YONG CHO

Despite all the challenges of the academic year 2020-2021, I had an exciting first year at UCR. In my courses, I enjoyed working with undergraduate and graduate students, exploring various topics and debating art historical problems related to the idea of the Silk Road(s), Asian art, and Buddhist art and architecture. During the winter quarter, I (virtually) hosted Prof. Juhn Ahn (University of Michigan, Ann Arbor) at UCR with generous support of the Distinguished Speakers Bureau Grant from the Association for Asian Studies and Korea Foundation. Thanks to Zoom and other video-conferencing technologies, I was also able to share my own work and receive valuable feedback from colleagues around the world without leaving my home, even during the middle of the pandemic. I presented ideas from my current book project at venues hosted by colleagues at the Indiana University-Purdue University Indianapolis and the University of California, Davis. In April of 2021, I was invited to deliver the Katherine Tsanoff Brown Lecture at Rice University. At the annual meeting of the Association for Asian Studies and at UCR’s own Religious Studies Colloquium, I had the privilege of presenting my new article-length project on the use of the grid in making of Buddhist icons in medieval Central Asia. In May of 2021, I joined colleagues from the American Center for Mongolian Studies and the Library of Congress to visit the personal library of late Francis Cleaves (a pioneering scholar of Mongolian Studies from the 20th century) in rural New Hampshire; this trip was part of the initial efforts to digitize and catalogue his work and collections. In the summer of 2021, my wife and I finally moved out West, leaving our old pad in New Jersey. We are excited to call the beautiful and sunny Southern California our new home!

JOHANNES ENDRES

In the past academic year, I taught three online classes for my two departments, Art History and Comparative Literature, advised a number of MA and PhD theses, served on exam, merit, promotion, reappointment, and search committees, instructed several directed studies for graduate students, and, last but not least, was the director of graduate studies for Art History. In terms of research activity, I finalized and submitted four articles, on German philosopher Hans Blumenberg (1920-1996), on the history and theory of the study of Paleolithic Art, on eighteenth-century Economy and the emergence of the Free Writer, on Collecting as an operational task, and on the decline of disciplinary Methodology in current Critical Theory. Two of my articles appeared in print, one on Ekphrasis and another on Leonardo’s Childhood Memory. Besides, I acted as peer reviewer for a tenure case in Art History and for academic journals in the field of eighteenth and nineteenth-century art and literature. I presented at online conferences, organized by Cal State Long Beach and Harvard/Johns Hopkins University, and I submitted a panel for the German Studies Association’s annual meeting in Indianapolis to be held in fall 2021. The latter is a joint project with my colleague Dr. Nicholas Saul from Durham University/UK, as is the ongoing planning and preparation of an exhibition of epitaphary manuscripts from Friedrich Schlegel (1772-1829) and Novalis (1772-1801), which will take place on occasion of their anniversaries in spring/summer 2022 at the Goethe Museum in Frankfurt/Germany.

MEMBERS OF THE DEPARTMENT OF THE HISTORY OF ART

FACULTY: Yong Cho, Johannes Endres, Savannah Esquivel, Jeanette Kohl, Liz Kotz, Susan Laxton, Aleca Le Blanc, Kristoffer Neville, Fatima Quraishi, and Jason Weems


STAFF: Elaine Chacon, Andrea Heraz, Susan Komura, Anthony Gonzalez, Jennifer Paramo, Iselda Salgado, Sonja Sekely-Rowland, and Jolin Tran
SAVANNAH ESQUIVEL
This year marked the 500th anniversary of the Spanish invasion of the Americas and represented a significant opportunity to immerse UCR’s students in the material culture of Latin America. I remotely taught graduate seminars and undergraduate courses covering 3,500 years of Mexican art and architecture, introducing students to online collections and archives of Mexico’s visual culture. I reviewed two books for leading journals in my field. I finished an article on the acoustics of Indigenous sovereignty in Mexican churches for the edited volume *Soundscapes of the Early Modern Iberian Empires*. I continue to work on multiple articles. The first examines how Franciscan archives obscure settler-colonial violence. The second essay analyzes landscape painting and environmental degradation in sixteenth-century Mexico. The third article argues that Franciscan missionaries used architecture to emulate the life of Christ and Saint Francis. This Spring, I had the privilege of sharing my current research in a public conversation on pivotal moments in Latin American art with colleague Dr. Aleca Le Blanc as part of the Center for Ideas and Society’s Disciplines in Dialogue series. In addition, I had the good fortune of collaborating with colleagues in two CIS Faculty Commons working groups, Reclamation and Native American Communities and Latinx and Latin American Studies, to showcase the excellent work of graduate students in a June conference hosted by CIS. I also presented my book proposal at The Huntington Library’s Long Term Fellows symposium. I will spend next year researching my book, tentatively titled *Unsettling the Spiritual Conquest: Indigenous Art and Agency in Mexico’s Colonial Monasteries*, as the Fletcher Jones Foundation Fellow in The Huntington-UC Program for the Advancement of the Humanities, an innovative partnership designed to advance the humanities at public universities.

JEANETTE KOHL
During the pandemic year 2020/21, I was lucky to be on two sabbatical leaves (fall and spring quarters) to work on the manuscript of my new book “The Life of Busts. Sculpted Portraits in Fifteenth-Century Italy.” After serving as the interim director for UCR’s Center for Ideas and Society in the winter of 2020, I remain affiliated with CIS as PI of “Being Human,” a new campus-wide initiative for the discussion of “big” interdisciplinary questions between the humanities and sciences (funded by the VCRED and the VPIA’s office).

Needless to say, one of the most frustrating things about the pandemic was the lack of travel to meet colleagues and friends in person. While staying at home in Palm Springs, I gave academic zoom presentations on three occasions: A guest lecture on “Landmarks of European Identity” at Princeton University; a guest lecture in a graduate seminar in Comp Lit at UCR, and a work-in-progress talk—“Good to think with: Rembrandt’s Aristotle with a Bust of Homer”—in our own department. For the 2022 RSA conference in Dublin, I am currently developing a panel on “Feathers and Wings” with my colleague Barbara Bernt at KU Leuven in Belgium.

I published two articles: “He ist homo platonis. Two Embodiments of Platonic Concepts of Man in Renaissance Art,” in: Neoplasticism and the Arts, ed. by Berthold Hub and Sergius Koder, Routledge 2020, and “Before a Bust,” in: Face to Face. Thorvaldsen and Portraiture, ed. by Jane Feijfer and Kristine Bøggild Johannsen, Thorvaldsen Museum Copenhagen 2020; I also wrote an essay for a German Festschrift, “Herz in der Truhe (Heart in a Box),” in: Festschrift für Frank Zöllner zum 65., ed. by Julia Bøggild Johannsen, Thorvaldsen Museum Copenhagen 2020; I also wrote an essay for the PVC’s Visual Culture’s inaugural book reviews editor, a peer-reviewed scholarly journal that the University of California Press only launched three years ago, and has already won multiple awards. I continued to make progress on my monograph, *Concrete and Steel: Art and Industry in Brazil*. Given the numerous challenges that academia, museums and publishing experienced last year, I was especially happy when I was able to add two new books to my bookshelf, *Purity Is a Myth: The Materiality of Concrete Art from Argentina, Brazil, and Uruguay and Encontros fundamentais – IAC 20 anos* — both which include essays that I wrote, but which were delayed due to the global pandemic.

LIZ KOTZ
Liz Kotz is continuing her book project on the emergence of interdisciplinary artmaking through an examination of *An Anthology of Chance Operations*, the influential collection of scores, poems, drawings, and manifestos assembled by the composer La Monte Young in 1961 (and published in 1963).

SUSAN LAXTON
With museums, galleries and even libraries now opening up internationally, Susan Laxton has been busy making travel plans to pick up research for her book on post-industrial photography. While in retrospect, the past academic year seems to have been dominated by learning to unmute before speaking, she did finish an extended essay on Surrealism for a Blackwell Companion to French Art, and another that engaged two favorite topics, photography and play, for the Art Institute of Chicago. And now that she has taught her last Zoom class ever (fingers crossed) she’s looking forward to fielding questions in person on the walk between lecture hall and office once again in the Fall. Professor Laxton has also been busy with Photography Network, the CAA affiliated organization she helped to found, which is now up and running and amassing members. Check out the website www.photographynetwork.net/ to become a member; sign up for the listserv; send in a proposal for the October symposium, *The Material and the Virtual in Photographic Histories*; and submit your work for annual prizes!

ALECA LE BLANC
During the 2020-2021 academic year, I dedicated most of my time and resources to UCR’s undergraduates. I taught four courses — all online of course — and served as the Art History Department’s Undergraduate Advisor, which gave me the opportunity to interface with our dynamic and talented majors. I also helped shepherd several graduate students through significant milestones — advancing to PhD candidacy, completing two Masters’ theses, and winning fellowships. I completed my term as Latin American and Latinx Visual Culture’s inaugural book reviews editor, a peer-reviewed scholarly journal that the University of California Press only launched three years ago, and has already won multiple awards. I continued to work on my monograph, *Concrete and Steel: Art and Industry in Brazil*. Given the numerous challenges that academia, museums and publishing experienced last year, I was especially happy when I was able to add two new books to my bookshelf, *Purity Is a Myth: The Materiality of Concrete Art from Argentina, Brazil, and Uruguay and Encontros fundamentais – IAC 20 anos* — both which include essays that I wrote, but which were delayed due to the global pandemic.

THANK YOU TO OUR FRIENDS, ALUMNI, AND DONORS!
As a founding discipline at UCR, Art History has a storied record on campus, in our community, and around the world. We have many things to be proud of—the work our students and faculty, the growth of our curriculum and programs and, of course, our active role in promoting knowledge of art as a lynchpin for cultural understanding and action. These efforts are made possible by the support of our alumni, friends, and donors. From the Wong Forum on Art and the Immigrant Experience, the Gluck Arts Program, the Barbara Brink, Richard Carroll and Françoise Forster-Hahn student travel grants, to numerous individual contributions, we owe our excellence to you!
During the past year I published or finalized several valuable scholarly pieces. My feature article “Holding the Soil: A Note on the Conservation of Midwesternness” (Middle West Review, fall 2020) received the inaugural John Miller Best Article Prize. The anthology Humans, for which I am co-editor and a co-author, was finalized for publication by the University of Chicago Press (Fall 2021) as part of the field-defining series The Terra Foundation Essays in American Art. This cutting-edge volume examines frameworks for conceiving of the human being in U.S. art and scholarship. A shorter essay, “Marvin Cone: Regionalism and (as) Disappearance” was accepted for inclusion in a forthcoming anthology. In between, I managed to hike in the Bavarian Alps and to spend a few days on the Baltic coast enjoying the northern summer. He will take over as department chair on July 1, thankful that Jason Weems has left things in such good shape.

JASON WEEMS

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Molly Bond advanced to candidacy in Fall 2020 with her prospectus “Spaces of Relief: The ‘Recanati School’ in the 16th-Century Italian Marche”; received the Jean Rose Warnke Award for research travel from the CIS; presented at the CICIS conference “Italian Experiments” in March; published a book review of “Michelangelo’s Sculpture” by Leo Steinberg (edited by Sheila Schwartz) in Sehepunkte.

PhD student Ashley McNelis recently contributed research and writing to 10x10 Photobooks’ What They Saw: Historical Photobooks By Women, 1843-1999 which will launch in fall 2021 as a publication, reading room, and series of public events in partnership with the Miriam and Ira D. Wallach Division of Art, Prints and Photographs of the New York Public Library.

PhD candidate Camilla Querin was selected to receive the prestigious University of California’s President’s Dissertation-Year Fellowship for the 2021/2022 academic year. She was also awarded the Barbara B. Brink Travel Award from the Department to travel to Brazil and collect final evidence for her dissertation “Dialectics of Malandragem”. The Art of Resistance in 1960s-1980s Brazil. Camilla collaborated with Dr. Elena Sh tromberg in the expansion of the Oxford Bibliography about Brazilian Art and Architecture, Post- Independence. and she presented the paper “Revolutionary Popular Art: How Two Centers for the Promotion and Production of Popular Art Shaped the Development of Contemporary Art in Brazil” at the 109th College Art Association Annual Conference.

Jesse Rocha: In Fall 2020, I completed a fellowship with the Gluck Fellows Program for the Arts, creating a digital curriculum to engage middle school students with the visual arts. In Spring 2021, I had the opportunity to work as a research assistant for Dr. Elena Sh tromberg at the University of Utah, assisting her with the publication of an article in the Oxford Research Encyclopedia for Latin American History. Also in Spring quarter, I was notified of two further opportunities in Summer 2021: I will be working as a Havner Curatorial Intern at the Crystal Bridges Museum of American Art; and I was selected for the Richard G. Carrott travel grant, which will fund a research trip to New York City.

Estefania Sanchez: In April, I presented Mexico’s Arte Popular: Reconnecting Amate to the Otomi Community in the Spring Symposium on Heritage Justice by the Association of Critical Heritage Studies. I co-coordinated with fellow graduate student, Lily Allen, UCR’s Art History Graduate Association first virtual conference, Articulations of Proximity and Mobility, May 14-15. I successfully defended my MA thesis, Materiality in Mexico’s Arte Popular: Amate as a Case Study.

ALUMNI SPOTLIGHT: DAVID CIESLIKOWSKI

Although I majored in Economics at UCR (class of 1971), I became interested in art history after taking Prof. Richard Carroll’s survey course. I think it’s because I had developed a visual sensibility from photography. My father was a professional photographer, whom I helped “soup” 8x10 B&W photos in the darkroom beginning at age five. Photography is still one of my passions, and two of my brothers are professional photographers.

Studying art and architecture with Dr. Carroll and other professors—I think I took about six courses in art history altogether—was eye-opening for me, especially since I was raised in small towns without much in the way of notable architecture nor art galleries or museums. Richard Carroll was the most engaging professor I knew, and insofar as a student can be a friend of a professor, I considered myself a friend because I kept up correspondence with him and made occasional visits to his summer home in Rochefort-en-Yvelines, France. It was his custom to invite his students to 4th of July and Bastille Day celebrations at his house, La Tourelle, in Rochefort. During my “grand tour” in Europe in 1970 (with an itinerary heavy on cities with renowned museums), I visited La Tourelle, and made 3-4 other visits throughout the 1970s. One such visit was around 1976 while I was a graduate student in International Relations in London. He not only invited me, but also a friend if I wanted to do so.

My friend, Virgina Yee, went with me, and that Christmas visit pretty much cemented our relationship … we were married a few years later, and we are still married. The gift that Prof. Carroll gave me, an interest and love of art history, has enriched my life immeasurably. I worked at the World Bank in Washington, D.C., as an economist for about 35 years. This was a truly multicultural and international environment, and it was totally congruent with my love of travel and the use and improvement of my language skills (French, Spanish, Italian [still studying Italian], and some German). Virginia and I have traveled to Europe about 15-20 times (mostly France and Italy), and to other far-flung places like Australia, South America, Africa, China, Mongolia, etc., for work and pleasure. And during each visit, we have sought out art and architectural venues.

I am now retired from the World Bank, and we split our time between Washington, D.C. and Palm Desert, California. My family moved to Southern California in the early 1960s, hence my enrollment at UC Riverside, and it is now our winter home. For the past 5-6 years we have spent about a month each year in Italy to study Italian; we’ve been to 16 of 20 regions in Italy. Apart from the usual attractions of food, wine, and culture, seeing and learning about the country’s art and architecture remain the other chief reasons for these trips. We’re lucky to have world class museums here in Washington, D.C.: the National Gallery, Phillips Collection, Hirshhorn, the new Glenstone Museum in nearby Maryland, and others. And we are even card-carrying members of MoMA and the Metropolitan Museum in New York. We also tune into Rocky Ruggiero’s weekly webinars on art and architecture of Italy.

The UCR/California Museum of Photography was created after my graduation from UCR, but I used to visit it when I was still on the UCR campus, and about two years ago at its downtown location. Normally we try to visit every winter when we are in Palm Desert. Richard Carroll engendered a lifetime appreciation of art history for me, and I am pleased to lend some support to the Richard Carroll Fund. I hope to continue contributing in the coming years.

ON THE COVER: Jacob Lawrence, The ‘20’s...,The Migrants Cast Their Ballots, 1974.

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The mission of the Jacob and Gwendolyn Knight Lawrence Foundation is to create and support a living legacy through programs and events that promote excellence in the arts and that foster a love of education. The Foundation has established the Jacob and Gwendolyn Knight Lawrence Scholarship Endowment, which sponsors a biennial lecture and exhibition series at the Savannah College of Art and Design and the Tellus Museum in Savannah.
Ademide Adelusi-Adeluyi, Ph.D., University of California, Riverside
Prita Meier, Ph.D., New York University
October 13, 2020
Ademide Adelusi-Adeluyi is a historian of Lagos, Nigeria. Her research combines an interest in interdisciplinary questions around the use, design and even destruction of West African cities in the nineteenth century. Her recent work explores how colonial maps can be used to perform spatial analysis of indigenous city cultures, and how mapping applications can be leveraged to produce public histories of these sites.
Prita Meier is associate professor of African art and architectural history at New York University. Her scholarship centers on the spatial and aesthetic politics of coastal cities, ports, and border territories and she is the author of the book "Sawahl Port Cities: Architecture of Elsewhere." Her current research focuses on the material technologies and image cultures of travel and transportation.

GOOD TO THINK WITH: REMBRANDT’S ARISTOTLE WITH A BUST OF HOMER

Work In Progress Series:
Jeanette Kohl, Ph.D., Associate Professor of Art History, UCR
January 28, 2021
In this work-in-progress talk, art historian Jeanette Kohl discussed the historical and ‘phenomenological’ significance of bust portraits as powerful objects of individual remembrance and intimate dialogue through the lens of a painting: Rembrandt’s “Aristotle with a Bust of Homer,” one of the most celebrated works in the Metropolitan Museum of Art. An introductory chapter from her book “The Life of Busts. Sculpted Portraits in Fifteenth-Century Italy,” the study also presents a novel interpretation of Rembrandt’s enigmatic painting.

KING SEJONG THE GREAT AND THE CULTURAL HISTORY OF WEATHER, RELIGION AND WEALTH IN EARLY CHOSON KOREA

Juhn Ahn, Ph.D., Associate Professor of Buddhist and Korean Studies, Asian Languages and Cultures, University of Michigan
February 26, 2021
King Sejong (r. 1418-1450), whose much-adored image is prominently displayed on Korea’s green-colored banknote and in the middle of Gwanghwamun Square, is often, if not always, remembered and celebrated for his role in the creation of the Korean alphabet, his passion for science, and his love for the common people. This image of the much beloved king obscures more than it reveals. Nationalistic efforts to paint King Sejong as an ideal Confucian monarch germinated during the colonial period and later gained steam after the fall of Korea’s first president Syngman Rhee in 1960. But King Sejong was more than just a caring benevolent Confucian monarch. Like many others who occupied the Choson throne, Sejong was a complex figure who sought creative and politically expedient ways to address concerns that continued to trouble the relatively young Choson dynasty.

BRINK CARROT LECTURE SERIES

October 21, 2020
Savannah Dearhamer, 2019 Barbara B. Brink Travel Awardee
The Corpse Ballet: Madame d’Ora’s Slaughterhouse Photographs
Between 1949 and 1958, the photographer Dora Kalmiss (Austrian, 1882-1963) known as Madame d’Ora, undertook a photography project in the slaughterhouses of Paris. Of the series, nearly two hundred photographs were printed and have until recently been considered in a strict context of post-WWII trauma or as gestures of empathy. This study examines the relationship of d’Ora’s Slaughterhouse Series to a postwar critique of theatrical spectacle in the aftermath of Nazi occupation.

Daniel Paważek, 2019 Richard G. carrot travel Awardee
International Projects with a Local Emphasis: Collecting and Representing Saxony Identity in the Dresden Kunstkammer and Princely Monuments in Freiberg Cathedral
My thesis explores the material aspects of two sculptural and architectural monuments in Freiberg Cathedral, built in the mid- to late-sixteenth century and located in southeast Germany, and the collecting practices of its patrons, the first Ernestine Electors of Saxony. I situate the monuments and collections in the greater European context, establishing the interconnected patterns of patronage and collecting, then discussing the specific approaches the Dresden rulers chose and their possible motives for doing so.

(ART)ICULATIONS OF PROXIMITY AND MOBILITY

10TH ANNUAL GRADUATE STUDENT CONFERENCE

May 14 & 15, 2021
Keynote Speaker: Dr. Cheryl Finley, Associate Professor, Department of the History of Art, Cornell University

The ongoing COVID-19 pandemic has separated and grounded people across the globe to varying degrees over time. It has introduced new notions like the “essential worker” – defined by their closeness to the crisis – and “6 feet” as a safe amount of nearness. It has illuminated mobility and immobility as both privilege and inequality – when some, for example, have the means to flee high-risk environments, while others don’t, and some have the option to stay home, while others must continue to move and engage person-to-person for their livelihood.

The significance of proximity (understood as nearness in space, time, or relation) and mobility (the ability to move or be moved freely and easily) as both conditions and concepts is perhaps more apparent than before. In fact, art history as a discipline is impacted by certain ideas of proximity – defined broadly and including visual and material culture – been shaped by proximity and mobility, and how have they articulated their own visions of closeness and movement as conditions or concepts? What can they tell us about how proximity and mobility have been valued, ignored, related, defined, interrogated, or challenged across time, places, and peoples? Why do these (art)iculations matter? This conference speaks to these and related questions and encourages an expansive notion of the arts.
It is with pride and gratitude that the Art History Department announces the establishment of the Françoise Forster-Hahn Graduate Travel Award. Established by Professor Emerita Françoise Forster-Hahn, the award supports graduate student travel for dissertation or MA-thesis travel.

Professor Forster-Hahn has long been a pillar of the UCR arts community. After receiving her PhD from the University of Bonn in Germany, she came to the United States, working first in the Yale University Art Gallery and then at Stanford University, where she was both chief curator at the university museum and lecturer in the art department. After a year as a lecturer at UC Berkeley, she came to Riverside in 1975, and remained until her retirement in 2011, retiring as Distinguished Professor and a widely admired authority on art history from the later eighteenth to the twentieth centuries. In particular, her studies of Adolph Menzel and Max Beckmann are foundational.

Even after becoming a permanent member of the UCR faculty, Forster-Hahn developed her ties to the museum world. Notably, she curated an exhibition of the works of the important twentieth-century printmaker Käthe Kollwitz in the university art gallery in 1978 and, with graduate students, another on printmaking in France and Germany in the years before World War I. At the same time, she was a leader in the new field of the history of display, and developed a seminar on the history and ideology of the museum that was a touchstone for many of the department’s graduate students. She continues to pursue this theme in her current project on the Centennial Exhibition of 1906 in Berlin and its importance for the formation of modernism as a field of study.

Forster-Hahn’s dual commitments to teaching and to museum collections and the study of physical objects are evident in the new travel award. Following her consistent belief, expressed many times over the years, that there is no substitute for engagement with the real thing, the award allows students to study works in depth and on site, and to pursue archival and museological work far from home.

Travel is not a narrow tool for thesis research, however. Forster-Hahn believes that it is also a way to become knowledgeable about the world and to situate the thesis project within the biggest possible cultural context, which must be experienced first hand.

The first recipient of the Forster-Hahn award is Homer “Charlie” Arnold, who is using the support to study new media and the emergent globalism of the 1960s-70s. He will use the award to work in the archives of the Smithsonian.

In addition to the Forster-Hahn award, the department offers the Barbara B. Brink Travel Award and the Richard G. Carrott Travel Award, which also support student research. We are grateful to have such strong support from those who have been part of our community.

Left to right: Art History graduate students: Chloe Millhauser, Jennifer Vanegas Rocha, Estefania Sanchez and Rebekkah Hart, celebrate their graduation at the ARTS building; Johannes Endres, the Sea (Redwood National and State Parks), June 2020; Yong Cho (right) and Saruul-Erdene Myagmar (Library of Congress) visit the library of the late Francis Cleaves, one of the greatest Mongolists of the twentieth century; 2021 Department of the History of Art year-end Zoom party; Aleca Le Blanc in action advising a masters’ thesis.