This year’s highlights begin with the Shrem Museum and its founding Director, Dr. Rachel Teagle. She is an amazing font of energy—meaning that she energizes those around her, on top of her own activity. She ran a highly successful design competition and the winning design looks both beautiful and practical. As the Shrem Museum becomes a reality, we look forward to cross-over involvement. We are especially grateful that Rachel has already begun to serve on Art History thesis committees.

Our second Templeton Colloquium was organized by Katharine Burnett. Support from our most generous friend, alumnus Alan Templeton (B.A. 1982), brought Andreas Marks, Curator of the Clark Center for Japanese Art in Hanford, CA, as this year’s visiting speaker.

We give Katharine Burnett our warmest congratulations for the publication of her book on originality in late Ming art. Advance notice from Spring 2009 shows that the book will be a landmark of scholarship. She has done a huge amount to develop interest in Asian art on campus. Dean Mangun has rewarded her with an appointment as Director of East Asian Studies, an interdepartmental program to which she brings the same vitality as she gives to us.

Seth Hindin, our American Council of Learned Societies New Faculty Fellow, has taught medieval art and architecture to great acclaim, brought visiting lecturers to campus, and organized an outstanding panel in medieval art history. He will remain with us for 2013-2014.

This year, two whole pages are given to our undergraduates. They have written theses, presented papers, and performed the widest range of internships that any of us can remember. Great credit goes to Lynn Roller’s dedication as undergraduate adviser. She has encouraged and read theses, supported club activities, and promoted and sponsored internships that, in her words, “are limited only by your imagination.”

Our graduate students are responsible for even more of their own success than the undergraduates. They continue to give conference papers and travel for research, in many cases with financial help from Alan Templeton. We are so pleased that the entire second year class will graduate in record time.

Leah Theis and Lisa Zdybel, our Visual Resources Librarians, completed the huge task of deaccessioning our great collection of analog slides and clearing out the old slide library room in the Art Building. The Visual Resources field has changed radically, becoming vital in ways we could not imagine. Leah and Lisa have been leading in the process, and they have carried us all with them. They have been working with Arts Group staff on a new website to be the Department’s official electronic face—more informative, easier to access, and with a handsome coordinated design, which is emulated here.

I will retire at the end of Fall Quarter, so this is my last newsletter as the Vice Chair of Art and Art History and as an active member of the faculty. It’s been a busy 33 years. When I began my first term as Art History Program Director in 1994, a wave of retirements had left us with only two faculty members, Dianne Macleod and me. Since then, great additional people have joined the Art History faculty, and while the overall Art History curriculum is smaller than when I came here in 1980, the intellectual creativity is terrific.

—Jeffrey Ruda
Vice Chair, Dept. of Art and Art History

The Department of Art and Art History wishes to extend a welcome to a class of nine incoming graduate students:

Alexandra Craven
Kristina Emerick
Arielle Hardy
Deborah James
Hannah Kagan-Moore
Kristen Keach
Justina Martino
Piper Milton
Heather Wallace
Examining Contexts for the Visual Arts of Japan

The second Templeton Colloquium took place on Friday, October 5, 2012 in the Art Annex. Titled "Japanese Art and Its Contexts," it spotlighted the depth of interest in Japanese visual culture that exists at U.C. Davis, attracting an audience of over seventy, including faculty, graduate students, and undergraduates from across the university.

Four speakers presented on chronologically and thematically diverse topics. Our guest speaker was Dr. Andreas Marks, Director and Curator, Clark Institute for Japanese Art and Culture, who delivered a paper on "Hiroshige's Famous Tokaido Series." He was joined by three UC Davis faculty: Joseph Sorensen, Associate Professor, East Asian Languages and Cultures; Jeffrey Ruda, Professor of Art History; and Hosokawa Yuūsai, a feudal ruler and one of the powerful territorial lords of pre-modern Japan, and author of "Secret Teachings, Hidden Meanings: The Samurai Scholar Hosokawa Yūsai." Dr. Marks showed that Hiroshige's work had been influenced by "Secret Teachings," which defined the "secret teachings" as a form of guidance suggesting that the samurai's specific embrace of the Kokinshu as a form of guidance suggests that past and present were intertwined, that the Japanese elite of 1600 considered the world of 900 as continuous with theirs.

Joseph Sorensen, in his investigation of Hosokawa Yūsai (1534-1610), a feudal ruler and one of the powerful territorial lords of pre-modern Japan, demonstrated the importance of literary knowledge to the identity of the samurai. He explained that the "secret teachings" defining the warlord's status were the Kokinshu, an anthology of ancient Japanese poetry of c. 900. Not only did the samurai of 16th-century Japan derive their status from knowledge of literature as much as warcraft, Hosokawa Yūsai's specific embrace of the Kokinshu as a form of guidance suggests that past and present were intertwined, that the Japanese elite of 1600 considered the world of 900 as continuous with theirs.

David Gundry's presentation focused on Ihara Saikaku (1642-1693), poet and creator of both the "floating world" genre of Japanese prose and of erotic novels. Professor Gundry's focus is Ihara Saikaku's Life of an Amorous Man, an illustrated story that through book-printing technology brought literature to the common man. Its theme of enduring homosexual love and fickle heterosexual love shows a new development in the 17th century; the story is a parody of the Tale of Genji (written in the early 11th century). Courtliness is replaced by violence and the aristocratic world of medieval Japan is replaced with modern technology and consumer goods, revealing the impact of the new business class.

Professor Ruda took up the interpretations of Japan by the West in a talk on French and British ceramics. What the Europeans learned from Japan becomes a complicated question when considering ceramic motifs, which conferred a prestige of taste through mass production. Japanese influence on European ceramics had three stages. The 17th and 18th century saw imitations of the Imari porcelain that the Japanese produced for export. In the mid-19th century, we see a free mixing of Japanese artistic motifs as decoration on Western ceramic forms. In the later 19th century, forward-looking artists began to appropriate the forms of vessels not previously exported, creating a novel style that broke the constraints of manufacturing conventions. Yet, even these independent artists conformed to tradition in that they only found in Japanese art what they were already looking for.

The discussion quickly identified two commonalities in the talks: the persistent workings of a print culture and the creation of social prestige through poetry and art. Together, the talks led the audience to ponder the nature of originality, and how it is a less clear-cut notion than we might assume. A tantalizing issue had to do with the variety of Japanese visual culture and its effect on the West. Imagery and artifacts of the samurai, written poems, illustrations in books, printed landscapes, motifs in manga art manuals, their replication on ceramic tableware—what makes it to the West and what achieves the status of art?
FEATURES
New Directions in Medieval European and Islamic Art

UC Davis has had a strong tradition in medieval studies dating back to the 1960s and '70s, when nationally known scholars like Jerry Murphy (English), Bill Bowkky (History), and Bob Grigg (Art History) helped this vital field to take root. However, since Grigg's retirement in the 1990s, medieval art and architecture has been taught only sporadically, and students and faculty have not had many opportunities to benefit from cutting-edge research in this dynamic area.

As ACLS New Faculty Fellow for 2012 to 2014, Dr. Seth Adam Hindin is helping to remedy this, not only through his own research and teaching on campus, but also by inviting outside speakers to share their latest research with us. On March 8th he organized and moderated “New Directions in Medieval European and Islamic Art,” a panel that drew nearly a hundred attendees—faculty, graduate students, undergraduates, and community members—to Wright Hall to hear new work by four younger scholars from across northern California. The Davis Humanities Institute, the programs in Medieval and Early Modern Studies, Classics, and Middle East/South Asia Studies, and the departments of Religious Studies, and French and Italian, all helped sponsor this major event.

In his introduction, Dr. Hindin highlighted ways in which the study of medieval art history has changed in recent decades, including the breaking down of old borders (geographic, religious, and disciplinary); a greater heterogeneity in chronological focus and media of interest; and increased use of anthropological and sociological approaches to difference, ritual, and memory. He argued that global capital increasingly shapes our views of medieval visual culture through blockbuster exhibitions and museum reinstallations.

The panelists underscored these new developments. Dr. Beatrice Kitzinger (Mellon Postdoctoral Fellow, Stanford University) delivered a paper titled “On Medieval Figures of Progress and Change,” which analyzed depictions of Christ on the Cross in tenth- and twelfth-century manuscript paintings and Gothic ivories, to consider the relationships between narrative and icon in medieval representation. In a paper titled “In the Cold Land of Bizo: Expelling Jews on Medieval Maps,” Prof. Asa Mittman (Associate Professor, Chico State) explored representations of Jews on medieval English maps, a noteworthy phenomenon given how few Jews actually lived there. Patricia Blessing (Visiting Lecturer, Stanford), who taught a 2012 Summer Session course on Islamic art here, focused on “Architecture, Space and the Body in Medieval Anatolia.” She demonstrated how inscriptions guided beholders through religious spaces in thirteenth-century Anatolia as it underwent a shift from Byzantine to Islamic control. Lastly, Prof Beate Fricke (Assistant Professor, UC Berkeley) considered the meanings of sculptured traces of blood in medieval art in her compelling paper, “Crafts of Blood and Shapes of Life.”

Re-imagining the University’s Fine Arts Museum

Since its opening in 1976, the Richard L. Nelson Gallery has always been a lab of sorts, as the venue for Art Studio’s M.F.A. diploma exhibition and for smaller exhibitions of mostly contemporary art that have garnered a devoted core following. Not least, the Nelson Gallery has afforded learning opportunities of many kinds to UC Davis’s art history students. Yet the Nelson’s prospects truly expanded when Magrit Mondavi gave $2 million to initiate the fundraising for a new museum. Her donation was followed in December 2011 by a $10 million gift from Jan Shrem and Maria Manetti Shrem.

Last summer, a new museum director, Rachel Teagle arrived and immediately dove into the all-encompassing planning for what will be named the Jan Shrem and Maria Manetti Shrem Museum of Art. Teagle and her staff (Registrar/Collection Manager Robin Bernhard, Art Preparator Kyle Monhollen, and Assistant to the Director Katrina Wong) continue to fully program the Nelson Gallery, a prodigious juggling feat, as announcements on two separate websites clearly attest (shremmuseum.ucdavis.edu/ and nelsongallery.ucdavis.edu/).

The task of the year was to select an architect and a design for the new museum, a process that Teagle engineered as a public and widely inclusive project. Three open forums were held during Winter Quarter 2013 and an exhibition of designs from three finalists held in the spring. The opening reception on April 3rd was followed by a forum at UC Davis Conference Center in which the finalists discussed their submissions. The winning entry by New York-based design architects SO-IL of New York (principals Jing Liu and Florian Idenberg) was announced in May. Its exterior features a broad, modernistic pergola.

The Shrem Museum will be located in the prime real estate of the university’s South Entry, adjacent to the Robert and Magrit Mondavi Center for the Performing Arts. Yet it will not materialize immediately. Groundbreaking is not anticipated until 2014 and completion not until 2016. Upwards of $2 million still needs to be raised toward the building, and many, many details of construction will need be worked out. The challenges of programming the Shrem Museum lie ahead, and only then will it don the mantle of fine arts museum, teaching and cultural resource. So for the time being, the Shrem Museum’s unique position will exist as a rough model on display in the Nelson Gallery’s foyer and as the large sign in front of the construction fencing adjacent to the Mondavi Center. But keep watching.
FEATURES
Perspectives on Art History and Community College

Art History’s majors and graduate students exemplify the interconnections between community colleges and the University of California. Many of the majors are transfers from community college (the proportion campus-wide is nearly one in three). And many of Art History’s M.A. students go on to teach in community colleges. Over the years, the M.A. program in Art History has sent platoons of graduates into the ranks of community colleges all over the state, advancing the goal of service to California that forms the basis for the university’s legislative support.

Who is attracted to teaching community college? It is no surprise that community-college teaching is one of the two most frequent career paths followed by UC Davis’s Art History M.A. students (museum education is the other). Kristin Koch (M.A. 2011), who has been teaching at Sacramento City College, feels that her entire graduate curriculum has trained her for community-college teaching. “Working as a grader helped me to create rubrics and grading systems for my own students’ assignments; speaking at a few conferences helped me to speak in front of large groups and to anticipate questions raised by students; and working as a teaching assistant was great preparation for guiding students in critical thinking.” In the course of their graduate study, students often find that they are both qualified to teach and enjoy teaching.

The recent state budget crisis has hit community colleges hard. Many students have felt its effects. Graduating senior Renata McRee, who attended Cabrillo College in Aptos, remembers the stress of course registration—finding the computer down or courses already full. Graduating senior Dan Trejo, who went to San Joaquin Delta College in Stockton, recalls his courses as too crowded, “there were so many budget cuts, especially in the arts.” The budget cuts have correspondingly affected the prospects of instructors. As the colleges limit their full-time, tenure-track hires, they have relied on temporary positions to fill the gap. Those part-time positions can make useful bridge employment for graduates working to establish a foothold in another career, as Anna Glaze (M.A. 2008) discovered as she pursued work in the art-auction field (last year’s newsletter, p. 4).

Landing one of those more elusive full-time positions requires building a substantial track record of temporary teaching jobs, and those full-time positions prove quite hectic. Anna Trent (M.A. 2007), now tenured and chair of her department at Cosumnes River College, and Brenna Chapman (M.A. 2001), who has a tenure-track position at Sierra College, have both felt the burden of service responsibilities that fall to a small number of full-time faculty.

Community-college instructors must often teach topics and take approaches new to them. Ann-Catrin Titus (M.A. 2011), now at Sacramento City College, reports the common experience of being both prepared and unprepared for the curricular demands on her. “When I taught ARTH 310, Survey of Modern Art, I found that my two stints as a teaching assistant for Professor Strazdes in AHI 1C truly helped me prepare for lectures and gave me the confidence to engage my students beyond the textbook material. I found it much more challenging when I took on ARTH 300, Introduction to Art, an art-appreciation course that was the classroom equivalent of ‘travel Europe and see the sights in ten days,’ nominally covering everything from formal analysis to the entire history of art in sixteen weeks.” A demand to be resourceful has sparked innovative responses. Anna Trent has been participating in her campus’s delivery of courses via television. Shadiq Mirmobiny (M.A. 2001), who was frustrated by the dearth of appropriate textbooks for the Islamic art course she was teaching in various community colleges, decided to write one, Introduction to Islamic Art (Pearson, 2007, 2nd ed. 2010).

Among the quandaries of community-college teaching is the impossibility of reaching all students. As Ann-Catrin Titus notes, “in a class ranging from the barely literate student who is aiming for a C, to highly educated adults who take classes for their own enjoyment, there are bound to be pedagogical dilemmas.” Considering “how student performance would be evaluated at UC Davis or any other four-year institution of higher learning helped me set a standard that I felt was helpful.” Yet the pressure to teach what can be evaluated quickly is ever-present. The community-college alumni among UC Davis’s art history majors noticed an all-too-common tendency toward rote learning. So has Brenna Chapman, who tries to incorporate essay-writing into her courses, no matter how difficult that may be. Graduating senior Tara Da Re says that in community college, “they don’t tell you enough that learning comes from your own analysis.” She offers this advice to prospective instructors, “Your students will want to regurgitate; make them interpret. ‘What do you think?’ is the most important question that an instructor can ask.”

The former community-college students will tell you right away what constitutes good teaching. All attributed their major in art history to the enthusiasm of a particular teacher. Recalling that instructor, Renata McRee, said, “I loved his teaching style and that he made the effort to get to know you. He’d still remember me now.” Dan Trejo, who didn’t know that art history existed until he took a course in it, attributes his decision about majoring to an instructor passionate about Renaissance art. “She was quirky, had a phenomenal sense of humor, and lured me into the study of her subject.” Lisa Zdybel (M.A. 2004) who has been both a student and an instructor at community college, remembers as excellent those teachers who were available to their students. “I try to make my classes like that, too, and meet the students wherever they most need to be.”

Success in community-college teaching seems to require a belief in the community-college system as an inclusive place of learning, a refusal to judge students’ success by results on exams, and a measure of idealism. Kristen Koch, who feels that her father’s love for teaching and respect for learning was passed on to her, is one of those believers. “When a student says at the beginning of the semester, ‘I could care less about art or art history’ but by the end of the course, ‘I see it in a whole new way’—that is so gratifying!” Former Ann-Catrin Titus, “As far as professional affirmation goes, my personal favorite was uttered by a student after the final exam in Modern Art: ‘This was the toughest class I have ever taken in junior college—and I loved every minute of it.”

DS
School Programs and Terracotta Warriors: Monica Butler, M.A. 2012

The challenge facing the planning committee was the expected overwhelming demand for school visits. The Terracotta Warriors have not been exhibited on the West Coast for ten years, and likely will not return for at least another ten. How could the museum serve so many students while still providing a rich experience? And how could they do so amid the throngs of the regular museum visitors?!

The answer came in the form of a grant that allowed the museum to open the exhibition just for school groups on Mondays when the museum is otherwise closed to the public. This solution gave the students the invaluable opportunity to view the warriors without having to share space and sound waves with the general public. Groups of up to sixty students arrived every half hour for a ninety-minute, three-part program exploring the warriors and Qinshihuangdi’s legacy.

The wall of the education resource room read, “Extraordinary Man, Extraordinary Deeds, Extraordinary Costs.” Students began their visit here with the classic story of Meng Juang-nu, a young peasant woman whose husband is conscripted just after their marriage to work on Emperor Qin’s Great Wall. When she goes in search of him, she witnesses the suffering of the many thousands forced to labor on the Wall. But she is too late, arriving after her husband has already passed away. She finds only his bones, and her tears of grief bring a portion of the Great Wall to rubble at her feet. The Asian’s team of talented storytellers brought Meng Juang-nu’s story to life, introducing the contradictions of the First Emperor’s Legacy. (Check out the full story online: http://education.asianart.org/explore-resources/video/great-wall-crumbles-her-tears).

Following the story, docents took groups of students on into the exhibition galleries. These tours encouraged students to look closely, ask questions, and make connections between their study in the classroom and the objects on display. Legacy wove as a thematic thread throughout conversations, with the objects providing a strong anchor.

Finally, the groups reconvened for an art activity which invited them to reflect on what they wanted to be remembered for. They created a stamp of a symbol that represented their legacy and stamped an “army” of their symbol.

Taken as whole, the program allowed students to both focus closely on a moment in history and extend their experience into a creative reflection on their own lives. Through storytelling, observation, discussion, and art-making, they connected the history, mythology, and physical evidence of the Qin emperor to today. Our goal was to encourage these connections, inviting students to think creatively and synthetically about history and their place within it.

Were we successful? We’re still gathering data, but on the whole we’ve received a lot of positive feedback. Teachers, students, and docents loved the opportunity to spend time with the warriors alone in the galleries. Storytelling definitely stands out as highlight of the program. Between this guided program and self-guided school visits we served just over 15,000 students, chaperones and teachers for China’s Terracotta Warriors alone, breaking all records for school visits to the museum.

What was my role in all of this? Putting on the program included about 100 docents, 20 storytellers, and 25 support volunteers. I worked with teachers to schedule their trips, coordinat-ed the docent schedule, and helped maintain a continual stream of ink pads, cardstock, and baby wipes for the art activity. Now that it’s all over, I’m deep in the process of collecting and analyzing evaluations to document the program’s successes and challenges.

As a new employee, entering this project mid-stream, I was initially overwhelmed. But the endeavor was truly a team effort, and one of the most valuable aspects of the last few months for me has been building great working relationships with staff, volunteers, and teachers. In that way, it was an excellent introduction to my new position. Trial by fire, most definitely, but I’m proud of what we accomplished and eager to take what I’ve learned in the last few months as we plan for next year’s programs.
FACULTY NEWS

Katharine Burnett

Katharine Burnett had a busy research and publication year. Her Dimensions of Originality: Essays on Seventeenth-Century Chinese Art Theory and Criticism, was published by the Chinese University Press, Hong Kong. Her publications then jumped to the contemporary world with “Of Icons and Elisions: ‘Tibetan Spirit’ in Tsherin Sherpa’s New Art,” the feature essay in Tsherin Sherpa: Tibetan Spirit, Rossi & Rossi Gallery, London. She spoke to the Chinese Studies Research Group, University of San Francisco on “Speculations on Why Originality Can’t Be a “Traditional Chinese” Value (When It Is)” and was featured speaker for the Fifth Annual Asian Studies Lecture, University of South Alabama, presenting “What Originality Looks Like in the Late Ming: A Case Study of Wu Bin’s On the Way to Shanyin.” At the Association for Asian Studies Annual Conference in San Diego, she spoke on “The Evolving Importance of Originality: A Linear History of Conceptual Originality in Chinese Art Theory and Criticism,” and co-organized a panel of international scholars, New Wine from Old Bottles: New Findings in Traditional Chinese Art Theory and Criticism. Two of her grad students, Wan Kong and Yanlin Pan, joined her at the special exhibition Journey through Mountains and Rivers at the Nelson-Atkins Museum of Art, Kansas City. They spent days in the galleries, studying the museum’s 10th-12th century paintings, being shown for the last time before they are put away for at least ten years after a busy international touring schedule. The three also went to Santa Barbara to study the paintings in the special exhibition, The Artful Recluse: Painting, Poetry, and Politics in 17th-Century China, and attend the accompanying scholarly symposium at the Santa Barbara Museum of Art.

Seth Adam Hindin

Seth Hindin has had a productive first year at UC Davis as ACLS New Faculty Fellow for 2012-14. In addition to teaching AHI 1B and a course on Gothic art and architecture, in Fall Quarter he led a graduate/undergraduate seminar whose focus on architecture and urbanism built upon his published and forthcoming research in these areas. He has several articles and two book projects underway, portions of which he presented to colleagues throughout North America and Europe, including at the Connected Worlds conference at UC Berkeley; the Winter Workshop in Medieval and Early Modern Slavic Studies at UCLA; the biennial Deutscher Kunsthistorikertag in Greifswald, Germany (the “German CAA”); the Medieval Academy of America annual meeting in Knoxville, Tennessee; and the Midwest Medieval Slavic Workshop at the University of Chicago. He also organized and chaired a session on “Freestanding Chapels in Medieval and Early Modern Europe” at the Society of Architectural Historians annual conference in Buffalo, New York. Professor Hindin has contributed to the intellectual life of the Art History program by organizing speaker events, as well as a major panel on “New Directions in Medieval European and Islamic Art” in March that attracted nearly a hundred students and faculty from across Northern California (see p. 3). With Darrin Martin, Leah Theis and Lisa Zdybel, he inaugurated a series of occasional lunchtime workshops on “Careers in the Arts,” in which museum professionals and others share their experiences with students (see p.16). He is looking forward to a research quarter in Fall 2013.

Remembering Melanie Michailidis

We mark the passing of our colleague and friend Melanie Michailidis (Ph.D. 2007, MIT), who was killed in an automobile accident in St. Louis in February 2013. A visiting faculty member at UC Davis from 2008 to 2011, she was a scholar of Islamic Art and Architecture, whose research focused on Iran and Central Asia, funerary architecture, and the historiography of Soviet-era scholarship. She held the Korff Post-doctoral Fellowship in Islamic Art at Washington University in St. Louis and the St. Louis Art Museum, teaching in the Department of art history and reinstalling the museum’s collection of Islamic art. As a pre-doctoral curatorial fellow at the Sackler Museum of the Harvard University Art Museums, she organized the exhibition “Glory & Prosperity: Metalwork of the Islamic World,” in 2002. She was writing a book on architecture in Iran and Central Asia in the 10th and 11th centuries. Melanie’s friends have created a memorial web page: web.mit.edu/akpia/www/melaniememorial.htm and her former professors and colleagues have formed the Melanie Michailidis Legacy Project, which will make her research materials and photographs available for use at the Aga Khan Documentation Center at MIT. The project is also bringing her works-in-progress to publication. You may contact the Project through Professor Watenpaugh, hwatenpaugh@ucdavis.edu. You may contact the Project through Professor Watenpaugh,
climbing rocks, and eating wonderful Bulgarian food. In late September, she returned to Davis and to teaching. After a year’s sabbatical, it was good to be back in the classroom. New challenges this year included her first-ever graduate seminar in art historical theory plus a large and varied group of students doing internships. Professor Roller also published the first preliminary report on the results of the Bulgarian survey, an article on gender and Greek deities, and made good progress on her book, *The Archaeology of Greek and Roman Cult*, to be published by Cambridge University Press. On the personal side, she helped guide her twin son and daughter, both high school seniors, through the rigors of the university application process. Next year she and her husband John will be empty-nesters, which will be quite a change after eighteen years of intense parenthood.

Jeffrey Ruda

He doesn’t retire till December, but in July Professor Ruda becomes president of the San Francisco Ceramic Circle, an affiliate of the Fine Arts Museums of San Francisco. The SFCC promotes scholarship and collecting, gives a first-rate lecture series at the Legion of Honor, and is well funded. Its challenge is digital communications. On June 24, the FAMSF affiliate group officers meet with the new FAMSF Director, Colin Bailey, to update their roles in museum programming. Ruda also plans to catalog his ceramics collection for the Crocker Art Museum and to pick up the research that sputtered after he found himself administrator of Art History again. However, he has just received a request from Oxford University Press to write a peer-reviewed “research bibliography” on Fra Filippo Lippi for a new series, which may mean a change in plan. As for UC Davis, “People have been telling me that Art History at UC Davis will never be the same after I leave. Well, it shouldn’t be the same. Still, it would be disturbing if we lose our coverage of European art even for a while. The huge, broad-spectrum crowds in San Francisco for recent shows from the Mauritshuis, the Louvre, and the Musée d’Orsay show how vital European art is to our world, and there is dynamic scholarship in the field. It is a poor strategy to leave the University with no position in European art history.”

Diana Strazdes

The year 2012-13 began with a summer trip to the Netherlands, where, in businessman’s-holiday fashion, Professor Strazdes visited Gerrit Rietveld’s Schröder House in Utrecht, Rubens’s house and his *Raising of the Cross* triptych in Antwerp. She visited the Boijmans van Beuningen Museum in Rotterdam, finding that the repository of Han van Meegeren’s infamous Vermeer forgery, *Supper at Emmaus*, also has “the best interpretive labeling for a permanent collection I’ve ever read.” Winter Quarter 2013 kept her busy as a director of the 34th annual conference of the Nineteenth-Century Studies Association, where she is currently a board member. Held in Fresno from March 7-9, this was the first West-Coast venue for the conference, whose theme, “locomotion,” played up the vibrant interdisciplinary scholarship being conducted on the long nineteenth century. She also published two scholarly articles: “John Trumbull’s Nude Venus: Life Drawing and Its Intentions” appeared in spring 2013 in the journal Master Drawings and “The Display of Ruins: Lessons from the Ghost Town of Bodie,” which examines the effect of appearances on the interpretation of cultural heritage sites, will be in the fall 2013 issue of the journal *Change Over Time*. Otherwise, she has been making use of her sabbatical to write, edit, and submit research projects on American artists John Trumbull, Washington Allston, Rembrandt Peale, William Sidney Mount, and Augustus Saint-Gaudens, all dealing with the experiments and travails of creating public art in nineteenth-century America.

Heghnar Watenpaugh

Professor Watenpaugh has been a widely-read contributor to the Society of Architectural Historians blog, raising awareness of the destruction of cultural heritage due to conflicts, including Syria’s Cultural Heritage, Another Casualty of War” and “Learning from Taksim Square: Architecture, State Power, and Public Space in Istanbul.” Read the latter at sah.org/publications-and-research/sah-blog/sah-blog/2013/06/11/learning-from-taksim-square-architecture-state-power-and-public-space-in-istanbul Following a research trip to Armenia in the summer, she presented papers at the annual meetings of the Middle East Studies Association in November in Denver, and of the College Art Association in February in New York. She completed her term on the Board of the Syrian Studies Association, and is currently chairing the nominations committee for the Historians of Islamic Art Association. Professor Watenpaugh looks forward to her sabbatical in 2013-14, to complete her next book, to be published by Stanford University Press.
AFFILIATED FACULTY NEWS

Christina Cogdell

During 2012-13, Professor Cogdell became a Chancellor’s Fellow, and re-entered the classroom teaching of art and design history courses, after two years of leave on fellowships. During academic year 2011-2012, she had been on leave with a Mellon Foundation New Directions Fellowship, studying methods in contemporary architecture and nonlinear dynamics of complex systems science.

James Housefield

Professor Housefield took advantage of a sabbatical in Spring 2013 to complete most of his book manuscript, tentatively titled Playing with Earth and Sky: Popular Sciences of Astronomy and Geography in the Art of Marcel Duchamp. In addition to the manuscript he launched a new research project that examines the idea of the book after Mallarmé, through works by Gauguin, Matisse, and Picasso that converge where literature, art, and design meet. He continues to research the histories of trademarks and logo design and of WET Magazine (Los Angeles, 1976-81) for other long-term projects. Housefield was recently appointed to board positions for 2013-15 with the Association of Historians of Nineteenth-Century Art (AHNCA); the Society for Literature, Science, and the Arts (SLSA); and the Davis Humanities Institute (DHI). He reviewed manuscripts for Dada / Surrealism and Design and Culture among others, and looks forward to traveling to Washington D.C. this summer to serve as a national grant reviewer for the NEH. Although Housefield limited his speaking engagements this year, he presented “Marcel Duchamp’s Portrait of the Artist as a Thermonuclear Landscape” to the SLSA, examining the visual culture of nuclear warfare, anti-nuclear movements, and ecological thought during the 1960s. In the year ahead, Housefield looks forward to teaching a new graduate seminar, “Marcel Duchamp: Art, Science, and Design on Exhibition,” emphasizing the importance of multi-sensory experience for Duchamp and for the history of modern exhibitions (please contact him for details).

Simon Sadler

Intellectually, Simon Sadler’s year was wonderfully rich and diverse. In his guest lecture for the College of Environmental Design at UC Berkeley he attempted to psychoanalyze the discipline’s fascination with 1960s counterculture, and as a member of the UC “Critical Sustainability” Multicampus Research Group he puzzled with colleagues over exactly what it is we think that sustainability sustains. On a public history panel in Las Vegas he wrestled with the seeming paradox of that city’s growing interest in preservation; conversely he reflected on “histories of the future” in seminars for Professors Sylvia Lavin and Hitoshi Abe at UCLA in and the catalog for an exhibition of Sant’Elia’s work in Como, Italy. Other publications included the provocative essay “Steve Jobs: Architect” for Places, “Diagrams of Countercultural Architecture” for the journal Design and Culture, and “Architecture—An Art of Alteration” for the Nordic Journal of Architecture. Ever on the job, he took a vacation in an off-the-grid ecological Earthship in Taos, and trekked up the mountain there to the remains of a pioneering New Age commune.

Faculty Transitions

Three changes in AHI’s Graduate faculty took place in 2012. Susette Min, Associate Professor in the Asian-American Studies Program, formally became a member of the Art History Graduate Program. In this capacity, she will be able to chair M.A. theses in Art History, making her expertise not only in Asian-American art but in museum studies and emerging and outsider art available to the Art History graduate program. Brenda Schildgren, Professor in Comparative Literature, resigned after two years as a member of the Graduate Program due to the pressure of other administrative commitments; however, she hopes to continue seeing Art History graduate students interested in the connections between medieval art and literature in her seminars, and she looks forward to a continued mentoring role on Art History M.A. thesis committees. Blake Stimson, who last year joined the newly-formed department of Cinema and Technocultural Studies, left UC Davis and is now on the Art History faculty at the University of Illinois, Chicago.

We have been very pleased that Elizabeth Ferrell, who just completed her Ph.D. in the History of Art at UC Berkeley, was able to step in to teach the courses left vacant in contemporary art and the history of photography. Her presence in the department this year has been a felicitous one. Come summer, she moves to Oxford, Ohio, to join the Art Department of Miami University as Assistant Professor. She will be missed.
GRADUATE NEWS
First-year Students

Left to right: Nicole Budrovich, Megan Kuehn, Alicia Guerra, Maggie Larimer, Erin Dorn and Amanda Roth.
Not pictured: Mariana Moscoso

Erin Dorn
While a philosophy major at Macalester College in St. Paul, Erin spent a semester in Paris studying philosophy at the Sorbonne and taking a course in on the art of Paris in which every work studied was viewed in person. After several years taking night courses in art history and working full time, including five years in the development department of KQED Public Media, she’s delighted to be a graduate student in art history at UC Davis, where her sister earned her Ph.D. Erin hopes to work in an educational capacity to enhance the public’s ability and opportunity to engage with art. She is focusing on modern and post-modern art and theory and museum studies.

Amanda Roth
After graduating from Boston College in 2010 with a B.A. in History, she spent the following two years working at a high school in Boston and living in Korea for a few months. While she enjoyed those experiences immensely, she’s been very happy to get back into the classroom and has enjoyed a range of topical art history seminars that have filled her schedule this year. Amanda has especially enjoyed working as a teaching assistant or reader each quarter this past year. She is keen to work with art objects as documents of material and visual culture, and she is excited to utilize these interdisciplinary research skills in developing her (as yet undecided) thesis.

Megan Kuehn
Megan graduated from Sonoma State in 2009 with majors in Art History and Business Administration and a concentration in Marketing. After living in Phoenix, Indianapolis, and Houston, she has now moved back to Northern California, close to her hometown of El Dorado Hills. She plans a thesis in Ancient Greek Art and Architecture that will focus on the human body as architectural support; looking into the origins and development of the karyatid and telamon typology. This summer, Megan plans to research her thesis topic, take a trip to Puerto Rico and spend a day in Disneyworld. She hopes to travel more in the near future to Italy and Greece after graduate school. She looks forward to her second year at UC Davis, teaching what she loves and being with her art historian friends.

Nicole Budrovich
Nicole had a busy and exciting first year at UC Davis. Last fall she took a formative graduate seminar on the “Reception of Virgil” with Professor Brenda Schildgen and Provost Ralph Hexter, who guided her term paper on Virgilian scenes on Roman floor mosaics. She presented the paper at the UC Davis Reception Studies Speaker Series in January. That same month, she presented a paper on representations of male abstinence in Greek vase paintings at the Hawaii University Interdisciplinary Conference. Nicole has continued to develop her Roman mosaic paper to address broader issues of cultural identity, reception, and interpretation. In April she spoke at the UC Davis Interdisciplinary Graduate and Professional Student Symposium, “Receptions of Spectacle: Virgil’s Aeneid, Domestic Display, and Roman Identity in Provincial Mosaics.” She delivered a more in-depth presentation of this paper at the UC Santa Barbara Graduate Art History Symposium on “Interpretation and Meaning.” She will be a summer intern with the Education Department at the de Young Museum in San Francisco.

Mariana Moscoso
During her first year as a graduate student, Mariana has become increasingly interested in feminist research and methodologies as they pertain to the postwar period in Europe. She has begun research on her M.A. thesis topic: Marisa Merz, the only female artist in the Arte Povera group of late-1960s Italy. She has also enjoyed working as a TA for Professor Burnett and Professor Watenpaugh. But her greatest joy in life is spending time with her ten year-old daughter, Yasmin.

Maggie Larimer
Maggie received her B.A. in art history from Sonoma State University in 2012. She spent the last year of her undergraduate education studying in Florence, studying Italian and art history. She is grateful to have had the opportunity to explore other countries and gain new perspectives. Given her particular interest in the fourteenth century building of Orsanmichele, she was pleased to take seminars in medieval and Renaissance art. Her M.A. thesis will explore the intertwining of the secular and sacred at Orsanmichele and its significance as a central site where the civic and spiritual networks of the city converge. This summer she will continue researching for her thesis and plans to visit Thailand and Malaysia.

Alicia Guerra
Alicia graduated from CSU Sacramento with a BA in photography in 2011. While she imagined she would study the history of contemporary photography, a trip to Cuba in February 2012 to visit family sparked a fascination with Cuba’s peculiar political situation. Enamored of its culture, Alicia decided to dedicate her studies to Caribbean culture and history. She is thinking about a thesis topic on pre-Colombian icons in contemporary memory and the “myth” of Taíno extinction. She has won a competitive campus-wide award to support her studies in 2013-14, The Leland Roy Saxon and Georgia Wood Saxon fellowship. Alicia will spend her summer in Puerto Rico, perfecting her Spanish for her studies and doing in-the-field research about the prevalence of the Taíno memory in Puerto Rican contemporary culture. The thing she will miss most is the ability to attend Giants’ games at AT&T Park. Luckily, the MLB season is long, and she will be able to attend plenty more when she returns in August.
GRADUATE NEWS
Second-year Students

Yanlin Pan

Yanlin has finished several research projects this year under Professor Katharine Burnett’s instruction. She gave a presentation on mid-Ming paintings at the 2013 Hawaii University International Conference. She went to San Diego for the 2013 annual conference of the Association for Asian Studies (AAS). She also attended symposia on Chinese art at the Santa Barbara Museum and Nelson-Atkins Museum. In June, she completed her thesis on iconographic changes of the Chinese moon goddess and its 16th-century examples by painter Tang Yin and his school. With those experiences, she gained richer understanding about academic and learned art history as an inter-disciplinary subject.

Wan Kong

Wan has spent most of her second year doing research for her MA thesis, looking for internships after graduation, and also traveling around the United States. Wan’s M.A. thesis, under the advising of Professor Burnett, is titled “The Evidence and Importance of Qing in Chen Hongshou’s Illustrations for Xixiang ji.” Her thesis focuses on a prestigious painter, Chen Hongshou (1598-1652), in the late Ming period China, and his illustrations for an influential romance drama Xixiang ji. Qing is a word meaning emotion, feeling, sentiment, love, and passion. She examines how the cult of qing was reflected in the literati gatherings of Chen Hongshou’s social networks, and how Chen Hongshou expressed his thought of qing in his illustrations for Xixiang ji. Wan had many enjoyable traveling experiences this year. She visited more than twenty major museums in ten different cities in the United States. After graduation, she is moving to Boston to start her internship at the Museum of Fine Arts, Boston. She is very excited and looking forward to exploring a new life in her favorite city in the U.S.

Unity Love

Unity wraps up a successful second year at UC Davis. She was fortunate to be invited to present her thesis research at two conferences during the spring quarter. Meeting other graduate students and scholars proved to be a great experience. Exchanging ideas and learning about their work was intellectually rewarding, and the opportunity to share her own research was a valuable experience as well. In April, she presented her thesis at an international conference, “(Re) Constructions: Researching and Rethinking Asia” at York University’s Glendon Campus in Toronto. She presented her research again at “The First Annual Women of Color Conference” hosted by the Women’s Resources and Research Center at UC Davis in May. Unity looks forward to some rest and relaxation before beginning a serious job search, and hopes to find an Art History related teaching position in the Sacramento area. In the meantime, she has a shortlist of books to read for leisure and will enjoy soaking in the California sun.

Peter Basmarjian

Peter can’t believe how quickly the past two years have rushed by. He spent the past year working on his thesis on “Wang Ruqian’s pleasure boat-gardens in the Late Ming.” He also worked closely with the Nelson Gallery’s collection manager, helping to organize the university’s art collection and create a new database in preparation for the opening of the new museum being built on campus. Aside from enjoying the summer heat in Davis he is looking forward to finding a job working behind the scenes in a museum or gallery.

Matthew Welsey

This past year Matthew was fortunate to participate in seminars taught by Professors Roller, Burnett and Ruda and enjoyed them tremendously. He continued his internship at The Crocker, working on several exhibitions and assisting Scott Shields, the Chief Curator, with his research on Armin Hansen. Matthew continued his research on the life and work of Robert H. Colescott, the subject of his thesis, focusing on the period of life and work in the Bay Area between 1970 and 1984. He uncovered a great deal of material that was previously unknown, including popular and material culture images that Colescott used as sources for the paintings he created during that time. His thesis is nearly complete thanks to an excellent committee, including Professors Housefield, Min and Sadler, who have helped him to improve his writing through several drafts. He is considering various post-Davis options, including applying to doctoral programs. His two years at Davis have been stimulating and enjoyable, and he is grateful to everyone who has made it such a wonderful experience.

Joshua Saulpaw

Joshua Saulpaw is excited to complete his Masters degree and finish his thesis investigating the development of the sailor icon in San Francisco’s queer community. He has been digitally cataloging the collection of the young artist on whom his thesis focuses, Leo Stillwell, who produced work depicting a thriving gay sociality in postwar San Francisco. Stillwell’s entire archive is housed at San Francisco State University, where Josh graduated in 2010. As well as a strong emphasis on queer art history, Josh has been exploring the relationship between the traditional fine arts and the visual elements of the performing arts. A set designer himself, he presented his designs in 2011 as part of the American delegation to the Prague Quadrennial, the international exhibition and conference on theatre design. Having interned with the Museum of Performance and Design in San Francisco, Josh is currently working on a project about the museum’s founder Russell Hartley, a queer artist, gallery owner, and ballet designer who was a close friend of Leo Stillwell. As well as continuing his work as a scenic designer in the Bay Area, Josh will continue with his research projects and begin teaching an independent lecture series on Queer Art History in the Fall.
The six students of the class of 2013 delivered symposium talks on their Masters’ theses on Friday afternoon, May 24 in the Art Annex. Amid the faculty, graduate students, and undergraduates in attendance were two of last year’s graduates, Nicoletta Rousseva and Sheena Campbell, who continued a tradition at the orals of alumni returning to cheer on their former classmates at their rite of passage. The topic: “Challenging the Canon.”

The six contributions (delivered in chronological order) began with three investigations of Chinese art in the Ming era. Peter Basmarjian’s “Where Lies Intention, So Lies the Garden: Wang Ruqian’s Pleasure Boat ‘Gardens’ and Perspectives on Space in the Late Ming,” was followed by Wan Kong, “Evidence and Importance of Qing in Chen Hongshou’s Illustrations,” and Yanlin Pan’s “Paradigm Shift: Change and Female Immortals in Mid-Ming Belle Paintings.” Then followed three investigations of the twentieth century, Unity Love speaking on “China’s Modern Girl in Shanghai Visual Culture: Tensions between Tradition and Modernity,” Josh Saulpaw on “Sexy Sailors: Leo Stillwell and the Development of an Icon in an Emerging Queer Community,” and Matthew Weseley on “Robert Colescott’s Search for Identity.”

The proceedings were moderated by Heghnar Watenpaugh, Graduate Advisor, who watched over the time and ensured a steady stream of questions after each presentation. In the last fifteen minutes, the speakers assembled into a panel for group questions, which began with Sheena Campbell asking last year’s stumper, “How does the methodology you studied affect the thesis you wrote?”

As Professor Watenpaugh noted, the papers certainly confirmed the symposium’s title—each, from different points of view, asks what is canonical. It was interesting to see similar issues linking such diverse investigations. Challenging established conventions through the use of popular culture was a recurrent theme, as were gender and outsider status. “An extraordinarily good panel” was Professor Burnett’s assessment. It is always the sign of a good academic event when the audience isn’t aware of the time passing, and indeed, the three hours seemed to fly by, like the female immortals of Yanlin’s talk.

Professor Ruda closed the proceedings by thanking the speakers and reminding the audience, “We always take a gamble on our students. We immerse them in scholarly methods and expect that they will emerge at the other end with their originality intact. It is a great credit,” he said, “to see them accomplish just that.”

The post-orals party of students, faculty, family and friends, was held one more time at Professor Ruda’s home. Being the Friday of Memorial Day weekend, it was a smaller and more improvised gathering than in some years but it clearly didn’t take much more than pizza, dips, cheese, and wine for the proverbial good time to be had by all.
Three Art History students spent the year researching and writing senior honors theses—the capstone of independent research. Midway through spring quarter, we asked if they would report on what they've found.

For her thesis, Maizy Enck has been researching American painter Augustus Vincent Tack (1870-1949), and his 1922 painting Mystical Crucifixion. “My thesis examines Mystical Crucifixion and makes the argument that this painting, which has been ignored by previous scholars, is of great importance to the creation of Tack’s later abstract landscapes, which have been seen as precursors of Abstract Expressionism. I'm very interested in the great variety of Tack’s work and the fact that it has been explored so little. I've very much enjoyed working on this project as I've really been able to do in-depth, original research, even traveling to Washington, D.C. to visit the Phillips Collection Archives.”

Daniel Trejo has been working out an aspect of the history of Chinese calligraphy that he discovered almost by chance. “We know that calligraphy flourished in China for over three thousand years and was important to the literati in imperial China but after the fall of the Qing dynasty and in the spread of Communism under Mao Zedong, old traditions like calligraphy were discouraged. Paradoxically, Mao himself was a skilled and innovative calligrapher. I am studying Mao Zedong’s calligraphy in light of his ancient models, to explain his intentions as he contradicted his own beliefs and the innovations he brought to this traditional art form.”

Meanwhile, Erin Vong has been writing about the Cathedral-Mosque of Córdoba (the Great Mosque) in Spain. “I am unpacking its layers of religion and examining how its monumental significance has preserved much of the mosque despite its conversion into a cathedral. Rather than destroying any trace of previous religions, this site has a history of appropriating structures for a more powerful message of control and dominance. Researching this single building has involved looking into the country of Spain’s complex history as well, and it has been rewarding to see how one architectural structure can hold such meaning and history within its walls.” Is it no surprise that Erin travels to Córdoba after graduation?

Senior Honors Theses

Graduating senior Elizabeth Church was the engine behind the rebirth of the Art History Club in 2012-13. As Elizabeth explains, “The club began at the end of last year after a number of us met in AHI 401 (Curatorial Principles) with Professor Susette Min. That class allowed us to get to know one another on a more intimate level than most, and this carried on into our other classes as well. The club was inspired by the feeling you get when you walk into a large lecture hall and spy a familiar face. It is easy to have class with the same people quarter after quarter and never actually get to know any of your peers. Our goal was to create an environment in which students could get to know one another under the pretext of a shared interest. The highlight of our year was creating our own renditions of famous paintings, as well as our trip to San Francisco to visit the Palace of the Legion of Honor and SFMOMA. We all hope to see the Art History Club continue on to do new and exciting things, as well as welcome new members from all academic backgrounds. Faculty and staff support for the club have been great. It means a lot to know that there is motivation to see the club carry on.”

The Art History Club Does Leonardo da Vinci’s Last Supper

From left to right: Monica Mercado, Kevin Zhou, Jennifer Urrutia, Maizy Enck, Bryant Pereyra, Bianca Hua, Kyle Taylor, Ashely Stefani, Elizabeth Church, Bree Garcia, Hillary Fong, Peggy Chao, and Angel Vargas. (photographer: Tara Da Re; photo editing: Bree Garcia)

Outstanding Senior Award

In a ceremony at the Buehler Alumni Center on May 20th, U.C. Davis Provost Ralph Hexter presented Maizy Enck with the Outstanding Graduating Senior award. Given annually by the Cal Aggie Alumni Association, it recognizes students who have demonstrated excellent academic achievement, distinguished work in their major, and leadership activity.

Some three dozen seniors from a graduating class of over eight thousand were recognized this year. Professor Roller accompanied Maizy to the ceremony on behalf of the Art History faculty. Congratulations!
Do art history students have more fun? This year's end-of-year party, held on June 3 in the foyer of Everson Hall answered the question, at least for those who weren't still working on term papers due the next day. Pizza, salad, strawberries, and a cake reading "Congratulations Graduates!" were served as the end of the year was celebrated in style.

The end-of-year party was an occasion that marked the wide-ranging accomplishments of Art History majors as a group. As Professor Roller, Undergraduate Advisor, put it: "I continue to be impressed with the enthusiasm and dedication of our majors. This year there have been many student-led initiatives, such as the newly revived Art History Club, student contributions to the annual Undergraduate Research Conference, and Honors theses. We also had a large number of students who completed internships in Art History. Their projects were extremely varied, ranging from museum assistant positions in the Pence Gallery, Nelson Gallery, and Crocker Art Museum to art programs in the Davis public schools and outreach programs to Sacramento women's groups. And all of this on top of a demanding schedule of academic courses! Congratulations to our students for their good work."

How did the presenters react to their first turn at a scholarly conference? Maizy found the experience "at times stressful" and Dan admitted he was nervous, "mainly because I've never presented something that I was truly interested in to an audience." Both students described their greatest challenge as distilling twenty or thirty pages of research into a ten-minute presentation. Yet both appreciated the payoff. After several months of work, said Maizy, "having the opportunity to share my findings was incredibly gratifying." "I was really happy when people asked me questions about my topic," added Dan. "I enjoyed listening to how they interpret my research."

An End-of-Year Send-off

The 24th Annual Undergraduate Research, Scholarship, and Creative Activities Conference, held on Friday and Saturday, April 26 and 27, boasted a record turnout of 533 undergraduate participants.

Among the three sessions of oral presentations on Saturday was a panel moderated by Professor Burnett, which featured the research of three art history majors, all graduating seniors: Maizy Enck spoke on "More Than a Religious Painting: The Untold Depth of Augustus Vincent Tack's Mystical Crucifixion." Daniel Trejo revealed an unexpected devotee of calligraphy in "Mao Zedong: Challenging Calligraphy within Strict Conventions," and Art Studio major Sarah Bietz reevaluated an icon of late Impressionism in "Monet's Water-Lilled Defense."

The session, well attended, was exceptionally spirited, leading to a lively Q&A. Professor Strazdes, who was in the audience, found the polish and preparedness of the art historians remarkable. "Their work was impressive," she added. "All three talks had to do with originality that springs from convention—the makings of a conference in itself."

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Left to right: Renata McRee, Shelby Storozinski, Elizabeth Church, and Rachel Borthwell

Professor Roller presented departmental awards to seven graduating seniors. Elizabeth Church accepted a Department Citation for her work with the Art History Club, while Rachel Borthwell, Maizy Enck, Renata McRee, Laurie Recksieck, Shelby Storozinski, and Erin Yong received Citations for Outstanding Performance in the major.

Before the party broke up, Brittany Storozinski, Shelby's twin sister, got some of the group to pose on Everson Hall's mid-century modern stairway (photo above).
ALUMNI NEWS

Sheena Campbell
M.A. 2012
Sheena is pursuing her second masters degree in Library, Archival and Information Studies at the University of British Columbia in Vancouver. Working toward a career as an Art/ Special Collections Librarian, she’ll be working at the Library of Art, Architecture and Applied Design at UBC while attending classes. She is also enrolled in the First Nations Curriculum Concentration which prepares students to work with Indigenous communities using emerging technologies to preserve cultural heritage. In connection with that interest, she hopes to obtain an internship at the Smithsonian’s National Museum of the American Indian to extend her skill set in archival, preservation, and conservation practices.

Monica Butler
M.A. 2012
After graduation Monica spent the summer visiting family, relaxing in Davis, and preparing two survey courses in Asian and European Art History for the fall semester. Between teaching courses at Sierra College and Sacramento City College, she taught several yoga classes in Davis for children and adults. In November she was hired as the Education Assistant for School and Teacher Programs at the Asian Art Museum in San Francisco where she spent the spring coordinating school programs for the exhibition China’s Terracotta Warriors: The First Emperor’s Legacy.

Brittany McKinney
M.A. 2011
Post-graduation, Brittany has been working as a curatorial intern and then as a volunteer in the Department of Drawings and Prints at the Metropolitan Museum of Art in New York, where she was soon hired as a research assistant and has now catalogued a large part of the department’s permanent collection. She currently manages the photography process for the Department of Drawings and Prints, adding approximately 800 new images per month to The Met’s website. Brittany is thrilled to have the opportunity to handle works by artists such as Michelangelo, Rembrandt, Degas, and yes, Gau- guin, on a daily basis. She’s truly at home in a museum environment, lives in New York with her husband, and hopes to eventually make it back to the West Coast to pursue her Ph.D.

Brittany Royer
B.A. 2012
After graduating with majors in art history and anthropology, Britt spent part of the year interning on an organic macadamia nut and coffee farm in Kona, Hawaii, acquiring skills and knowledge about organic farming, which may or may not be beneficial in the real world (we have yet to see). Britt then moved to San Francisco and began preparing for eventual graduate study. During this time of GRE prep work, she gained management experience at a highly acclaimed vegetarian restaurant in Fort Mason. Britt can’t wait to begin applying to art history graduate programs for fall 2014.

Elizabeth (Mitzi) Mathews
B.A. 2012
After graduating, Elizabeth worked as a teaching assistant for the Crocker Art Museum’s kids’ camp in Sacramento. Throughout this last year she has been interning in the public programs departments at the H.M. de Young Museum in San Francisco, as well as the Legion of Honor in the Presidio. She’s also attending grad school and has “been crazy busy with a move, and my finals.” This summer brings to a close her first year at John F. Kennedy University, where she is pursuing a dual degree in Museum Studies (M.A.) and Business Administration (M.B.A.). She plans to continue interning at the de Young’s Education Department. She’ll complete her graduate studies by spring 2015.

Melissa Gustin
M.A. 2011
Melissa Gustin is currently exhibition research associate at the Art Institute of Chicago’s Department of Prints and Drawings, where she has an office with a very nice view of Michigan Avenue and where she does not have to share bookshelves (she does not, however, have an armchair as comfortable as the one she left behind in the grad room). Her job entails wrangling wily writers for a forthcoming exhibition and its attendant catalogue, and going to the library four or five times a day. She has written quite a few entries for the catalogue, Dreams and Echoes: Drawings and Sculpture from the David and Celia Hilliard Collection (Yale University Press, Oct. 2013) and will present a paper on Hiram Powers’ self-mythologizing at the Southeastern College Art Conference in October. She continues to bake delicious snacks and treats for her colleagues, and has begun playing the banjo.

Laura Hutchison
M.A. 2010
Laura Hutchison is finishing up her first year of coursework in the Interdepartmental Ph.D. Program in Classical Art and Archaeology at The Johns Hopkins University. She received a departmental grant to spend a portion of her summer at Freiburg University, as well as a portion in the museums and sites of Rome and the Bay of Naples. Current research interests include Greek religion, the human figure in Greek and Roman art, and issues surrounding modern illicit trade of antiquities. Laura is enjoying the JHU Classics department and life in Baltimore, but she thinks of her UC Davis Art History friends and the California sunshine often.

Edward Vanderploeg
M.A. 2010
After completing the master’s program at UC Davis ("Tintoretto as a Romantic Artist during the Mid-Nineteenth Century"), Edward has been working for various tutoring companies specializing in individual instruction and personalized test preparation. In addition, he presented a paper at a Renaissance conference in British Colombia hosted by the University of Victoria. He is currently a candidate in the teacher credentialing program at Cal State Long Beach. Upon completing the program, he hopes to teach at the secondary level in both the sciences and the social sciences.

Andrea Lesovsky
M.A. 2011
Andrea is finishing up her nine-month stint at the Dallas Museum of Art as the McDermott Graduate Curatorial Intern for Ancient and Asian Art. Working with both the Ancient and Asian collection provided a wide range of opportunities. The internship began with a crash course in Hinduism and Buddhism to get ready for the publication of the Southeast Asian collection catalogue. The last several months have been spent researching and planning the exhibition, “The Body Beautiful in Ancient Greece: Masterworks from the British Museum,” which includes many phenomenal works, including Myron’s Discobolus. Moving to Texas was quite a change; the humidity is especially difficult to get used to. She never thought she would long for Davis’s dry heat.

Sheena Campbell
M.A. 2012
Sheena is pursuing her second masters degree in Library, Archival and Information Studies at the University of British Columbia in Vancouver. Working toward a career as an Art/ Special Collections Librarian, she’ll be working at the Library of Art, Architecture and Applied Design at UBC while attending classes. She is also enrolled in the First Nations Curriculum Concentration which prepares students to work with Indigenous communities using emerging technologies to preserve cultural heritage. In connection with that interest, she hopes to obtain an internship at the Smithsonian’s National Museum of the American Indian to extend her skill set in archival, preservation, and conservation practices.

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Edward Vanderploeg
M.A. 2010
After completing the master’s program at UC Davis ("Tintoretto as a Romantic Artist during the Mid-Nineteenth Century"), Edward has been working for various tutoring companies specializing in individual instruction and personalized test preparation. In addition, he presented a paper at a Renaissance conference in British Colombia hosted by the University of Victoria. He is currently a candidate in the teacher credentialing program at Cal State Long Beach. Upon completing the program, he hopes to teach at the secondary level in both the sciences and the social sciences.

Andrea Lesovsky
M.A. 2011
Andrea is finishing up her nine-month stint at the Dallas Museum of Art as the McDermott Graduate Curatorial Intern for Ancient and Asian Art. Working with both the Ancient and Asian collection provided a wide range of opportunities. The internship began with a crash course in Hinduism and Buddhism to get ready for the publication of the Southeast Asian collection catalogue. The last several months have been spent researching and planning the exhibition, “The Body Beautiful in Ancient Greece: Masterworks from the British Museum,” which includes many phenomenal works, including Myron’s Discobolus. Moving to Texas was quite a change; the humidity is especially difficult to get used to. She never thought she would long for Davis’s dry heat.

Laura Hutchison
M.A. 2010
Laura Hutchison is finishing up her first year of coursework in the Interdepartmental Ph.D. Program in Classical Art and Archaeology at The Johns Hopkins University. She received a departmental grant to spend a portion of her summer at Freiburg University, as well as a portion in the museums and sites of Rome and the Bay of Naples. Current research interests include Greek religion, the human figure in Greek and Roman art, and issues surrounding modern illicit trade of antiquities. Laura is enjoying the JHU Classics department and life in Baltimore, but she thinks of her UC Davis Art History friends and the California sunshine often.
ALUMNI NEWS

Natalie Mann  
M.A.  2010
Natalie continues to work as the School, Outreach, and Family Programs Coordinator at The Phillips Collection in Washington, D.C. She recently helped install an exhibition of student art in the museum’s main galleries, and in the process, got to move an Alma Thomas painting from the permanent collection (she did not mention her clumsiness to the preparators). In July 2012, she got married in her hometown of Napa, CA, then honeymooned in Istanbul and Cappadocia, Turkey. It was a spectacular trip: good art, good food, and amazing experiences to the Hagia Sophia and cave churches filled with beautiful frescoes. This summer, Natalie and Lindsay Riordan will spend a weekend on Cape Cod, just like the Kennedys.

Jayme Yahr  
M.A.  2007
Jayme spent the year teaching art history and visual culture at Seattle Pacific University, DigiPen Institute of Technology (which trains future video game designers), and Western Washington University. Presenting a paper based on her dissertation at the Western Association of Women Historian’s conference in Portland provided a thoughtful forum for feedback with relation to the topic of American periodicals. Her biggest accomplishment: in the fall of 2013 she joins the faculty of Plymouth State University in New Hampshire as an Assistant Professor of Art History. At PSU, she will coordinate the new interdisciplinary concentration in Museum Studies—a perfect marriage of her interests in museum work and academics. Her goal for next year is to learn how to drive in the snow (and her husband, Dave, can’t wait to witness the feat!)

Colin Nelson-Dusek  
M.A.  2007
Colin Nelson-Dusek is now residing in Saint Paul, Minnesota, where he just bought his first house. He is working as education coordinator at the American Craft Council in Minneapolis, while also continuing work on his Ph.D. in Art History. He is in the research phase of his dissertation at the University of Delaware, which he will be writing on reception of classical antiquity in the work of Antoine Bourdelle.

Nicole Berry  
M.A.  2005
Ten years and counting in the world of contemporary art. Having written her Master’s thesis on the art dealers Peggy Guggenheim and Betty Parsons, Nicole followed their footsteps to New York City, where she worked at Vivian Horan Fine Art, James Goodman Gallery, and Nathan A. Bernstein Gallery while creating her own company, Accessible Art. It combines art advising, custom tours of the often intimidating gallery scene, and a monthly newsletter in which she reviews exhibitions and provides information about global art events (www.accessibleartny.com). In New York, she wrote for BBC Travel, curated numerous exhibitions, was a panel member at various art fairs, and gave lectures on topics ranging from “Beginning Art Collecting” to “Navigating Fine Art Museums.” This spring, Nicole relocated to Chicago as Deputy Director of EXPO CHICAGO. She began a monthly networking breakfast for artists, dealers, curators, and consultants hosted by the Arts Club of Chicago. Nicole travels extensively and is a member of many art organizations including NADA (New Art Dealer’s Alliance), POWArts (Professional Organization of Women in the Arts), and ArtTable (a Leadership Organization for Professional Women in the Visual Arts). She is a committee member of the Museum of Contemporary Art’s group, Artsmart and is a member of the Visual Arts Committee for the Department of Special Affairs and Current Events for the City of Chicago. She’s also a juror member for awarding the ArtSlant Prize, 2013.

Douglas Bryant Wright  
B.A.  1994
Douglas is finishing sixteen years as a public school art teacher. He has spent the last eight teaching AP Art History, Photography and Ceramics at Davis Senior High. When not teaching, Douglas has been busy coaching girls’ water polo and swimming. In August of 2010 he swam the English Channel. Douglas is married with two children, eight year old Malay and four year old Luke. He enjoys doing large scale student centered art projects, trail running and most importantly spending time with his family.

Julia Armstrong-Totten  
M.A.  1984
Julia’s co-authored book on the 19th century old-master picture dealer and author John Smith has just been privately published in England. Related to it, she presented a paper, “A Decade of Change and Compromise: John Smith (1781-1855) and the Selling of Old Master Paintings in the 1830s” at the Frick’s Center for the History of Collecting in America in May 2011. There are plans to publish the papers from this symposium. Julia will also be presenting a paper titled “From Jack-of-all-Trades to Professional: The Development of the Early Modern Picture Dealer in 18th-century London” in June at the National Gallery of London’s joint conference with the Getty Research Institute.

Micki McCoy  
M.A.  2009
A Ph.D. candidate in Art History at UC Berkeley, Micki continues her dissertation research on the stars and sky in middle-period Chinese and Inner Asian art. She spent the fall at Harvard University and returned to Berkeley in the spring to serve as GSI for Patricia Berger’s “Art and Architecture of Early China” course. With support from the Fulbright Program and Social Sciences Research Council, Micki will spend fall 2013 in Beijing and move to Lanzhou, capital of Gansu province, in early 2014. She’ll round off her research year abroad with trips to Europe and St. Petersburg.

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2012-13 LECTURES AND WORKSHOPS

The Art History lecture series this year began with Kathryn Blair Moore (ACLS New Faculty Fellow, UC Berkeley). On November 13th she spoke on “The Sexuality of the Virgin Mary in Renaissance Architecture,” offering a provocative proposition that Italian Renaissance churches dedicated to the Virgin Mary were given centrally planned shapes that gave them a womb-like appearance, symbolically linking the structures with their patron saint and countering expected Renaissance associations between architecture and the male body, as in the Vitruvian Man.

On January 22nd, we welcomed back Ludovico Geymonat, our former colleague, now Marie Curie fellow at the Biblioteca Hertziana in Rome. His talk, “Reconstructing the Porta da Mar: A Sculpted Nativity Scene from San Marco, Venice,” took us on an art historical detective tour, reconstructing an important medieval sculptural group whose pieces are now scattered throughout Europe.

Tamara Bentley, Associate Professor of Art History at Colorado College presented on February 19th “Late Ming Art and Art Markets: A Developmental and Comparative View,” which examined the connections between economics and art in late Ming China.

On April 16th we heard from Robert Parker, Wykeham Professor of Ancient History, New College, Oxford and 2013 Sather Professor of Classics at UC Berkeley, whose visit was cosponsored by Art History, Classics, Religious Studies, and Davis Humanities Institute. He spoke on “Greek Religion Abroad: Universal Polytheism?” Parker challenged us to rethink conventional associations between Greek and Roman gods. Do two cultures ever look at the same deity (or anything else) in exactly the same way?

May 14th brought a fascinating talk by Professor Diliana Angelova of the History of Art Department at UC Berkeley. She spoke on “Gendered Imperium: Founding Men and Women in the Discourse of Roman Imperial Power,” exploring how the portrayal of Roman imperial women as goddesses helped shape the image both of imperial power and of the social roles of women. [LR]

Brown-Bag Lunch Talks

This year Dr. Seth Hindin in Art History, Prof. Darrin Martin in Art Studio, and Visual Resources librarians Leah Theis and Lisa Zdybel inaugurated a series of workshops, titled “Careers in the Arts,” in which visual arts professionals discuss their workdays and career paths informally over bring-your-own lunch and offer advice to undergraduate and graduate students considering careers in the arts. We began with two workshops in Fall Quarter. Our first guest, on October 30th, was Lindsay Martin, a UC Davis B.A. and Senior Consultant in the New York office of Lord Cultural Resources, an international museum consulting firm. On November 29th Caren Condon Gutierrez, who received her M.A. in Art History at UC Davis in 2007, spoke about her current role as School and Teacher Programs Manager at the Asian Art Museum of San Francisco. In Winter Quarter, Robin Bernhard discussed her dual role as Registrar and Collection Manager at the UC Davis Richard L. Nelson Gallery, and invited students on a special “behind-the-scenes” tour of the Nelson Gallery’s off-site storage facilities (March 7th). In Spring Quarter (April 9th), students in Art History and Art Studio had the opportunity to meet with Jacqueline Moorhead, the owner of Krowswork Gallery, a highly regarded video and photography gallery/project space in Oakland. Faculty and students alike would like to express our gratitude to our four guests for taking the time out of their busy schedules to candidly share their experiences and suggestions with us. We hope that the “Careers in the Arts” series will continue in the future, and encourage arts professionals who may be interested in participating to e-mail Leah and/or Lisa directly at lctheis@ucdavis.edu or lazdybel@ucdavis.edu [SH]