MESSAGE FROM THE CHAIR

Dear Friends,

In the Fall of 2021 we finally were able to return to campus after a year and a half of Covid-based remote teaching and study. Things weren’t quite as “normal”—whatever that turns out to be going forward—but it was a joy for all of us to be able to come together in the plaza in front of the Arts Building to welcome the incoming graduate students. There were strict rules in place regarding masks, gloves for handling food, and many other things, but we were able to get off Zoom and be together! Despite the uncertainties, Fall proceeded with few disruptions. The Omicron wave sent us back to Zoom for the first four weeks of Winter Quarter, but we have had in-person teaching ever since. Little by little, things are returning to a comfortable and familiar normal.

We were also able to return to our thinking and writing with greater freedom in the past year. Our faculty continues to show its quality by collecting research fellowships. In the past year, Yong Cho was a fellow at the Getty Research Center, Savannah Esquivel was a fellow at the Huntington, and Fatima Qurashi was in the Society of Fellows at Cornell University. (Yong deferred his fellowship until he could be in residence at the Getty.) Jason Weems was on leave in the fall and winter, and graciously took over as chair in the spring, when I was in Germany as a guest at the University of Grefswald. These highly competitive opportunities enable the faculty to focus on their scholarship without distractions, and the work raises the profile of the department and the university, as well as deepening and enriching the quality of our teaching. The individual profiles provide more detail on the work that each faculty member has pursued in the past year.

I am particularly excited that we were able to endow two new permanent graduate travel fellowships: the Barbara Brink Travel Endowed Travel Award in the History of Art and the Françoise Forster-Hahn Graduate Travel Fellowship. We have been fortunate to offer travel fellowships supported by Barbara Brink and Professor Emerita Françoise Forster-Hahn in the past; now they will exist in perpetuity, enabling future graduate students to experience the works that they are investigating, and to pursue competitive opportunities. In terms of research, I was able to participate, online and in-person, in national and international conferences, for which I organized panels and at which I gave papers on Friedrich Schlegel, Friedrich von Hardenberg (Novalis), and Weimar Modernity. On May 26, 2022, I presented a paper on Hermeneutics in the US, and the emergence of the “freelance writer” at the Getty Research Institute. In August, I presented a paper on the Getty Research Institute. While making progress on my book, I finalized two shorter publications that turn into going forward—but it was a joy for all of us to be able to come together in the plaza in front of the Arts Building to welcome the incoming graduate students. There were strict rules in place regarding masks, gloves for handling food, and many other things, but we were able to get off Zoom and be together! Despite the uncertainties, Fall proceeded with few disruptions. The Omicron wave sent us back to Zoom for the first four weeks of Winter Quarter, but we have had in-person teaching ever since. Little by little, things are returning to a comfortable and familiar normal.

As the year came to an end, our long-time Financial and Administrative Officer (FAO), Susan Komura, announced her retirement. After over 30 years of service to UC Riverside, it was very well deserved. Nonetheless, Susan has been our leader, and even as we wish her a happy retirement, we are very sorry to see her on a daily basis. However, we are extremely happy to welcome an excellent new colleague in our new FAO, Michael Austin, who comes to us from the departments of Comparative Literature and Hispanic Studies, and who was trained in part by Susan! Our former student and valued colleague in the Visual Resources Collection, Jolin Tran, also announced her resignation in order to pursue a degree in-person teaching ever since. Little by little, things are returning to a comfortable and familiar normal.

For the first time since 2019, we begin the year with things other than Covid foremost in our minds. That is how it should be, and we are very glad to be able to focus on our work and our students.

Kristoffer Neville
Professor and Chair of the Art History Department
October 2022

YONG CHO

I spent the academic year 2021-2022 as a postdoctoral scholar in residence at the Getty Research Institute. While making progress on my book, I finalized two shorter-length projects: a study of a Mongol-period stone monument along the Great Wall, which appeared in the fall issue of Archives of Asian Art, and an essay on a Mongol silk tapestry mandala, which will appear in a forthcoming volume by the Rubin Museum of Art. On Zoom, I presented my works-in-progress at the University of California, Irvine as well as at the USC Pacific Asia Museum. With the pandemic situation improving, however, I was also excited to have opportunities to once again share my work via in-person presentations. I participated in a panel on Korean art history at the Association for Asian Studies Annual Conference, which was blissfully held in Honolulu; I also delivered lectures at Occidental College and the Getty Research Institute. In August, I presented a paper at the Getty Research Institute. In August, I presented a paper in Seoul at an international conference hosted by the Northeast Asian History Foundation. While in Korea, I completed some preliminary fieldwork for my new project, which investigates the connections between the Mongol Empire and Korean art and architecture of the fourteenth century.

JOHANNES ENDRES

Last year was an unusually busy year in my departments, Art History and Comparative Literature. Besides teaching undergraduate and graduate classes, program directing for the graduate program in AHS and the German program in CPLT took up a lot of my time. Highlights were the onboarding of the new graduate student cohort and the recruitment efforts for the Ay 21-22. I also kindly remember the many encounters and close working relationships with students over numerous independent studies.

In terms of research, I was able to participate, online and in-person, in national and international conferences, for which I organized panels and at which I gave papers on Friedrich Schlegel, Friedrich von Hardenberg (Novalis), and Weimar Modernity. On May 26, 2022, an exhibition of manuscripts from Novalis and Schlegel at the new Museum of Romanticism in Frankfurt/Germany opened to the public—an exhibition which I co-curated and on which I had worked during the Covid years. The show gives an intimate account of the genesis of European Romanticism and the formation of the so-called Jena circle, which, among other things, revolutionized the way how Medieval Art and the work of the “last” Medieval artist, Raphael, have been seen ever since.

In terms of publications, five articles of mine appeared in peer-reviewed journals, on subjects such as collecting, the reception of paleolithic art, the state of Hermeneutics in the US, and the emergence of the “freelance writer” out of dramatic shifts in the economic system in Europe around 1800. A volume on Collecting in the Twenty-First Century: From Museums to the Web, which I co-edited, appeared just recently. Finally, I was awarded a fellowship by the Institute of Advanced Study (IAS) at Durham University/UK for the winter quarter of 2023 to work on my new book project on “Style” as an interdisciplinary category in Art History and Literary Studies.

ON THE COVER: Monument to Dante Alighieri covered in sandbags to protect against Russian shelling, Kyiv, March 26, 2022. The life-size monument carved from white Carrara marble commemorates the 750th anniversary of the birth of the poet in 2015. Located in Volodymyr Hill Park, the work is a collaboration between the Italian sculptor, Luciano Massari, and the Ukrainian architect, Leonid Malyi. Photo © Palinchak
SAVANNAH ESQUIVEL

Savannah Esquivel spent the year on research leave 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. At The Huntington Library, Esquivel examined the Library’s significant collection of books printed in sixteenth-century Mexico for use at the missions established by Franciscan friars. This research forms the basis for her book Indigenous Insiders: Architecture, Experience and the Politics of Sacred Space in Colonial Mexico, which excavates how Nahuas used Catholic art, architecture, and music to constitute new communities after the 1519 Spanish invasion. Esquivel presented her research at a roundtable on the future of Renaissance studies sponsored by the Renaissance Society of America and a seminar at USC on early-modern empires convened in honor of Anthony Pagden and Patricia Seed. Unfortunately, due to COVID-19, her paper for the Renaissance Society of America annual conference was postponed until next winter. Esquivel also returned to her alma mater, the University of Iowa, to give an invited lecture, which was one of the highlights of her year. She continues work on an article for a special issue on race and architecture in the Iberian world and a second essay on the theories of architecture developed by Franciscan missionaries in Spain and Mexico. In addition, her chapter on the soundscape of a colonial-Mexican church will appear in Routledge this summer. Esquivel looks forward to teaching a new class on the history of Mexico City in the Spring and to continuing to support students of all levels in the History of Art Department.

JEANETTE KOHL

I am on leave in the academic year 2022/23, as the City of Hamburg Fellow at the Kulturhauptstadt Hamburg Institute for Advanced Study (HIAS) https://hias-hamburg.de

During my fellowship, I am working on two book projects. The first is a comprehensive monograph on bust portraits that has been in the making for a while and that I hope to finish while on leave: The Life of Busts. Sculpted Portraits in Fiftieth-Century Italy. The second is a new project: Sculpture. A History in Sources and Commentaries — a sourcebook on the history of European sculpture since antiquity that combines selected art historical source texts with commentaries by international experts in the field (with Frank Feherenbach, University of Hamburg). The third book — the outcome of a panel held at RSA 2022 in Dublin — is currently in preparation: Wings and Feathers in Early Modern Art and Thought: Meanings. Media. Materiality (with Barbara Baert, KU Leuven). This year, I also received a UCR COT grant for my upcoming project Powerful Migrations. Movements as Cultural Catalysts. During its initial phase, to be launched under the title of Global Faces in the summer of 2023, I seek to establish a network in transcultural portrait studies.

This fall, I will be presenting and lecturing at the HIAS (Sept. 22), Princeton University (Oct. 6), the University of Leipzig (Oct. 14), the University of Hamburg (Nov. 8), and the Kunsthistorisches Museum in Vienna (Dec. 1). Although I will be in SoCal only sporadically, I am continuing my work as Co-Director of UCR’s Center for Ideas and Society, with several events organized under the CIS event stream of Being Human https://ideasandsociety.ucr.edu/beinghuman/ — so stay tuned!

LIZ KOTZ

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

SUSAN LAXTON

In the past year I have found myself, somewhat unexpectedly, veering away from my research on post-industrial photography to immerse myself in avant-garde photomontage. While researching ephemeral images for a forthcoming chapter on surrealism in the Wiley-Blackwell Companion to French Art, I stumbled on two virtually undiscovered archives of surrealist photomontage from the years 1930-31, a period coinciding with the French surrealists’ most intensive engagement with the Communist Party of France. The images, now scattered worldwide, have sent me on a pleasurable archival treasure hunt that I foresee continuing for at least another year. Meanwhile, I’ve tested my first ideas about them at the 2021 conference of the International Society of the Scholars of Surrealism, and a second body of research, on Freud, photomontage and jokes will appear in January 2023 in the Swiss journal Transbordeur. Following that, I’ll be speaking on the project at USC’s Visual Studies Research Center, where I’ll assess what it meant for the surrealists to slice into the illustrated press, rearranging the news.

Other projects about include the final meetings of the Getty Research Institute’s Ed Ruscha’s Streets of Los Angeles project, during which I’ve been deliberating on the implications for archive and exhibition of a project that originated as an artist’s studio to digitize the institutional archive. The four-year research project is something of a warm-up for the public programs I’ll be developing with UCR ARTS in conjunction with their Getty-Sponsored Pacific Standard Time show, Digital Capture (2024). The project is conceived in collaboration with Judith Rodenbeck of UCR’s Department of Media and Cultural Studies, and the sponsorship of Jeanette Kohl, co-director of the UCR Center for Ideas and Society (and my colleague here in the Department of the History of Art). The project pivots me back to my interests in postwar photography, this time focusing on critical assessments of the rising quantification of every square centimeter of the visual field.

One last thing: I’ve been teaching in the galleries of UCR ARTS, where my class met with curator Joanna Szupinska to discuss the exhibition concept and structure. Here’s a photo!

ALECA LE BLANC

Last year, I was invited to present new research about Rio de Janeiro’s Modern Art Museum in two venues; a lecture series organized by the Institute for Studies on Latin American Art (ISLAA) and the book bought from / gate form: Brazilian design under the stimuli of concretism and the bhg-ulm school - 1950-60. I was expanding on a topic I had investigated years ago — a school of design that was established at the museum in the 1950s — and asked a particularly shrewd graduate student, Jesse Rocha, for help with the research. The night before the talk, he discovered that the journalist I quoted throughout was in fact a collective pseudonym created by the writers at the newspaper, whose surname, Trota, was a play on the Portuguese word for “prank!” Little did they know that their mischievousness would continue to confound readers seven decades later. These moments of discovery, even when seemingly small, are one of the best parts of the research process, and it was especially gratifying to share it with one of our outstanding Masters students. (Who subsequently was awarded a Fulbright to Brazil!!) This material is expanded upon further in the third chapter of my book, Concrete and Steel: Artists in Industrial Brazil. I also had the chance to partner with the leadership at the Riverside Art Museum, and the newly opened Cheech Marin Center for Chicano Art and Culture, to develop a new curatorial fellowship — Parks Riverside Art Museum-UCR Fellowship in Collecting and Display — which we will award to a new graduate student each year.
KRISTOFFER NEVILLE

KRISTOFFER NEVILLE spent much of the past year learning the administrative ropes as department chair, trading conferences and focused thinking for spreadsheets and chairs meetings, and in the process learning a great deal about how the university works. In the spring and summer, he was Mercator Fellow at the University of Greifswald, on the beautiful Baltic coast of Germany, where he was part of an interdisciplinary and very international research group. While there, he developed his ongoing project on early modern (sixteenth- to eighteenth-century) topographical writing and visual documentation as an essential basis for the early formation of architectural history as a genre and, eventually, a discipline. While he was overseas he gave papers at the University of Strasbourg, on architects’ sketches and notebooks, at the University of Greifswald, where he gave the keynote address opening the new research group Baltic Peripheries, funded by the German Research Foundation. In June he spoke on sixteenth-century sculpture at the University of Cologne, and after returning to the United States, he spoke at the annual conference of the Sixteenth Century Society about the *ars historica*, the early modern theory of history writing, in relation to the origins of architectural history. Unfortunately, his efforts to join a group of colleagues for a study tour in Stockholm were foiled by a series of cancelled flights. Overall, however, it has been a satisfying and productive year, and he looks forward to steering the Art History Department for another year.

FATIMA QURAISHI

It has been a busy year which began in summer 2021 with a series of online workshops for members of the project CallFront: Calligraphies at the Frontiers of the Islamicate World organized by the Sorbonne Université (Paris). During the academic year, I was based in the collegial environment of the Society for the Humanities at Cornell University (Ithaca), where I was a Fellow of the Afterlives cohort, participating in weekly seminars and continuing work on my book manuscript, *Necropolis as Palimpsest*. Apart from being invited to share my research on emotions, spiritual landscapes, and eighteenth-century Persian literary traditions by Cornell’s art history department, I gave lectures at Hamilton College, Syracuse University, and at the University of Toronto as part of their *Muslim Materialities* lecture series. I was excited to see my publication, *Luminescent Lotuses: Mimesis in *Mehrāb* and Micraarchitecture at Mâlik* come out in a special issue of the journal *Philological Encounters,* "Sindh: Towards the Philology of a Place," edited by Manan Ahmed Asif (Columbia University). The issue features the work of early career scholars in history, art history, and ethnomusicology, charting new trajectories in the study of Sindh. I wrote an essay on the art and architecture of the Indian Sultanates for *Smarthistory*, an open access art history resource created and edited by art historians. It was wonderful to resume research travel and I made a trip to Pakistan in January for some final fieldwork related to my book project. In the summer, I conducted research at the Institut du Monde Arabe (Paris) and The David Collection (Copenhagen).

SELECTED FACULTY PUBLICATIONS

SCULPTURE COLLECTIONS IN EUROPE AND THE UNITED STATES 1500-1750
EDITED BY MALCOLM BAKER AND INGE REIST

Exploring the variety of forms taken by collections of sculpture, this volume presents new research by twelve internationally recognized scholars. The essays delve into the motivations of different collectors, the modes of display, and the aesthetics of viewing sculpture, bringing to light much new archival material.

2021. Brill, published in association with The Frick Collection

CONOLOGY, NEOPLATONISM, AND THE ARTS IN THE RENAISSANCE
ESSAY BY JEANETTE KOHL

The mid-twentieth century saw a change in paradigms of art history: iconology. The main claim of this novel trend in art history was that renowned Renaissance artists (such as Botticelli, Leonardo, or Michelangelo) created imaginative syntheses between their art and contemporary cosmology, philosophy, theology, and magic. This volume brings together historians concerned with the history of their own discipline — and also those whose research is on the art and culture of the Italian Renaissance itself — with historians from a wide variety of specialist fields, in order to engage with the contested field of iconology.

2020. De Gruyter
ISBN: 978-3-11-067057-7

FACE TO FACE — THORVALDSSEN AND PORTRAITURE
ESSAYS BY JEANETTE KOHL AND MALCOLM BAKER

In the early 19th century, Bertel Thorvaldsen (1770-1844) was Europe’s foremost artist of marble portraits. This book uncovers how and why the 3D portrait continues to raise our curiosity: its craft, its haptic properties, its physical and affecting presence. For medieval, post-Renaissance busts in 3D have been used to represent and promote social relations and human empathy ‘Face to Face: Thorvaldsen and Portraiture’ addresses how and why images of faces have such a lasting impact.

2020. Strandberg Publishing
ISBN: 978-87-9296-82-6

JASON WEEMS

In the past year I am happy to have completed a couple of key publications while also pushing forward on new and long-term projects. Fall 2021 marked the publication of my co-edited anthology *Human* by University of Chicago Press (Fall 2021) as part of the field-defining series *The Terra Foundation Essays in American Art*. The volume offers a multifaceted reconsideration of the human being as a motivating figure and concept the field U.S. art scholarship. In spring, an article I co-authored with Conrad Rudolph on the 1848 painting *War News From Mexico* was accepted for publication in the German journal *Zeitschrift für Kunstgeschichte*. Rudolph and I also completed research and writing, on a large collaborative project, entitled *Signature Rocks: Landscape Inscription, Settlement, and Resistance in the American West, 1803-1899*. This project examines indigenous and Anglo-American landscape inscriptions (from petroglyphs to signatures and graffiti) and their roles in U.S. settler colonial westward expansion across North America. I also took on a new role as co-curator of a major exhibition on Western U.S. photography entitled *Out of Site: Survey Science and the Hidden West*, which will open at the Astry Museum in 2024 as part of Pacific Standard Time. Most significantly, I made headway on my current book-in-progress, *Inventing the Americas: Art, Archaeology, and the Modern Making of a Pre-Columbian Past*, for which I was awarded a UCR Center for Ideas and Society Mellon Second Project Fellowship. This fantastic award will enable me to concentrate on research and writing in 2022-23. Finally, I was proud to serve on numerous graduate student committees, and to hood three new UCR PhDs: Cynthia Lewis, Carlotta Falzone Robinson, and Santos Roman (History).

MEMBERS OF THE DEPARTMENT OF THE HISTORY OF ART

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


**OUR FACULTY EMERITI**

**MALCOLM BAKER** Distinguished Professor Emeritus

Following his retirement in 2019 (and the symposium kindly put on by colleagues in 2020) Malcolm Baker spent the Covid lockdown in London writing and planning future projects. His recent publications, covering the fields of 18th-century sculpture, images of authors and the history of collecting, include, among others, a co-edited volume of papers from a conference he organized for the Frick Collection, Sculpture Collections in Europe and the United States 1600-1830 (Brill, 2020), an article on the controversial statue of the slave-owner Christopher Codrington at All Souls College, Oxford (Burlington Magazine 2021), an essay about “Montejo’s Elemento” in Early 18th-Century Book Illustration” in Gateways to the Book: Frontispieces and Title Pages in Early Modern Europe (Brill, 2021), an article about Roubillac’s bust of the castrato, Senesino (Metropolitan Museum Journal, 2022) and two more theoretical articles about sculptural aesthetics, “Sculpture and Representation” in the Sculpture Journal (2021) and “Pour le bien considérer” for a volume on the viewing of 18th-century marble sculpture to be published by the Deutsches Forum für Kunstgeschichte, Paris. He is now focusing on his *catalogue raisonné* of Roubillac’s sculpture.

**FRANÇOISE FORSTER-HAHN** Distinguished Professor Emerita

Françoise Forster-Hahn continues to write and publish. In September 2021 she presented her work on the 1937 exhibition in Los Angeles of the work of the German printmaker and occasional sculptor, Käthe Kollwitz, at the Los Angeles County Museum of Art’s Rikfink Center. An essay on Kollwitz in the context of the 1930s anti-Nazi movement in Hollywood appeared soon after, in the volume Seismografen and Orientierungspiegel: Bild der Welt in kurzen Kunstgeschichten (Berlin, 2022), with many other essays by distinguished art historians. Her book on Kollwitz and the Los Angeles Anti-Nazi League appeared this fall: Käthe Kollwitz in Los Angeles 1937: Eine Ausstellung zwischen antiokzisaurischen Büchern und der Hollywood Anti-Nazi League (Antikriegsblätter, Paris, 2022). Another essay on a long-time research interest, the painter Max Beckmann, appeared in the catalog of an exhibition on Beckmann held at the Pinakothek der Moderne in Munich.

**CONRAD RUDOLPH** Distinguished Professor Emeritus

During the last year, Conrad Rudolph has had or will have three major articles appear: “War News from Mexico and The Chelsea Pensioners: Richard Caton Woodville and the Democratic Reception of War News,” co-written with Jason Weems, Zeitschrift für Kunstgeschichte 85 (2022) 520-549; “Astrological Theory and Elite Knowledge in Non-Elite Public Art: Order in the Zodiacal Archivolt at Vézelay,” Studies in Iconography 44 (2022); “Oliva and Gasalli’s Program at the Gesù and the Jesuit Conception of the End of the History of Salvation,” Artibus et Historiae (in two parts 2022-2023). He was named the Edward A. Dickson Emeritus Professor for 2022-2023 for “Signature Rocks: Emigration and the Signed Landscape in the Nineteenth-Century American West”, for which he has made two out of four trips to the Midwest and Rockies (one with Jason Weems) to photograph the evidence of the practice of mass signing by the Euro-American “emigrants” (as they called themselves) who made the overland passage from the Missouri River to the Pacific from 1839 to the 1870s, done on the immense rock formations that were often used as landmarks along the way.

**ALUMNI UPDATES**

Rebekkah Hart (MA ’21) has been accepted into the PhD program at Case Western Reserve. Zoe Appleby (MA ’20) (Conrad Rudolph’s final advisee) also matriculated at Case Western Reserve this fall as an art history PhD student. Kaitlyn Sturgis-Jensen (MA ’22) has accepted a position as the Associate Registrar for Exhibitions at the San Diego Museum of Art. Esperanza Bey (’19) has been accepted to the Master of Information Science Program at UCLA. Carolina Rodriguez (’22) and Amara Rodriguez (’22) have both accepted teaching positions at St. John’s School in Hemet, CA.
Although urban dwellers would have had to contend with the inconveniences associated with large-scale municipal projects, they also would have witnessed the engineering of new landscapes and the speed with which steel beams, poured concrete and panes of glass were assembled into museums, apartment blocks, and recreational buildings. It was in this visual context that some began to question the ontological limits of the art object and conceptualize projects at the scale of the newly built environments. In Lygia Clark’s work from the mid-1950s, she proposed moving her geometric compositions from the easel to the interior walls of the modern buildings under construction, documenting her environmental compositions with architectural maquettes in 1956. She went so far as to renounce her career as an artist — temporarily — while campaigning for the integration of visual art and architecture. Similarly, Abraham Palatnik also wanted to visually activate these new interior spaces, although for him it happened with colored light. Utilizing his training as a mechanical engineer, he built mechanized light boxes that projected a sequence of chromatic compositions generated by a system of pulleys, gears, levers, and lightbulbs contained within. In São Paulo, Geraldo de Barros produced an enormous photographic series, Fotoformas (1946-1981). Like Palatnik in Rio, light was often his subject matter, although for Barros it was the natural light refracting through different building materials and architectural features, like textured glass or open doors. Often the light and shadows are so stark that they create compositions of geometric abstraction, a phenomenon that would become increasingly common as the city became progressively vertical. This talk demonstrated some of the ways that artists reimagined the possibilities of architecture amid a building frenzy.

**CONCRETE AND STEEL: ARTISTS IN INDUSTRIAL BRAZIL**

**Work In Progress Series:**
Aleca Le Blanc, Ph.D., Assistant Professor of Art History, UCR. March 2, 2022

**VISUALIZING LOVE AND DEATH ACROSS CULTURES**

**11th Annual Graduate Student Conference**

May 21, 2022
Barbara and Art Culver Center for the Arts, Keynote: Dr. C. Ondine Chavoya, Professor of Art History, Williams College

Love and death are both uniquely positioned as emotional events that significantly impact the human psyche, individually and collectively. Their distinct experiences are dictated by cultural customs and personal experience. Furthermore, developments in academia, such as the rise of phenomenology, the affective turn, and consciousness of non-Western ideologies, have changed how scholars analyze and relate to emotional stimuli. Love and death are prescient topics of contemplation, as COVID-19 has made mass death a global experience: communities engage in rituals of mourning, practice love through protest, and navigate companionship across digital media.

**What can the arts tell us about contextual understandings of these two concepts, or how they often exist simultaneously, symbiotically or otherwise? These concepts call into question our ever-shifting relationship with emotions. Our understandings of these emotions, such as love and infatuation, or trauma and mourning, are dynamic. Love and death occupy a similar emotional space: both have the potential to be all-consuming, emotional, physical, restorative, or destructive.**

To explore the relationship between love and death within the field, art historians often employ an interdisciplinary approach, turning to queer studies, ethnic studies, and anthropology, among other disciplines. How do our religious customs, subjectivities, and ritual practices create a dialogue between love and death? This conference created a framework for discussion of what relationship love and death could hold by bringing together scholars working on one or both of these concepts.
Ph.D. student H.C. Arnold, in partnership with the Michael Brewster trust, produced an exhibition of Brewster’s sound works at Mt Wilson Observatory on August 12-14. Arnold presented the keynote lecture on the artist on the 13th and 14th. Arnold will also travel to Baltimore in October to present at the annual SECAC conference. His talk examined the emergence of trans-nationalisms in the mid-1970s between artists in California and Turkey.

PhD candidate Molly Bond joins the Kunsthistorisches Institut in Florenz (KHI) as a doctoral fellow for the fall of 2022. She will use her time in Florence to advance her dissertation project, Spaces of Relief: Liminality and Centrality in Late Cinquecento Art Theory and Practice. With the additional support of the 2022 Forster-Hahn Award, Molly will travel to Loreto in order to conduct archival and object-based research on the late 16th century “Recanati School” of bronze casters, who developed an unusually strong tradition of bronze relief sculpture in the Marche region of Italy.

Ashley McNelis, second year PhD student: In her former role as a curatorial assistant at Carnegie Museum of Art, Pittsburgh, McNelis contributed to several exhibitions, publications, and special projects that, due to pandemic-related delays, were realized only recently. She contributed writing and served as a managing editor for the museum’s Collections Handbook, published in fall 2021. She also had a leading role in producing the exhibition, programming, and publication for Working Thought; the exhibition, on view until June 26, 2022, featured work by thirty-five contemporary artists that examined the role of art in matters of economic disparity and labor in American life. McNelis was awarded the Gluck Fellowship for Adult Programs at UCR ARTS during the 2021-22 academic year. Along with Jesse Rocha, she participated in the winter 2022 seminar “Portrait Partial: Feminist Historiographies and the Emergence of Community,” taught by UC Santa Barbara professor and Getty consortium scholar Dr. Jenni Sorkin at the Getty Research Institute.

Jesse Rocha: During the 2021-2022 academic year, I was fortunate enough to participate in several international events. In the fall, I participated in a curatorial workshop conducted by Museu de Arte Contemporânea da Universidade de São Paulo, which focused on decolonial practices and Afro-Brazilian art. I also presented at my first conference in December, for the Art Association of Australia and New Zealand, where I showed some of my research on socially rebellious artists during Brazil’s military dictatorship. Throughout the year, I worked as a research assistant for my advisor, Dr. Aleca Le Blanc, gaining invaluable experience and knowledge about Brazil during the twentieth century. I participated in the Winter 2022 seminar, “Portrait Partial: Feminist Historiographies and the Emergence of Community,” taught by UC Santa Barbara professor and Getty consortium scholar Dr. Jenni Sorkin at the Getty Research Institute, along with Ashley McNelis. With Sarah Grace Faulk, I co-coordinated the department’s eleventh annual graduate student conference, Visualizing Love and Death Across Cultures, which took place on May 21, 2022. In April, I was granted a Fulbright award, which will allow me to travel to São Paulo for nine months in 2023, researching on the gay artistic community of the 1970s between artists in matters of economic disparity and labor in American life. McNelis was awarded the Gluck Fellowship for Adult Programs at UCR ARTS during the 2021-22 academic year. Along with Jesse Rocha, she participated in the winter 2022 seminar “Portrait Partial: Feminist Historiographies and the Emergence of Community,” taught by UC Santa Barbara professor and Getty consortium scholar Dr. Jenni Sorkin at the Getty Research Institute.

Cambré Sklarz will be working on her dissertation in Philadelphia during the 2022-23 academic year as the Barra Foundation Art and Material Culture Dissertation Fellow at the McNeil Center for Early American Studies at the University of Pennsylvania. Over the next year she will also be completing short-term fellowships at the American Antiquarian Society in Worcester, Massachusetts, the American Philosophical Society in Philadelphia, and Winterthur in Delaware. These fellowships support her dissertation, “The Artist and the Ecosystem: Strategies for the Use and Reuse of Materials in Early America,” under the supervision of Professor Jason Weems.

IN MEMORIAM

THOMAS PELZEL, PROFESSOR OF ART HISTORY

Thomas Pelzel, a professor of Art History during the early years of the university, died on July 3, 2022. Born in West Virginia in 1927, he completed his PhD at Princeton University in 1968 before coming to UCR. Tom served for many years — by special demand and vocal entreaties by colleagues and students — as Undergraduate Advisor but also for a period as Chair. His dissertation on the German painter Anton Raphael Mengs and Neo-Classicism became a book, and he published several important articles on the subject as well. The study of European art and theory of the neoclassical period remained his main field of scholarly work.

Intensive research on his dissertation brought him to Europe, especially to Germany and Italy, and his life there for an extended period shaped his work and cultural affinities. Speaking German almost like a local, he acclimatized easily to the history, art, and culture of Southern Germany. His lectures and seminars on Bavarian and Austrian rococo churches and castles became a highlight of his teaching at UCR. Gifted with a rich language and a lively, often witty style of performance he became one of the most popular undergraduate teachers at UCR, alwayscommanding a full lecture hall. No one could walk young students, then mostly from California and before the digital age, so vivaciously through a Bavarian rococo church or the Hall of Mirrors at Versailles. His lectures and seminars were always based upon meticulous research and a broad knowledge of culture and history. Whenever he appeared in the offices of the department, Tom was immediately surrounded by clusters of students. He gave his advice and guidance generously and far beyond the narrow restraints of office hours. When news came of his planned retirement, students organized a petition to ask him to continue teaching.

During his years at UCR Tom was not only a devoted teacher, but served tirelessly on various university committees. As he had studied the eighteenth-century culture of Europe he now turned with the same enthusiasm to the history of California and became an avid connoisseur and collector of Stickley furniture and the arts and crafts of the period. His collection of chairs hung, neatly organized, from the ceiling of his garage, but he would generously loan one or another to newly arrived colleagues to help furnish their empty apartments. In addition to furniture, he was an avid collector of European prints and art nouveau ceramics.

Tom and his wife Suzanne, who also had taught for several years at UCR, retired relatively early and moved to Ashland, Oregon. In retirement, he developed his collection and walked to local productions of Shakespeare, plays every season, while also witnessing from afar the expansion of the department that he had helped to foster early on.

Left to right: Art History graduate student, Amy Spenser (MA’22); Professors Yong Cho and Savannah Esquivel examine inscriptions on a gaze mirror from 17th-century Japan at The Huntington Gardens, Summer 2022; Carlaots Falesio Robinson and Cynthia Niet-Louis celebrate conferment of their Ph.D.s; Art History Faculty: Richard Carroll, Shirley Blum, Thomas Pelzel, and Dericksen Brinkerhoff, c. 1970.