t difficult. Bonhams has been the world’s largest-volume auctioneer of art and antiques since consolidating with Phillips Son and Neale in 2001 and purchasing Butterfields in 2002. It is the principal fine-arts auction house on the West Coast and its San Francisco division is a premier venue for sales of Asian art.

Anna is eager to dispel any notion that the auction business is all about glamour and luxury. That stereotype lives on in the hyper-elegant art auction featured in Alfred Hitchcock’s thriller North by Northwest, where Cary Grant, James Mason, and a very soignée Eva Marie Saint meet amid gilding, porcelains, crystal, and paintings hung on curtained walls. The real picture of the auction business is a dramatically different one, featuring long hours, a hectic pace, constant interruptions, and relentless deadlines. It only seems glamorous.

The art-auction field is filled with idiosyncrasies. It has its own vocabulary: “consignor,” not seller; “property,” not art or artifacts; “reserve” and “hammer price,” not sale and purchase price. The varied backgrounds of auctioneers are also distinctive, as Anna’s colleagues exemplify: one is a Ph.D. with twenty years’ research experience, another is a fluent foreign-language speaker who is learning connoisseurship on the job. It is a knowledge-based field but also a business, where negotiating talent and market savvy are as important as visual acumen. Accurate assessment of the properties is crucial to both a consignor’s profits and the company’s reputation.

That is where Anna’s skills come in. Her work station is adjacent to shelves of property assigned to her. She is responsible for identifying each, assessing its condition, pricing it, and writing the text that will appear in the catalogue. She finds it a privilege to handle the objects. “I have a huge attraction to seeing this art without barriers,” she says. Handling a work “makes everything about it more real.”

Anna’s responsibilities don’t end with identification and cataloguing. She attends auction previews to answer questions from prospective bidders. She is present at the auctions themselves, managing the phones, watching the audience, and noting the paddle numbers of the bidders for each lot, who will be contacted in case a property fails to meet its reserve price. She is also on hand for the free, once-a-month appraisal clinics, which attract crowds of non-collectors who hope they’ve found treasure in their household castoffs. These chaotic affairs are nominally scheduled from 9 a.m. to noon but seldom finish before 2 p.m. It is typical to see three to four tables going at once, with about a hundred people in the room, and with most of the objects of predictably little value. Yet the clinics are useful to Bonhams. As Anna points out, “At every auction, at least one property arrived through the appraisal clinic.”

Her own steep learning curve is one of the surprises to Anna about her job at Bonhams. She can now identify, for example, a genuine Ming vase and a 1920s fake from the glazes used on each. She says she often puts her art history background to use. “It establishes the standard by which I judge the work I deal with.” Still, there are huge differences between the art she deals with and the art history she’s learned. One difference is driven home every time she thinks of her Arts of Asia course. She finds it unsettling to go from one environment, in which she is the authority figure in the room, to another where she still knows so little.

Certainly Anna has a front-row view of the changes taking place in the art-auction field. Auctions ever more reflect the internationalization of art. The volume of art at auction has increased, with more auction sales now than ever. Fashions for certain types of work have changed as well. In Asian art, Ming and Qing Dynasty ceramics now generate the greatest profit, as do Chinese paintings. Anna notices that many buyers in San Francisco are now from China, repatriating what collectors brought to the U.S. in the early 1900s. An effect of the strong economic condition of China has meant sometimes breathtaking run-ups in prices for Chinese work. As an example of those trends, Anna remembers the arrival at Bonhams of an unusual Qianlong porcelain vase that had first to be taken to experts in Hong Kong for help in authentication. In November it sold in San Francisco for $17 million—to a Chinese collector.

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FEATURES

Curatorship as the Act of Provoking Questions

The venue for Force: The UC Policy was the “art lounge” on the second floor of the Memorial Union. The space was once a student art gallery but it became a general-purpose room when it lost its paid guard to budget cuts. That change means that nothing of monetary value can be exhibited there and any installation must coexist with students using the lounge to sit, work on their laptops, listen to music, or to eat and drink.

The theme of the show came from the students themselves. In January Professor Min announced the objective—an exhibition that would demand the full range of curatorial skills. She also described the limitations—the exhibition would not be in a museum gallery and it could not make use of museum objects. She then asked for individual written proposals. That every student offered a theme having to do with either the Occupy Movement or the recent pepper-spraying of student protestors on campus indicated clearly what then weighed on students’ minds.

It became the objective of the installation to chronicle the confrontations of November 18, 2011 against the immediately preceding student protests at two other UC campuses, Santa Cruz and Berkeley. By cataloguing both the images of the protest and the measures taken by police, the exhibition offered its own examination of the protest and its immediate context.

The project required that students develop skills in explanatory label-writing, installation, lighting, poster design, publicity, as well as programming, which included a panel discussion after the opening reception with one of the protesters, Art History M.A. student Geoff Wildanger. Plenty of technical issues challenged the seminar participants. In the months when the promised Kroll and Reynoso reports were delayed, students had to find images that would draw viewers into the lounge. Finding compelling imagery became a priority, yet there was a catch. These had to be public-access images of sufficiently high quality that they could be enlarged for display.

For several years, Professor Susette Min, whose appointment is in the Asian American Studies Program, has guided the cross-listed professional training seminar ART/AHI 401 Curatorial Principles, which has attracted a full roster of both undergraduate and graduate students. During the seminar Professor Min has her students create an exhibition that has always used spaces other than conventional gallery settings. Frequently, the exhibited work is not even art in the usual sense. This past winter quarter, the seminar’s work resulted in Force: The UC Policy, held on campus from March 12-23. In concept, it bore the distinctive stamp of Min’s background as a curator of exhibitions featuring emerging photographers and multi-media artists.

Salvaging Memory and Place

On January 13, Professor Heghnar Watenpaugh moderated a workshop, Memory and Place, exploring problems of cultural heritage in Anatolia. The speakers were Carel Bertram (Professor, San Francisco State University) and Patricia Blessing (Ph.D. Princeton). The workshop attracted students and faculty from History, Religious Studies, and Art History, and members of the Armenian Students’ Association. Professor Jeff Ruda contributed examples of Ottoman-era Turkish ceramic tiles, which provided an interesting counterpoint to the architecture shown by the speakers.

Professor Bertram described her current book project documenting the present-day pilgrimages of Armenian-Americans to the towns and villages of their grandparents prior to the Armenian genocide in Turkey. Her interest is in the ritual that attended these trips and the identification as “home” places where her subjects had never lived. Dr. Blessing spoke about the history and architecture in Anatolia. There she found a cross-cultural interaction not previously recognized: Mongol workmanship in Armenian churches and Armenian architectural forms in Islamic buildings. Yet the rich cross-culturalism in these structures has only given these buildings a problematic status as sites of Turkish heritage. Professor Watenpaugh’s remarks offered a provocative example of Armenian church ruins in the ghost city of Ani, a Turkish “heritage” site presented as outside time and social context.
Katharine Burnett
Professor Burnett is excited that her book, *Dimensions of Originality: Essays on Seventeenth-Century Chinese Art Theory and Criticism* (Chinese University Press, Hong Kong) is coming out this summer. She has been appointed to the editorial boards of the Royal Asiatic Society (China Branch) and to Brill Publishers for their new series on Chinese visual and performance art. At the Association for Asian Studies Annual Conference in Toronto, she served as co-organizer of the panel, *So How Bad Was It? Comparative Decadence between the Jiajing and Wanli Eras*, sponsored by the Society for Ming Studies (SMS). She organized the roundtable discussion, *Perspectives on Decadence in the Jiajing and Wanli Era* for the SMS annual meeting in conjunction with the conference and spoke on “Decadence Disrupted: Arguing Against Decadence in Late Ming Art History.” She also served as discussant for the panel, *Rhetorics of Eroticism in Chinese Art and Literature, Song to the Ming*. At the Center for Contemporary Art, Sacramento, she spoke on “New Art from a New China.” Then, in Shanghai in April, Professor Burnett spoke at the Royal Asiatic Society on her recent research, “Pang Yuanji and His Modern Art World.” She conducted research on propaganda art at the Shanghai Propaganda Art Center and site research in Shaowxing at the Orchid Pavilion (Lanting) estate of the seminal 4th-century calligrapher, Wang Xizhi. As study leader for the Smithsonian Institution Journeys tour, *Imperial China and the Yangzi River*, she lectured on Chinese art history and investigated potential speakers and sites for her UCD Summer Abroad Course in China, 2013.

Lynn Roller
On sabbatical leave for the year 2011-2012, Professor Roller appreciated the opportunity to spend much of her time on research. The year started off with a bang, the first season of her new archaeological project at the site of Gloukhite Kamuni (“Deaf Stones” in Bulgarian) in the Rhodope Mountains in southeastern Bulgaria, co-directed with two Bulgarian colleagues. From mid-August to mid-September she and a team that included UCD Art History graduate students conducted a survey to identify Thracian cult installations (see p. 3), finding over 400 examples of rock carvings from the early first millennium BCE. The data will help enlarge our knowledge of this little known people who were the northern neighbors of the Greeks and had a profound influence on Greek civilization. The UCD team enjoyed its time in Bulgaria enormously, getting to know the people and the country and seeing many other interesting archaeological sites. After the excavation season, Professor Roller enjoyed a wonderful ten days in Greece, visiting Thessaloniki, Thasos, and Athens. During the current academic year Professor Roller has spent much energy on a new book project, *The Archaeology of Greek and Roman Cult*, for Cambridge University Press. She has finished three articles and a book chapter, and presented papers on her work at the Archaeological Institute of America annual meeting in Philadelphia, at UC Santa Barbara, and at UCD. She returns to teaching full time next year and looks forward “to reconnecting with our wonderful undergraduate and graduate students.”

Jeffrey Ruda
Professor Ruda has been invited to a panel discussion in Vienna at the end of July, its theme: perspective as practice and metaphor’s political role in Islamic and Christian images. The panel is part of a larger event put on by Superamas, a performance art group, and Impulstanz, a dance company, both of which are European multinationals. There are two other panelists: Olga Hazan, a native of Lebanon, teaches Art History at the Université du Quebec in Montreal. Her core fields are Italian art, 1300-1600, and art-historical theory but she has a special interest in representations of the sacred among Judaism, Islam, and Christianity. The other panelist is Siham Bouhhal, a poet and medievalist from Morocco who now works in France. She has a doctorate in literature from the Sorbonne and has published translations from medieval Arabic into French as well as collections of her own poems. The program coordinator linked to Professor Ruda from his work on Fra Filippo Lippi, especially his fresco *The Feast of Herod* from the late 1460s. “Thank goodness, I’ve kept learning since my book came out,” notes Professor Ruda. “It will be great to address the material in a new context.” In Fall 2011, Professor Ruda completed his art history triple crown by teaching the ancient art survey while Lynn Roller was on leave, though he says he’s promised Katharine Burnett not to teach Asian art.
Heghnar Watenpaugh

Professor Watenpaugh continues her research into heritage and conflict. A grant from the Jewish Studies Program at UCD provided support for her Spring 2012 graduate seminar on Art and Trauma, which examined the destruction, theft, and rescue of art by various parties during the second world war and the Holocaust, as well as other instances of heritage in danger. She organized a related workshop on Memory and Space in January 2012 at UCD (see p. 5). She presented some of her research on the subject to the Society of Architectural Historians in Detroit, where she was also able to study urban decay, industrial wastelands, and the vibrant Arab-American National Museum in nearby Dearborn. At the College Art Association meeting in Los Angeles, she met up with the Art History contingent from UCD, and spent time with old and new friends “in the industry.” Her final expedition was to Walla Walla, WA, to attend the meeting of the Western Ottomanist Workshop at Whitman College. Professor Watenpaugh took her first turn at teaching the graduate theory course, AHI 200A, to the first-year M.A. cohort and Ph.D. students in related programs. In June, she was in Philadelphia, engaging debates in transcultural, world art history as the co-leader of a workshop for International Dissertation Research Fellows sponsored by the Social Science Research Council. She may have somewhat neglected her garden (a Certified Wildlife Habitat), but her pomegranate tree is in full bloom nonetheless!

Art History’s New Medievalist

Seth Adam Hindin

On July 1, Seth Hindin begins a two-year appointment as ACLS New Faculty Fellow and Visiting Assistant Professor in the Department of Art and Art History. The New Faculty Fellows Program is a cooperative venture funded by the American Council of Learned Societies to bring noteworthy recent Ph.D.s to campus for the next step in their academic careers. Hindin will be the first ACLS New Faculty Fellow to teach at UC Davis. Hindin earned his B.A. at Oberlin College and received his Ph.D. from Harvard University in 2011. As a native of the Midwest who has spent the past decade in New England, Europe, and most recently, Virginia, he is looking forward to exploring Northern California.

At UC Davis he will be completing a book on art and ethnicity in late medieval Central Europe, beginning new research projects, and teaching undergraduate and graduate courses on medieval art, architecture, and urbanism, including the Medieval and Renaissance survey, AHI 1B. Seth Hindin represents the new breed of Medievalists who are strongly interdisciplinary and see the European Middle Ages through the lens of issues (economic competition, global trade, shaping of audience perceptions, shifting power of elites), issues as compelling today as they were then.
Christina Cogdell

During academic year 2011-2012, Professor Cogdell has been on leave with a Mellon Foundation New Directions Fellowship, which has allowed her to return to graduate school to study methods in contemporary architecture and nonlinear dynamics of complex systems science as advanced training for her current research into the popular scientific theory of self-organization and its influence on design. As part of her Mellon Foundation New Directions Fellowship, she studied the nonlinear dynamics of passionflower tendril curvature (photo, right). Her study continues a project begun in London last fall at the Architectural Association where she worked on tendril coiling for her Biomimetics seminar. Professor Cogdell’s Mellon fellowship adds to her already impressive roster of funding from the American Council of Learned Societies (Charles Ryskamp Fellowship, 2010-11), the Canadian Centre for Architecture in Montreal (2009), the Penn Humanities Forum at the University of Pennsylvania (2008-9), the Wolfsonian Design Museum at Florida International University (2005), the Georgia O’Keeffe Museum Research Center for the Study of American Modernism in Santa Fe (2003), and the American Philosophical Society in Philadelphia (1999). Her colleagues look forward to her return to teaching and advising in 2012-13.

James Housefield

During 2011-12 Professor Housefield focused his attention on research and writing his book manuscript, Playing with Earth and Sky: Astronomy and Geography in the Art of Marcel Duchamp. This study analyzes how Duchamp’s engagement with popular science, science museums, and the modern planetarium allowed him to create immersive spaces and narrative environments. Housefield traveled to Paris to interview Duchamp’s heirs, worked in their family archives, and met with other scholars of Duchamp, dada, and surrealism, and conducted archival research in various locations, including the Palais de la Découverte and the Conservatoire des Arts et Métiers, two of the science museums that fascinated Duchamp. Additionally, he co-chaired a session on Contemporary Design in California for the College Art Association annual conference. He began a small research project investigating the history and impact of WET, The Magazine of Gourmet Bathing, published in southern California from 1976-81. He gave public lectures, including a talk for the Fine Arts Museums of San Francisco on artist Camille Pissarro and his engagement with radical geographies.

Simon Sadler

The state of California, and the state of the world at large, were two topics dominating Professor Sadler’s work over the last year, just as they dominated the news generally. From the Bay Region Style to countercultural domes to Apple computers, Californian architecture and design provided themes for his graduate seminar, for the symposia he co-chaired at UC Davis and UC Santa Barbara, for his keynote talk for the Architectural Humanities Research Association in Cardiff, for his public lecture at SFMoMA, his paper at the College Art Association in LA, his article for Boom: A Journal of California, and for his chapter in the new book West of Eden: Communes and Utopia in Northern California. Also, Professor Sadler investigated the ways in which design tries to adjust and fix the world in two keynotes in Stockholm (for the Moderna Museet and the Royal Institute of Architecture), in a presentation at Harvard, and in the lecture he gave at the UC Davis “Dissent” series. This was perhaps the strangest venue he’d ever appeared in—a geodesic dome on the occupied quad of our university—and surely one of the most relevant. Similarly when he joined colleagues with the Society of Architectural Historians to explore the abandoned neighborhoods of Detroit, it felt appropriate for his work to leave the seminar room.
**AFFILIATED FACULTY NEWS**

**Blake Stimson**
This year Professor Stimson completed a book, Citizen Warhol (for Reaktion Books) and four essays for Reaktion Books. He taught graduate seminars on “Technology and Affect” and “Erotic Love, Platonie Love, Christian Love, Political Love,” worked with a number of students on independent studies, and made progress towards an undergraduate survey course on the history of aesthetic theory. Professor Stimson accepted an invitation to join the Cinema and Technocultural Studies program this year but has continued to teach his core upper-division art history courses, Art After Modernism and Photography in History, and to serve as an active member of the Art History graduate faculty.

**Brenda Deen Schildgen**
Brenda Schildgen is a Professor of Comparative Literature at UC Davis, and accepted an invitation to join the graduate faculty in Art History last year. Her research interests include Dante, Chaucer, the Bible, iconoclasm, and the artistic heritage of the European Middle Ages. The author of Heritage or Heresy: Destruction and Preservation of Art and Architecture in Europe (2008), she reports that her newest book “will be out any day.” Divine Providence: A History (Continuum, London) looks at the religious and literary influences on Dante’s view of providence. Professor Schildgen’s next book, “which will take at least five years to complete,” she says, will be on the Catholic defense of art, specifically issues around the status of art and poetry in the culturally tumultuous years of the European Reformation. She is looking forward to examining (and sharing with students) the discourse on art and poetry from Dante to Saint Ignatius of Loyola, with Savonarola as the spur to overturning interpretive and pictorial principles that had earlier linked the classical world with Christianity.

**Susette Min**
This past year Professor Min taught courses in Asian American Studies and AHI 401, Curatorial Methods, and found time to help enter scripts for publishers and journals. She was invited to participate in a panel on “New Directions in British Studies” at Loyola Marymount University in Los Angeles. She is serving on the boards of directors of the Historians of British Art, University Section Club (Berkeley), and the Bay Area Children’s Theatre.

**EMERITI FACULTY NEWS**

**Dianne Sachko Macleod** saw her “Enchanted Lives, Enchanted Objects: How Art Empowered American Women Collectors,” published in Histoire de l’art du XIXe siècle (1848-1914): bilans et perspectives, Actes des Colloques (Paris, Musée d’Orsay, 2011). She has written reviews for caa.reviews and the Henry James Review and continues to referee manuscripts for publishers and journals. She was invited to participate in a panel on “New Directions in British Studies” at Loyola Marymount University in Los Angeles. She is serving on the boards of directors of the Historians of British Art, University Section Club (Berkeley), and the Bay Area Children’s Theatre.

**Seymour Howard** has visited campus on a number of occasions to attend lectures and events. He attended Art between Europe and East Asia in the First Age of Global Trade and found time to help entertain the speakers afterward.
The annual Art History end-of-year reception was held on Tuesday, June 5 to recognize the achievements of Art History majors. Professor Jeff Ruda awarded Departmental Citations for Distinguished Performance to Cleo Mann and Elspeth Wengren, who graduated earlier this academic year, and ten to majors graduating in June: Jessie Adams, Ashleigh Crocker, Megan Friel, Jennifer Lapid, Kylie Lewis, Elizabeth Mathews, Mariana Moscoso, Brittany Royer, Cristina Urrutia, and Alissa van Erp.

Four of the citation recipients earned the added distinction of completing honors theses. Elizabeth Mathews’s thesis, advised by Professor Blake Stimson, focused on the philosophical concept of the sublime and how it was invoked by a group of Southern California artists who helped pioneer installation art during the late 1960s. Megan Friel's thesis, also advised by Professor Stimson, centered on a conundrum of American art during the late 1940s. How could two seemingly opposite artistic personalities simultaneously come to the public’s attention —Jackson Pollock as the avatar of Abstract Expressionism and Andrew Wyeth as the embodiment of the “American” tradition of Realism? Despite their presentation as opposites, Brittany Royer found Pollock and Wyeth similar in important respects.
GRADUATE NEWS SECOND YEARS

Geoffrey Wildanger

Geoffrey Wildanger finished his masters with a thesis about the contemporary art movement Institutional Critique. Next year he will be moving to New York in order to participate in the Whitney Independent Study Program. An article, based on his thesis, is forthcoming in the British journal Transmission Annual. He also has several book reviews and translations forthcoming in scholarly journals. While in New York, he hopes to continue to research and publish on the intersections of contemporary art, political movements, and political economy.

Monica Butler

Monica has thoroughly enjoyed a whirlwind second year of research, writing, and teaching. She spent the past summer mentoring high school educators and learning about community arts education as part of the de Young’s Museum Ambassador Program. Returning to Davis, she completed her thesis “Chinese Painting Translated: Lang Jingshan’s Composite Photographs and the Creation of a Modern Chinese Art, 1934-1949” under the guidance of Professor Burnett. In addition to her thesis, Monica researched Lang Jingshan’s use of Yellow Mountain imagery and the professional identity of pictorialist photographers in the United States at the turn of the century. She has also enjoyed serving again as a teaching assistant for the arts of Asia and Medieval and Renaissance art courses, learning from last year’s mistakes and engaging with another group of excellent undergraduates. Monica’s paper “Between Tradition and Modernity: The Composite Photographs of Lang Jingshan,” which provided the foundation for her thesis research, will be included in this summer’s edition of the Stanford Journal of East Asian Affairs. In the fall she will be teaching a course on Asian art for Sacramento City College. In the meantime, she looks forward to a summer of relaxation, gardening, and traveling in California and New Mexico.

Ann-Catrin Titus

Two years go by all too quickly, yet what an exciting and enriching time this has been! Anci’s immediate plans include spending a lot of time with her family, a trip to Europe, and getting reacquainted with the craft will no doubt be both challenging and humbling. She adds, “I can’t wait!”

Kamal Zargar

Kamal is glad to see the timely and quality completion of his M.A. thesis “Art as Power: Exhibitions of the Tehran Museum of Contemporary Art 1999-2005/2009-2012.” He would like to thank his committee, Professor Heghnar Watenpaugh, Professor Jeff Ruda, and Professor Keith Watenpaugh of Religious Studies. Also, a sincere thank you to UC Davis donor Alan Templeton for financial support that allowed Kamal to travel to Iran and conduct research for his thesis. Even though his time at UC Davis has been challenging and enlightening, Kamal is looking forward to broadening experiences and opportunities in his near future.

Sheena Campbell

During her terminal year in the graduate art history program, Sheena worked towards completing coursework in the Designated Emphasis program in Women and Gender Studies. She also presented a paper on American artist, Rockwell Kent, to the Nelson Gallery Art Friends in May after receiving a generous grant from the group.

After graduation, Sheena will continue coursework at the University of British Columbia’s School of Library, Information and Archival Studies, working towards a degree in Library Science. Ultimately she hopes to pursue a career in special collections after finishing the program at UBC in 2015.

Nicoletta Rousseva

As her second and final year in the Art History Master’s program comes to a close, Nicoletta prepares to do something she swore she never would—cut back on coffee. With a small paper cup in hand, she navigated images and texts that have expanded her perspective on the relationship between art and technology, patrimony, heritage, conflict, and even love. She found comfort in the afternoon cups of coffee that made towering piles of grading seem somehow doable or the last few pages of a term paper manageable. In May Nicoletta presented an excerpt from her Masters thesis “A Parallel Space, A Common Space: Rethinking Sovereignty through the Work of Alban Muja” at the 32nd Annual Slavic Forum at the University of Chicago. The project considers the work of contemporary Kosovar artist Alban Muja as a counter-narrative to dominant capitalist and nationalist currents in the region. Nicoletta plans to pursue a PhD in Art History and continue her work on contemporary art in Eastern Europe. But first, she looks forward to stepping outside of the dark overcrowded coffee shops she’s called home for the past nine months and exploring her new(ish) surroundings in Berkeley.
Peter Basmarjian

Peter thoroughly enjoyed his first year back at UC Davis, challenges and all. He had the opportunity to test the waters of teaching as a TA for Professors Ruda and Strazdes’s introductory courses as well as take a number of wide ranging seminars on critical theory, late Ming China and art and trauma. Professor Burnett’s seminar on the late Ming sparked an interest in the spatial practices of late Ming elite; a topic he hopes to pursue this summer to get a leg up on his thesis. Aside from trying to be studious (it’s hard in all this Davis sunshine) Peter will also be assisting the registrar at the Nelson Gallery and going on as many hiking trips as possible.

Matthew Weseley

In his first year at UCD, Matthew found his course work stimulating, engaging and meaningful. He enjoyed exploring academic areas that were new to him, including critical theory as a way of thinking about technology, society and aesthetics, Modern Architecture, theories of reception and audience response, issues relating to the expropriation of works of art during times of conflict, California architecture and the vernacular tradition, the craft of research, African-American cinema, and the theory and methods of the art historian. He is grateful to his professors for offering such excellent classes! Professor Ruda arranged a curatorial internship at the Crocker Art Museum, where Mathew wrote the labels for the Mel Ramos retrospective opening in June. During the summer, Matthew will continue with his internship, do background work on the life and art of Robert Colescott, and assist Professor Stimson with his work. As an aspiring scholar of California Art, Matthew feels that he is walking the same paths as the luminaries of the Davis art faculty of years past, such as Roy de Forest, William Wiley, Robert Arneson and David Gilhooly. The year has passed so quickly that Matthew is afraid that his Davis experience will be over all too soon!

Wan Kong

Wan received her B.A. from China Academy of Art in 2011, focusing on Chinese art history. She has thoroughly enjoyed her new life in the United States, especially in Davis, with its relaxed and comfortable atmosphere. She also feels glad to be working with the entire faculty and her fellow grad students. Wan has developed her teaching skill as a TA for Arts of Asia, Medieval to Renaissance, and Baroque to Modern Art. When taking a seminar with Professor Burnett on the late Ming Dynasty, she developed her M.A. thesis topic on Chen Hongshou and his illustration for the famous drama, Xixiang Ji, and will examine the print culture in the late Ming period through this example. This summer, Wan will do an internship at the Chinese Culture Center in San Francisco, mainly helping the curator Abby Chen to organize a Chinese Feminist art exhibition. Wan will also volunteer at the Asian Art Museum. She will move to Berkeley for the summer to explore yet a different lifestyle.

Yanlin Pan

Yanlin received her B.A. in English from Beihang University in 2009 in Beijing, China. After receiving her B.A., Yanlin worked in a business institution for a while and then settled her interest in art history. With research experiences in early modern Chinese art and Buddhist art, Yanlin had interest in both Chinese art and critical theories. This summer she will continue doing research on her thesis topic, which is about how the image of Ming painter Tang Yin and other Ming paintings of beauties secularized from an immortal image to an erotic, courtisan-like image.

Unity Love

Unity is a Designer turned Art Historian. She graduated from UC Davis with a B.S. in Design and spent four years teaching Graphic Design and Visual Communication at a Sacramento area vocational school. In her first year as an Art History M.A. student, she has enjoyed the return to academic study and working as a Reader and TA in the Art History and Design departments. She is increasingly interested in the cross-sections between art, design, technology, and visual language, which binds them together. Unity’s M.A. thesis will focus on representations of women in the multicultural and political environment of Shanghai in the 1930s. She is excited to have the excellent guidance and support of the fabulous Professor Burnett and looks forward to working with her in the coming year. This summer, Unity will spend some time in New York with her husband where they will visit as many museums as possible, explore the city, and top off their trip by attending a rare U.S. performance by Unity’s favorite musical duo.

Joshua Saulpaw

Joshua Saulpaw received his BA in Art History and Theatre Scenic Design from San Francisco State University in 2010. As well as a strong emphasis on queer art history, Joshua has been exploring the relationship between the traditional fine arts and the visual elements of the performing arts. As a set designer himself, he presented his own designs in 2011 as part of the American delegation to the Prague Quadrennial, the international exhibition and conference on theatre design that takes place every four years. He has interned with the Museum of Performance and Design in San Francisco and is currently working on a research project about the museum’s founder Russell Hartley, a queer artist, gallery owner, and ballet designer in post-war San Francisco. While gathering research on Hartley, he is also working at the gallery archives of SFSU creating a digital catalogue of the work of Leo Stillwell, a close companion to Hartley who produced works depicting an emerging gay sociality in 1940’s San Francisco. Joshua’s thesis next year will be a discussion of these two artist’s work and their depictions of post-war San Francisco as an emerging queer and cultural capital.
GRADUATE NEWS
Field Trips that Make an Impact

The experience in professional development proved enlightening and energizing. Students attended conference sessions and discussion panels. “Great preparation for our grad symposium,” noted Monica Butler. They crossed paths with Professors Watenpaugh, Sadler, and Housefield, perused new books and journals at the vast publishers’ exhibit, and developed an understanding of the career opportunities on offer at the annual meetings. The students also visited museums—both the Getty and the Los Angeles County Museum of Art were on the itinerary—and for three days, made Los Angeles their own.

A different sort of field trip was part of Professor Sadler’s winter seminar (AHI 288, Designing the Good Life!). He asked his students to examine the impact of personal experience on architectural design, taking as the object of analysis Sea Ranch (Moore, Lyndon, Turnbull & Whitaker, architects, 1964-72). As Professor Sadler says, “Sea Ranch is quite famous, but it is also tricky to assess, because it seems to avoid style and is preoccupied with non-art historical concerns like ecology and righteous living.” To understand Sea Ranch’s relationship between nature and culture, students travelled to its site on the Sonoma coast. Amid roaring tide and bleached timber-framed houses, they explored the impact of the site as well as the social ambitions that inspired its architecture. Students found a link between Sea Ranch Style and the modern desire to design “the good life,” a component of the California Dream itself.

In conjunction with Professor Stimson’s spring-quarter group study on writing about today’s art, several graduate students on May 18 visited San Francisco’s ArtMRKT. A two-day event in its second year, its aim is to bring international dealers and new work by established and emerging artists to San Francisco.

The idea behind ArtMRKT is to build a broader audience for contemporary art and to encourage collecting. Inspired by Noah Horowitz’s book The Art of the Deal, the graduate students descended on the art fair with anticipation and skepticism. As Nicoletta Rousseva put it, “We went as spectators and spies to look at contemporary art as a consumer object.”

Funds provided by Alan Templeton (B.A. 1982) allowed Art History’s graduate students to travel to the College Art Association meetings in Los Angeles in February. It was their first experience at the largest annual art history conference. For three of the group, it was also their first trip to the big city of the west coast.

In ArtMRKT, from left to right, Matthew Wesley, Nicoletta Rousseva, Gowoon Noh (Anthropology), Yan-Lin Pan, May Ee Wong (Cultural Studies) and Ksenia Federova (Cultural Studies)
GRADUATE NEWS
2012 M.A. Oral Presentations

On Friday May 25, the soon-to-graduate M.A. candidates in Art History participated in the annual ritual of delivering symposium-style papers on their respective theses. The session, “Aesthetics and Affects in Ages of Crisis,” attracted a number of students from other departments. Professor Watenpaugh, as graduate advisor, served as moderator.

Sheena Campbell’s “Little Venus in a Blue Armchair: Reclaiming Mary Cassatt’s Avant-Garde Gambit” was followed by Monica Butler speaking on “Lan Jingsan’s Composite Photographs and the Creation of a Modern Chinese Art, 1934-1949” and Kamal Zargar on “Art as Power: Exhibitions of the Tehran Museum of Contemporary Art.” After a break, Nicoletta Rousseva offered “Rethinking Sovereignty through the Work of Alban Muja,” followed by Geoff Wildanger on “Andrea Fraser and the Affects of Catastrophe” and Ann-Catrin Titus on “Paul Delaroche’s Execution of Lady Jane Grey: Restaging History.” As a panel, students then fielded questions on themes the papers shared, one of which invited comment on the concepts of crisis that that seem always to underpin art-historical change.

Later, attendees regrouped in Professor Ruda’s verdant garden to enjoy both a deliciously cool evening and the annual potluck dinner, which included bellinis mixed by Professor Strazdes, home-made dolmas brought by Professor Watenpaugh, and Professor Roller’s signature leafy green salad, which complemented the Village Bakery’s pizza—best in Davis!

ALUMNI NEWS

Kristin Koch
M.A. 2011
From August to October 2011, Kristin at last traveled to Europe, a trip including London, Paris, Versailles, Florence, Venice, and Rome. It was especially great to see Venice because she wrote her senior honors thesis on John Singer Sargent’s depictions of the city in the 1880s. It was a fantastic trip. This spring, Kristin undertook another adventure: teaching Introduction to Art at Folsom Lake College to a class of fifty-five.

Brittany McKinney
M.A. 2011
After graduating, Brittany moved to New York and spent the summer as a paid intern in the Department of Drawings and Prints at The Metropolitan Museum of Art. Her duties as were geared toward cataloging the permanent collection. She updated exhibition and publication histories for several Gauguin drawings and discovered an original woodblock of his in the department’s collection. Several months after concluding her internship, Brittany was hired as a research assistant in Drawings and Prints. She is part of a larger team working to photograph the permanent collection and make it available to the public via the web. She constantly has to pinch herself to make sure it’s not a dream. Brittany is currently working with the department’s William Hogarth prints, followed by (you guessed it!) Gauguin prints. She is also getting married in late July and honeymooning in Paris. Brittany is always happy to hear from AHI students; email brittany.mckinney@metmuseum.org.

Kristina Schlosser-Marrone
M.A. 2010
Kristina continues to enjoy her position in the Crocker Art Museum’s Membership Office. She looks forward to eventually advancing her career at the Crocker and increasing her contribution to the Sacramento Art Community. Meanwhile, she takes on a new position at the end of July: Mommy. She and husband Jeff are anxiously awaiting the arrival of the newest art lover in their household, baby Marrone.

Natalie Mann
M.A. 2010
Just as her internship at the National Gallery of Art ended last summer, Natalie landed a job at the Phillips Collection. What was intended as an 11-month interlude in Washington, DC has turned into a two-years adventure with no end in sight. As School, Outreach, and Family Programs Coordinator she creates arts-integrated classroom lessons and museum visits for public school students and teachers who participate in the Art Links to Learning Museum in Residence program. She organizes and leads school tours, gives lunchtime talks, and is pretty adept at what at the Phillips is fondly called “docent wrangling.” In her free time—scratch that—she has no free time, because she’s now her own wedding planner. While planning from 3000 miles away is a challenge, she is thrilled to marry her fiancé, Kevin and to celebrate with friends and family in July! Perhaps even more exciting are Natalie and Kevin’s plans for a honeymoon in Turkey next spring!

Lindsay Riordan
M.A. 2009
Lindsay is nearly done with graduate school course work! She is still working on her final seminar paper, but not to worry—it isn’t due until two weeks ago. Once that is complete she’ll have an entire summer of German and Russian study to look forward to in the sweltering pressure-jungle that is New Haven. Her second year at Yale has been both challenging and challenging. In April she participated in a symposium that developed out of Professor
ALUMNI NEWS

David Joselit’s Fall 2012 seminar, Women Make Modern. The re- search meant spending many hours digging through the Gertrude Stein papers at the Beinecke Library. Since she never misses an opportu- nity to go back to California, Lindsay delivered a paper in May at Stanford’s religious studies confer- ence entitled “Sanctified Indul- gence.” Stanford sanctified her indulgences by paying the food and bar tab! It was a great trip and she hopes to spend more time there in July when she’ll be the eldest bridesmaid at fellow alum Natalie Mann’s wedding! Lindsay’s husband Mike finished his first year in a lib- rary science Master’s program at Southern Connecticut State Univer- sity. He’ll start kindergarten in the fall at a great school called Worthington-Hooker. The best thing about this exciting news is that Lindsay can finally put a “Proud Hooker Mom” bumper sticker on her car! (No joke.) As for little Elliot—to honest, we don’t really know what she does all day.

Patrick Hector
M.A. 2008
After studying at the San Francisco Art Institute (B.F.A. 2003), Patrick joined the Peace Corps. In Niger, West Africa, he helped create a cultural museum and taught English to artisans. He was also a health educator and photographer for Plan International. After his M.A. at UC Davis with his explorer the apoc- alyptic connections in American 19th century landscape photog- raphy and after working as a Community Art Educator at the Crock- er Art Museum, he moved to New York with his wife Stella and worked as an intern at the Morgan Library. Now a Peace Corps Fellow at Columbia University Teachers College, Patrick is in the throes of summer intensive of training, clas- ses, and classroom observations. Come fall, he’ll teach art and art history (disguised as a Social Studies teacher) at a high-needs school in New York City.

Jordan Crosby
M.A. 2008
In June 2012, Jordan will be wrapping up her work as Director of the Arts and Education Initiative (AEI- pa.org) in Harrisburg, PA at the Education Policy and Leadership Center. In August, she begins the doctoral program in Art Education at the Pennsylvania State University.

Allison Henley
M.A. 2007
After graduating, Allison worked at the Crocker Art Museum for a year as a Curatorial Assistant before beginning a teaching credential program in Art at CSU Sacramento. After completing the single-subject program in nine months, on very little sleep, she taught middle school art in the new exurb of Plumas Lake, CA. This year she’s reaching Visual Art and Photog- raphy at Pioneer High School in Woodland, California and, as Chair of California Art Education Association Youth Art Month, organized an exhibition of student work at the Crocker. This summer she’ll attend the Art Institute of Chicago for training in preparation in teaching Advanced Placement Art History. Allison recently moved back to Davis with her husband and son. It’s a bit like living inside a Bill Ow- ens photograph, but in 21st-century color.

Jayme Yahr
M.A. 2007
After nearly five years at the University of Washington, Jayme earned her Ph.D. in American Art History. Her dissertation, The Art of “The Century”: Richard Watson Gilder, the Gilder Circle, and the Rise of American Modernism, examines an artistic circle in late 19th-century America and the ways in which its members were promoted. She’s looking forward to wearing a purple UW robe and “muffin” hat at grad- uation. Jayme spent last year as Exhibitions Director at the Kirkland Arts Center, planning and managing its gallery and satellite spaces. She is teaching at Seattle Pacific University and University of Phoenix. She is happy to announce that she’ll be getting married in July (and hopes for a sunny Seattle ceremony).

Colin Nelson-Dusek
M.A. 2007
Colin just finished his second year of the Ph.D. program in Art History at the University of Delaware. He’s completed his coursework, passed his comprehensive exam, served as a curatorial research assistant for the University of Delaware Museums, and spoke at the Art History Graduate Student Symposium at the University of St. Thomas in Minnesota. He bade farewell to Washington, DC, where he and his wife, Stephanie, have lived for the last five years. They are moving to Minnesota, where Stephanie recently got a job. Colin anticipates continuing research on his dissertation and is mentally preparing him- self for a winter for which his Tex- an upbringing leaves him thoroughly unprepared.

Anna Trent
M.A. 2007
Anna has been teaching Art History full time for four years now at Cosumnes River College, Sacra- mento. In Fall 2011 she became the chair of the Art Department in May 2012 she achieved tenure. Besides conducting the college’s three-art-history survey courses, ARTH 303, 309, and 311 (our 1A, 1B, and 1C) she has been teaching regularly Women in Art (on the art of women artists from Middle Ages to today), Introduction to Art, African Art. In Spring 2013 Anna will also begin teaching Islamic Art.

Katherine Day
M.A. 2005
Having relocated to Dallas in 2012, Katie is directing a capital campaign for the “biggest private high school in Texas.” She continues to enjoy her job with CCS Fundraising, working with a variety of clients, and hopes to continue building a career in development with emphasis on cultural institutions.

Alice (Dodge) Fellos
M.A. 2005
Alice is teaching Art and Photography at Del Campo high school, and Art History at Cosumnes River College and the Art Institute of California, Sacramento. She serves on the History and Arts Commis- sion for the City of Citrus Heights. She’s expecting a baby in August.

Susan Dix-Lyons
M.A. 2004
Clinica Verde, which Susan founded in 2007, is open and serving more than 1,000 impoverished patients in Boaco, Nicaragua. The health clinic takes a holistic approach, with a community room, demonstration kitchen, working garden, play- ground, and small cafe. Staffed by Nicaraguan healthcare professionals, it partners with local volunteer dentists, the Peace Corps, and community-based NGOs. This summer it launches HIGHER (Helping in Global Health and Education Re- form), a summer program for teens interested in global health and/or international development. “Who knew that Simon Sadler’s classes would inspire me to bring to life a building that honors the community while respecting its environment? Well-designed buildings that express their purpose can strengthen communities.” Clinica Verde was designed by Bill Bylund of Valley Architects, St. Helena, CA and Alfredo Osorio Peters of Managua. For more on Clinica Verde, see www.clinicaverde.org

Lindsay Martin
B.A. 2004
In April, Lindsay arrived from New York as part of a team to help de- velop a master plan for the new art museum at UC Davis. While at NYU’s Museum Studies program, Lindsay got an internship at the consulting firm Lord Cultural Re- sources, where she is now Senior Consultant.

Lisa Zdybel
M.A. 2004
When not soliciting newsletter bios from Art History alums, Lisa is hard at work in the Visual Resource Facility at UC Davis providing facul- ty and grad students with images, technical support, and smiles. On the days she does not work at the VRF, you can find her disguised as an educator for the Crocker Art Museum in Sacramento. Education has always been in her blood, along with an occasional vodka martini. So she was delighted when Sierra College offered her an Art History class to teach this fall!

Allison Arieff
M.A. 1993
Allison joined the urban planning and policy think tank SPUR, and writes regularly for the New York Times, The Atlantic Cities, and Wired.com. Her family’s home in San Francisco has an extensive backyard farm inspiring in her soon- to-be-first grader a love of kale and arugula.
2011-12 LECTURE/WORKSHOP SERIES

On November 21, the Art History Program Lecture Series commenced with Professor Lynn Roller reporting on her ongoing study of Gloukhite Kamuni. The project presents an opportunity to study the directly the Thracians, who are still known largely through the eyes of the ancient Greeks. The Thracian cult site offers a host of questions. Why was it located here? How was it used? Stay tuned.

On November 28, Professor Katharine Burnett presented “The Missing Catalogue and Diaries of Pang Yuanji.” Burnett shed new light on the connoisseur, well known for his collections of traditional Chinese art, who played a less-known but influential role in modernizing Chinese art through his patronage of modern artists and his activities of political, social, and arts reform.

On February 16, Dr. Seth Hindin offered “From the Wilds of Russia: Picturing the Far East in Hanseatic Germany.” Wood carvings in the Church of St. Nicholas, Straslund, Germany were commissioned by merchants of the Hanseatic League c. 1400. They depict the hunting of squirrels and gathering of beeswax, staples of trade with Russia. The depictions, replete with false stereotypes, Hindin sees as a form of advertisement: the merchants wished to present the goods they traded as exotic and rare, implying direct access to a wild land.

On April 24, Professor Diana Strazdes spoke on “The Predicament of the Living Presence: Rembrandt Peale’s National Portrait of George Washington.” In 1824, Peale devised a depiction that placed him at the center of controversies over how the nation’s first President should be remembered. His was a type of portrait that purported to offer a living image of its subject, yet whose power demanded to be repressed even as it was created.

Two workshops focused on undergraduates. On October 4, Professor Jeff Ruda, staff advisor Barbara Oliver, and the Internship and Career Center’s Marcie Kirk-Holland discussed curricular opportunities for Art History majors, study abroad, and internships. On October 18, Professors Strazdes and Burnett demystified the various advanced degrees in Art History and Museum Studies and explained how to produce the best application.

Adam Gopnik: On Drawing

Art History co-sponsored a visit to campus by essayist Adam Gopnik, longtime contributor to The New Yorker, who is best known among art historians for having co-curated with Kirk Varnedoe the landmark exhibition High/Low (Museum of Modern Art, 1990). On May 2, Gopnik spoke at the Nelson Gallery to a capacity audience of 150 on “Drawing Conclusions: My Lessons Learned from Drawing.”

Spotting Wayne Thiebaud in the audience, Gopnik began by admitting the audacity of his topic: the story of his own desire to draw. His teacher was artist Jacob Collins, a staunch advocate of pre-1855 academicism who immediately fascinated Gopnik when they met at a dinner party. Believing that wisdom results from the confrontation of opposites, Gopnik asked Collins for drawing lessons. Gopnik admitted that he never became very good at drawing. Yet he achieved two insights that, he said, changed his life: “Hold the pencil underhand. Accept the eloquence of the eraser.” Drawing, Gopnik discovered, is not about making the one right choice but the best possible guess, a principle that applies to everything we attempt.