MESSAGE FROM THE CHAIR

Dear Friends,

Another year has come and gone. Although every year is unimaginably full, this one brought more than its share of changes. The best change of all was that, for the first time in three years, there were no substantial Covid-related restrictions! Although students and faculty continued to be infected from time to time, university operations continued as usual, and we were able not only to return to the classroom, but also to plan in-person events — and even reasonably expect them to take place! One of the biggest gatherings was a statewide organization of graduate students. At the end of fall quarter, graduate student workers across all UC campuses went on strike. This brought some disruption, but also collectively attained a substantial increase in support from the university that makes graduate study more viable, and brings support levels to leading national standards.

The department brought in three new staff members over the course of the last year. After a few months of juggling responsibility for four departments, Michael Austin took on the daunting challenge of replacing Susan Komura as the FAO (Financial and Administrative Officer), and José Ullón Padilla — a UCR Art History alum! — replaces Andie Heraz, who moved to San Diego. Diego Irigoyen joins the Visual Resources Collection as Digital Resource Specialist, replacing Jolita Tran, who is pursuing a professional degree in architecture. It has been a pleasure to welcome all of them. The VRC continues to adapt to the needs of tomorrow’s Art History department by moving towards new ways of engaging with imagery, architectural modeling, and image rights procurement for publications. It has also become an occasional production company, and created a video of our department in action, which I invite you to view here or scan the QR code below.

Our faculty continue to collect external fellowships at an astonishing pace. Jeanette Kohl was a fellow of the Hamburg Institute for Advanced Study in Germany, and Johannes Endres was a fellow of the Institute for Advanced Study in Durham, England, in winter quarter. Closer to home, Jason Weems received a Mellon Second Book fellowship from UCR’s Center for Ideas and Society, granting time and intellectual space to pursue his research intensively. Our PhD students have also been very successful in landing fellowships and positions as well, which is a very good indicator of their quality, as well as of the strength and support of the department more generally. We welcomed six new graduate students last year, three joined the MA program, and three joined the PhD program. All have settled in quickly and are pursuing innovative new work in their seminars and theses.

Although it has taken longer than any of us expected, the department is once again hitting its stride after the pandemic disruptions. This year we are looking forward to reinstating our regular series of work-in-progress talks, which is one of the last casualties of the shutdowns. It has been exciting to see the university and the department come back to life, and I look forward to the energy and optimism of the new academic year. That vitality comes from the commitment of our faculty, staff, and students. It also comes from the support that we receive from our friends and alumni. I thank every one of them for what they have brought and continue to bring to our department.

Kristoffer Neville
Professor and Chair of the Art History Department
November 2023

YONG CHO

During the past year, I continued to make progress on my book project The Woven Image: The Making of Mongol Art in the Yuan Empire (1271-1368). With generous grant support from UCR’s Center for Ideas and Society, I hosted a manuscript workshop with three external readers on a complete draft of the book in November 2022. I also finalized several shorter-length projects. A study of a Mongol-period stone monument along the Great Wall appeared in the fall issue of Archives of Asian Art in 2022, and an essay on a Mongol silk tapestry mandala was published in 2023 by the Rubin Museum of Art in Himalayan Art in 108 Objects. I also contributed to a catalogue accompanying an exhibition on the Mongol Empire at the Musée d’histoire de Nantes in France. Zoom continued to be a reliable technology in the post-Covid world. Without having to leave my home, I enjoyed the opportunity to share my ongoing work with colleagues at Yale’s History of Art department and Hebrew University of Jerusalem’s Mongol Zoominar group. As the pandemic restrictions loosened and travel became easier, however, I also benefited from being able to participate in person at the Association for Asian Studies Annual Conference in Boston, and to present a lecture at the Bard Graduate Center in New York City. Finally, I was excited to be able to resume international fieldwork. I traveled in Korea, where I completed some preliminary field research of architectural monuments relevant for my second book project, as well as in Italy, where I found much food for thought in thinking about the Mongol Empire’s connections with the Mediterranean world. In Denmark, it was wonderful to be able to study important works of textiles at the David Collection.

JOHANNES ENDRES

In fall 2022, I was on sabbatical, as Guest Researcher at the Institute for Art History, at the University of Hamburg/Germany, working on my current book project on “Style in an Interdisciplinary Perspective.” From January to March, I continued my research as Fellow of the Institute for Advanced Study (IAS), at Durham University/UK. Over the summer I gave talks at a number of venues, including Frankfurt and Venice (both online) as well as Jena and Duham (both in person). For fall 2023, I was awarded an interdisciplinary workshop grant from the Center of Ideas and Society (CIS) at UCR, together with my colleague from philosophy, Erich Reck. The workshop will gather graduate students from UCR and outside researchers working on the “The Concept of Style: Transdisciplinary Epistemologies in the Arts and Sciences.” Publications that appeared meanwhile were concerned (among other things) with an exhibition project co-organized with Nicholas Saul at the German Museum for Romanticism, in Frankfurt, Germany, dedicated to epistolary manuscripts from Friedrich Schlegel and Friedrich von Hardenberg; the cultural practice of collecting (art works, memorabilia, trinkets and trifles, means of subsistence, information); and the role of feminization as a driving force of the so-called humanitarian revolution in male letter-writing of the Romantic period.

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 of 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. We are grateful to the Gluck Arts Program, the Barbara Brink, Richard Carrott and Francouise Forster-Hahn student travel grants, and to numerous individual contributors. We owe our excellence to you!
SAVANNAH ESQUIVEL

During the past year, Savannah Esquivel presented her research at the Omohundro Institute, the Renaissance Society of America annual conference, Johns Hopkins University, and Pomona College. Next spring, her chapter on the soundscape of a colonial-Mexican church will appear in Routledge, as well as a second article for a special issue on race and architecture in the Iberian world. She continues to work on an article on landscape paintings in Mexican monasteries, an essay on theories of architecture developed by Franciscan missionaries in Spain and Mexico, and an article on the reuse of pre-Hispanic sculpture in monastery churches.

Recently, Esquivel embarked on a third project that offers an ecological reading of the adoption of Renaissance classicism in colonial Latin America. These projects emerge from Esquivel’s commitment to using Indigenous Nahua-language archival documents and oral testimony to center Native peoples as agents in the history of Mexico’s built and material cultures. Esquivel taught classes on the art and architecture of Mesoamerica and sixteenth-century Mexico, as well as a new graduate seminar on the urban history of Mexico City. In these classes, students worked with cochinela dye, jadeite, obsidian shards, rubber balls, and facsimiles of pre-Hispanic codices. Esquivel will spend the upcoming year on research leave as the Fletcher Jones Foundation Professor 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 will study 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 The Indigenous Insiders: The Sights, Sounds, and Inner Workings of Mexico’s Early Colonial Monasteries, which excavates how Nahua used Catholic art, architecture, and music to constitute new communities after the 1519 Spanish invasion. She will also co-chair panels at the College Art Association annual conference in Chicago and the Latin American Studies Association annual conference in Bogota, Colombia. Best of all, Esquivel will co-chair with UCR colleagues in the History of Art and History Departments the conference “A Panoply of Colors, A World of Materials: Global Connections of Early Modern Dyers.” Sponsored by UCR’s Center for Ideas and Society, this Spring 2024 conference will bring a leading group of artists, curators, and scholars to campus to examine the impact of indigo and other colorants on transcultural art and culture in the 14th and 18th century. Esquivel looks forward to continuing to engage students in hands-on approaches to the study of Indigenous material cultures in the History of Art Department.

JEANETTE KOHL

I spent the academic year 2022/23 in Germany, on a fellowship at the Humboldt Institute for Advanced Study (HIAS), working on my book The Life of Busts. Sculpted Portraits in Fifteenth-Century Italy. In Hamburg, a new project was launched with Frank Fehrenbach: Sculpture, A History in Sources and Commentaries—a sourcebook on the history of European sculpture since antiquity. Two public podium discussions on Freedom in the Arts? and on Monumental Mistakes? The Statue and its Discontents (which I organized for HIAS) with UCR’s Professor Emeritus Malcolm Baker proved to be tremendously engaging and thought provoking.

Another wonderful experience was a brief excursion through Berlin with two UCR PhD students from Art History and Comparative Literature, Sarah Faulk and Mariana Wadowski, who had received a Barbara Brink and Alan Gennard Student Travel Grant from UCR’s Center for Ideas and Society. You can see us in the photo below, together with Professor Johannes Endres, in front of the Alte Nationalgalerie in Berlin. My new project on intercultural portrait studies—Global Faces—is currently funded by a grant from UCR’s Committee on Research. I will also be continuing my work as Co-Director of UCR’s I Humanities Center (CBS) https://seedsociety.ucr.edu/beinghuman/—check out our activities and funding opportunities! One of the things I am very much looking forward to this year is a visit to China, as Guest Professor of the World Art History Institute (WAI) at Shanghai International Studies University (SISU). In the winter, I am teaching an upper-division course on Self-Portraits (AHS 158), and in the spring a graduate seminar in Renaissance Art (AHS 273).

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

I’m on research leave in the 2023-24 academic year, thanks to a generous residential fellowship sponsored by the Orchid Foundation. Starting in January 2024, you’ll find me sketching away at my manuscript at the Chateau de la Breschse in Missillac, France. The new project is on surrealism’s role in relation to the group’s engagement with the communist party in France in the early 1930s. You’ll find a sample of the research, “Le mot d’esprit et sa relation au composite,” published earlier this year in the Swiss journal Transbordeur. I’ve also been busy giving talks on the material in the past year; the latest, “Surrealism Writes the News,” took place in March at the USC-LACMA Visual Studies Research Center, and I’m looking forward to presenting another, on American gallerist Julien Levy’s concept of the “anti-graphic” in its relation to the surrealist photomontage, at the annual conference of the International Society for the Study of Surrealism in Houston this November. Finally, it is with mixed feelings that I have just toasted the final phase of my six-year involvement with the Ed Ruscha Research Group at the Getty Research Institute, an extraordinary international colloquium that afforded an in-depth look at the many facets of Ruscha’s ongoing photographic relationship with Los Angeles. The project also incorporated the outcomes of our collaboration, Ed Ruscha’s Streets of Los Angeles: City, Archive, Image, Artist, which will appear in 2024. Look there for my essay, “Menemopas,” on the shift from artist’s studio to institutional archive—and be sure to catch the Ed Ruscha retrospective once it arrives at LACMA in Spring 2024.

ALECIA LE BLANC

While much of this past year has been dedicated to finishing my book, Concrete and Steel: Artists in Industrial Brazil, I did find time to take on a few additional projects. Most significantly, I wrote an article for the Art Bulletin, describing the state of the field of modern Latin American art, published in Fall 2023. In doing so, it gave me the chance to think back to some of the earliest survey exhibitions that took place in the late 1980s, and appreciate how my relatively young field has evolved. With several new books in this area recently published, I incorporated reviews of four of them into the text, as evidence that the field remains equally dynamic and exciting. With the monograph in its final stages, I’ve started to gather materials for my next project, which will consider the artistic migrations between Brazil and Italy in the first half of the twentieth century. Just as I do in Concrete and Steel, this next project will also take into consideration the unique pleasure of watching projects develop, evolve and ultimately come to fruition over the course of some academic years. Each June, we said goodbye to our graduate students as they begin their post-academic careers. Last year was especially joyous, as my first PhD student, Dr. Camilla Querin, earned her degree and is now an Assistant Professor at Ohio Wesleyan University.
KRISTOFER NEVILLE

Kristoffer Neville finished his second year as department chair, and is happy that the department is still functioning! In between meetings, he has managed to make some progress on his current project on early modern topography and the origins of the history of architecture. In the past year, his essays on architecture and ideological history (in Word & Image) and Reformation church design (in the Cambridge Guide to the Architecture of Christianity) have been published. A Russian translation of his last book, The Art and Culture of Scandinavian Central Europe 1550-1720 appeared in the spring, and generated some opportunities for contact with Russian colleagues that otherwise have been virtually impossible since the invasion of Ukraine. He also spoke on Jean Bodin, an early modern polymath and theorist of history, at the Sixteenth-Century Society conference in Minneapolis.

FATIMA QURAISHI

It has been a busy year following my return from research leave. Apart from my usual teaching, I was also the faculty Undergraduate Studies Advisor, which kept me busy. I organized a few events for our undergraduate majors, including two well-attended panels on art history careers and graduate applications. I also continued working on my book project on the Makli necropolis and was invited to speak at the Seattle Asian Art Museum and the Institut National d'Histoire de l'Art in Paris. While in Paris, I had a chance to work in person with my colleagues in the CallFront project (Calligraphies in Arabic Script at the Frontiers of the Islamicate World) which is funded by the Agence Nationale de la Recherche, France, and to examine some manuscripts at the Bibliothèque nationale de France. In other travels, I looked at materials in the Library of Congress and at the British Library for a new project on maps in nineteenth century Kashmir. Outside of the university, I completed my three year tenure as Secretary, Historians of Islamic Art Association, in February. In the coming year, I look forward to doing research in Pakistan while I am on sabbatical in the Fall.

JASON WEEMS

I was fortunate to spend the past year as a Mellon Second Project Faculty Fellow at the UCR Center for Ideas and Society. I enjoyed interacting with my colleagues there and, of course, researching and writing for my current book manuscript, Inventing the Americas: Art, Architecture, and the Modern Making of a Pre-Columbian Past. I also made a couple of presentations at conferences and on campus drawing from this work. In addition, along with co-author Conrad Rudolph I published two long-form scholarly journal articles, “Word News from Mexico and The Chelsea Pensioners: Richard Caton Woodville and the Democratic Reception of War News,” (Zeitschrift für Kunstgeschichte) and “Signaling Dynamics of the Signature Rocks,” (Great Plains Quarterly). The latter is part of a larger collaborative project entitled Signature Rocks: Landscape Inscription, Settlement, and Resistance in the American West, 1803-1890. A major highlight of the year was the two - week research journey Conrad and I took along the Overland trail to create a photographic inventory of emigrant signatures and Native American petroglyphs. I continued my co-curatorship of the photography exhibition entitled Out of Site: Survey Science and the Hidden West, which will open at the Autry Museum in 2024 as part of Pacific Standard Time. I also completed several other shorter scholarly publications, museum catalogs, and reviews. In fall 2023 fall I will step back into teaching while also serving as the department’s Director of Graduate Study.

SELECTED FACULTY PUBLICATIONS

OLYA AND GAULI’S PROGRAM AT THE GESÚ AND THE JESUIT CONCEPTION OF THE END OF THE HISTORY OF SALVATION ESSAY BY CONRAD JUDD

The frescoes painted by Gauli in the Gesú, the mother house of the Jesuit Order, are among the most stunning of all Baroque ceiling paintings in Rome. Previous scholarship has been primarily concerned with issues of influence and the identification of the many figures in the paintings, paying little attention to the meaning of these works. This study shows that the program is nothing less than the visualization of the Jesuit worldview, of Jesuit spirituality, and of the Jesuit claim in the culture wars of the seventeenth century phrased in terms of a distinctly Jesuit conception of the end of the history of salvation.

2022. Artibus et Historiae no. 85 (XLII) 2022. Artibus et Historiae no. 86 (XLII)

ISSN: 0391-9064

ICH LIEBE DEINE LIEBE, THE CORRESPONDENCE OF FRIEDRICH SCHLEEGEL AND FRIEDRICH VON HARDENBERG, AN EXHIBITION AT THE GERMAN MUSEUM FOR ROMANTICISM, APRIL 28-AUGUST 28, 2022 (CATALOGUE)

CO-AUTHORED BY JOHANNES ENDRES AND NICHOLAS SAUL

“I love your love”, writes Friedrich Schlegel in 1797 to his friend Friedrich von Hardenberg, known later also as “Novalis.” That is a new and unheard-of tone for a correspondence, even for a literary correspondence among poets. What had happened that made such a tone possible? The catalogue that accompanies the exhibition of Schlegel’s and Hardenberg’s epistolary manuscripts at the new Romanticism Museum in Frankfurt attempts to answer that question by foregrounding the cultural and intellectual dimension of the relationship between both men and the friendship circle around them.

2022. Frühes Deutsches Hochstift, Frankfurt/Main

CAMBRIDGE GUIDE TO THE ARCHITECTURE OF CHRISTIANITY ESSAY BY KRISTOFER NEVILLE

The Cambridge Guide to the Architecture of Christianity offers a wide-ranging overview of one of the most important genres of Western architecture, from its origins in the Early Christian era to the present day. Including 103 essays, specially commissioned for these two volumes and written by an international team of scholars, this publication examines a range of themes and issues, including religious building types, siting, regional traditions, ornament, and structure. It also explores how patrons and architects responded to the spiritual needs and cult practices of Christianity as they developed and evolved over the centuries.

2022. Cambridge University Press

ISBN: 978-1108473150

JUYONG GATE: WALL HANGINGS IN STONE ESSAY BY YONG CHO

In 1345 the Mongol ruling house of the Yuan (1271–1368) built Juyong Gate along China’s Great Wall. The gate stood on a road connecting the empire’s twin capitals, Dadu and Shangdu. Those two cities possessed vastly different built environments. Dadu, the emperor’s winter residence, evoked the tradition of Chinese imperial-city building, Shangdu, the emperor’s summer residence, delivered a space for grassland containing pastures. The seasonal movement between the two capitals entailed a shift in the habit of seeing and visual representation. To reflect that shift, Juyong Gate’s passageway was carved with imagery that could simultaneously belong to the two visual worlds: planar reliefs that could be perceived as both stone carvings and wall hangings. Juyong Gate thus became a site where two major visual systems in constant negotiation intersected. In the past year, his essays on architecture and ideological history (in Word & Image) and Reformation church design (in the Cambridge Guide to the Architecture of Christianity) have been published. A Russian translation of his last book, The Art and Culture of Scandinavian Central Europe 1550-1720 appeared in the spring, and generated some opportunities for contact with Russian colleagues that otherwise have been virtually impossible since the invasion of Ukraine. He also spoke on Jean Bodin, an early modern polymath and theorist of history, at the Sixteenth-Century Society conference in Minneapolis.

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**SELECTED FACULTY PUBLICATIONS**

**COLLECTING IN THE TWENTY-FIRST CENTURY: FROM MUSEUMS TO THE WEB**
Edited by Johannes Endres and Christoph Zeller

Semiannual to the rise of human cultures, the practice of collecting is an expression of individual and societal self-understanding. Through collections, cultures learn and grow. The introduction of digital technology has accelerated this process and at the same time changed how, what, and why we collect. Ever-expanding storage capacities and the accumulation of unprecedented amounts of data are part of a highly complex information economy in which collecting has become even more important for the formation of the past, present, and future. Collecting in the Twenty-First Century identifies the impact of technology, both new and old, on the cultural practice of collecting as well as the challenges and opportunities of collecting in the digital era. Scholars from German Studies, Media Studies, Museum Studies, Sound Studies, Information Technology, and Art History as well as librarians and preservationists offer insights into the most recent developments in collecting practices.

2022. Camden House
ISBN: 978-1551397902

**GATEWAYS TO THE BOOK: FRONTSPICES AND TITLE PAGES IN EARLY MODERN EUROPE**
**ESSAY BY MALCOLM BAKER**

Gateways to the Book investigates the complex image-text relationships between frontispieces and illustrated title pages in European books published between 1500 and 1800. Although interest in this broad field of research has increased in the past decades, many varieties of title pages and a great deal of printers and books remain as yet unstudied. Baker’s essay (“Monumental Elements in Early 18th-Century Book Illustration”) is concerned with the role of George Vertue’s prints within the 1729 edition of the poems of Edmund Waller and the way these introduced a monumental element especially appropriate to the celebration of this author’s poetical oeuvre.

2021. Brill
ISBN: 978-9004399282

**KÄTHE KOLLWITZ IN LOS ANGELES 1937**
**FRANÇOISE FORSTER-HAHN**

In June 1937, Jacob Zeitlin inaugurated an exhibition of graphic works by Käthe Kollwitz in the gallery of his bookstore in Los Angeles. The Kollwitz exhibition became the cornerstone of great fields of conflict in the city: much more than a simple cultural event of the Zeitlin gallery of his bookstore in Los Angeles. The Kollwitz exhibition itself in the crossfire of the confrontation between the league's anti-fascist fight and the violent actions of Nazi groups in Los Angeles. In this context of political tensions, Käthe Kollwitz was perceived as an anti-Nazi artist and her exhibition was given an active role in the fight against Hitler. This book shows how this event came to be the crossroad of four life itineraries: that of Käthe Kollwitz, Jacob Zeitlin, Ernst Toller and George Antheil.

2022. Deutsches Forum für Kunstgeschichte, Paris
ISBN: 978-2-7351-28034

**SEIZMOGRAFEN UND ORIENTIERUNGSSPIELE**
**ESSAY BY FRANÇOISE FORSTER-HAHN**

The realization that a work of art should only be judged “as a product of the factors of its time, in which real life is reflected” inspired Aby Warburg to formulate an art history as a cultural science for the formation of the past, present, and future. Collecting in the Twenty-First Century identifies the impact of technology, both new and old, on the cultural practice of collecting as well as the challenges and opportunities of collecting in the digital era. Scholars from German Studies, Media Studies, Museum Studies, Sound Studies, Information Technology, and Art History as well as librarians and preservationists offer insights into the most recent developments in collecting practices.

2022. In Gruyer
ISBN: 978-3110783785

**OUR FACULTY EMERITI**

**MALCOLM BAKER** Distinguished Professor Emeritus

Appointed Edward A. Dickson Emeritus Professor for the year 2023/24, Malcolm Baker is perhaps best known for his book “Methodological Challenges of the Catalogue Raisonné: The Production and Reception of L.F. Roubiliac (1702-1762) as a Case Study”. The funding awarded will allow him to travel to collections and archives in the UK so as to complete a catalogue of the works of the foremost sculptor active in eighteenth-century Britain. As well as working on the extended catalogue entries, he has been writing articles exploring issues that these have raised. One (“Ambiguous Narratives of Making: Some Questions about the Workshop Practices of Eighteenth-Century British Sculptors”) appeared in Sculpture Workshops as Space and Concept: Creating the Portrait (ed. J. Fejer and K. B. Johannsen: Routledge, 2022). Others (currently under review) address, from different methodological perspectives, the vexed question of what original marble surface looked like and how it was (and is) perceived: “Sculptural Friends and Relations: Roubiliac’s busts of Henry Herbert, 9th Earl of Pembroke and his other busts at Wilton House” and “The Eighteenth-Century Portrait Bust’s Materiality: Marble Surfaces and Re-enacted Viewing”. Meanwhile, he enjoys his retirement by swimming and reading Latin poetry, though not (as yet) simultaneously.

**FRANÇOISE FORSTER-HAHN** Distinguished Professor Emerita


**CONRAD RUDOLPH** Distinguished Professor Emeritus

During the last year, Conrad Rudolph has had four major articles appear: “War News from Mexico and The Chicago Pensioners: Richard Caton Woodville and the Democratized Reception of War News,” co-written with Jason Weems, Zeitschrift für Kunstgeschichte 85 (2022) 520-549; "Astrological Theory and Elite Knowledge in Non-European Early Modern Contexts," written with Jason Weems, Great Plains Quarterly 43 (2023) 115-155. 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 made a third trip this year throughout Wyoming, Oregon, and California 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 1869, done on the immense rock formations that were often used as landmarks along the way.
DEMYSTIFYING GRADUATE SCHOOL IN ART HISTORY
Tuesday, May 9, via Zoom
This panel brought together current graduate students and faculty in art history. Panelists discussed graduate school, applications, including how to put together an application and how to choose which programs are appropriate for you. Panelists discussed their own experiences as graduate students of art history, what it entails, managing expectations and workloads, and strategies for successfully navigating graduate school.
Speakers: Lily Allen, PhD candidate, UCR; Alan Carrillo, PhD student, University of Iowa; Yong Cho, Assistant Professor, UCR; Rebekkah Hart, PhD student, Case Western Reserve University

PUTTING YOUR ART HISTORY DEGREE TO WORK
Tuesday, May 16, via Zoom
This panel brought together working professionals with undergraduate and advanced degrees in art history who have gone on to have a broad range of careers. Panelists discussed their positions and their career paths, including how their art history degrees prepared them for their positions.
Speakers: Cosette布鲁克斯阿隆索, Contemporary Publishing Fellow, Penn Libraries, University of Pennsylvania; Maite Alvarez, Project Specialist, The J. Paul Getty Museum, Los Angeles; Karen Guadino-Flores, Riverside Public Library; Diego Roberto Iglesias, Digital Resource Specialist, Art History Department, UCR

DECAY INTO CHAOS: 12TH ANNUAL GRADUATE STUDENT CONFERENCE
May 20, 2022
Barbara and Art Culver Center for the Arts
Keynote: Dr. Naomi Pitamber, Assistant Professor, Clark University & Scholar in Residence, Getty Research Institute
El Anatsui’s 1992 sculpture Erosion forms an intricately decaying tree; the windind structure terminates in a wreckage of fragments at the base. The recognizable form of the living tree becomes something else entirely. In a 1994 interview with art historian Chika Okeke-Agulu, Anatsui elucidates his intention in creating the sculpture: I was not thinking of soil erosion…but something more basic than that, something which is at the root of it, but which is more monumental, more epochal—the erosion of cultures.” The sculpture comes to embody the concept of decay, questioning the permanence of cultural history. In this material manifestation of erosion, the artist understands culture as chaotic and dynamic.

The concept of decay is often linked to chaos, envisaged as an entropic disintegration. Chaos erodes the stability of orders that attempt to define people, landscapes, and materials within singular understandings of time, place, and worldview. Materials corrode, bodies degrade, traditions change, and memories fade, revealing the fallacy of a singular and constant truth. Artists and thinkers within various cultural contexts have returned to a fascination with decay as a vehicle to explore the chaos of life. Within this awareness, scholars have analyzed decay and disorder as epistemologies, addressing change and the individual’s response to it.

How have artists, scholars, and archivists defined chaos and decay? How do concepts of decay and disorder betray anxieties about the instabilities and uncertainties of change? How does their work embody and respond to the fragility of systems? How do they reconstruct memory in the face of loss? Does decay always lead to chaos? Does decay always lead to chaos?

How have artists, scholars, and archivists defined chaos and decay? How do concepts of decay and disorder betray anxieties about the instabilities and uncertainties of change? How does their work embody and respond to the fragility of systems? How do they reconstruct memory in the face of loss? Does decay always lead to chaos? Does decay always lead to chaos?
H.C. Arnold advanced to candidacy last fall and is continuing his research on the alternative exhibition spaces of Southern California. He would like to thank his committee for a wonderful discussion on his dissertation project. Last February, he presented at the CAA conference in New York. His paper, titled “Action Required: Sound Art’s Transgressions against Passivity,” examined the sound artist Michael Brewster’s early works against the backdrop of the social and cultural revolutions of the 1960s and early 1970s. Recently, he and the Michael Brewster Trust closed the Brewster Archive after six years of work. Deciding it was time to sunset the project, they donated the full archive to the Archives of American Art in Washington, D.C. Arnold assisted the head of West Coast Collections, Matthew Simms in the transportation and accession process. Arnold, acting as the Archive Manager, oversaw the completion of Brewster’s catalogue raisonné, curated several posthumous shows of the artist, and assisted scholars and other curators with their work on Brewster. Arnold was assisted in his work by a fellow UCR alumna Caitlyn Lawler. Recently, Arnold accepted a position at the Getty Research Institute as a Research Assistant. He will be assisting visiting scholars through the GRI’s Scholars programs. He is excited to be working with fellow UCR alumn Daniel Powaiez.

Keko Jackson is a volunteer at Los Angeles Contemporary Archive (LACA) which is part of this year’s iteration of the Made in L.A. biennial at the Hammer Museum. LACA is a public archive and library located in Chinatown dedicated to contemporary art making. For this exhibition, LACA has created an installation called break room, which serves as a public rest area remixed and reshuffled with selections from archival collections. Archival selections are made available to look through demonstrating how we rupture, break and temporarily refuse the oppressive conditions imposed on us. Throughout the run of the exhibition there will be programming held in the break room which Keko helped to organize.

During the 2022-23 academic year, Ashley McNelis successfully completed her doctoral qualifying examinations and advanced to candidacy. She was awarded a 2023-24 Humanities Graduate Student Research Grant from the Center for Ideas and Society as well as a 2023–24 Barbara B. Brink Graduate Travel Award to support her dissertation research. She co-curated Heresies: Still Ain’t Satisfied at UCR ARTS with Judith Rodenbeck, Professor and Chair, Media & Cultural Studies Department. The exhibition, on view from July 22, 2023-January 28, 2024, will be accompanied by a film series, discursive events, and a dedicated senior seminar. For this project, she received a 2023 Departmental Grand In Aid for Curatorial Research from the Media & Cultural Studies Department. In Spring 2023, as part of her UCR/CMP Curatorial Fellowship, McNelis started working with the team at UCR ARTS on various exhibitions and exhibition-related projects. She also made significant progress on her forthcoming collections-based exhibition, Movement Exercises. McNelis was awarded a 2022-23 Gluck Fellowship for Adult Programs at UCR ARTS as well as the 2023 History of Art Outstanding Teaching Assistant Award.

In September, Cambra Sklarz started a two-year role as the Diane and Michael Maher Curatorial Fellow of American Art at the Harvard Art Museums. She is also working on her dissertation, “The Artist and the Ecosystem: Strategies for the Use and Reuse of Materials in Early America” with Jason Weems. Over the summer, she wrapped up a terrific academic year in Philadelphia as a dissertation fellow at the McNeil Center for Early American Studies at Penn and spent a month at Winterthur where she took advantage of the beautiful setting and stellar collections to make progress with her project.

ALUMNA UPDATE:
CAMILLA QUERIN

Camilla defended her dissertation “Dialectics of MalandaNegros: The Art of Resistance in Modern Brazil” in June 2023. In August she started her new position as Assistant Professor of Art History at Ohio Wesleyan University. At OWU, she teaches classes on modern and contemporary art, as well as survey courses. Last month she participated in a symposium hosted by OWU titled “Tempest: Poetry, Music and Art for a Regenerative Earth,” where she delivered a presentation on art and the environment in Brazil from the colonial times to the present. She is looking forward to her next field trip to Brazil related to her book project where she will continue exploring the idea of trickery as an artistic practice of dissent.
IN MEMORIAM
MADELYNN MILLEN, VISUAL RESOURCE CURATOR

Madelyn Millen, the Department of Art History’s Visual Resource Curator of 25 years, passed away on June 1, 2023, surrounded by her loved ones.

Born in Chicago, IL, she earned her BA in art history from Roosevelt University, and her MA in art history from UC Santa Barbara where she focused on the Arts of Africa. She joined UCR in 1989 serving as the VRC Curator until her retirement in 2014. During her time at UCR, Madelyn straddled both the analog and digital worlds, ultimately stewarding the transition of the department’s traditional slide collection into a fully digital imaging center — a milestone achievement. She was also a strong advocate for the sharing of resources across the UC system and wrote the initial grant that helped spearhead what would later become the Library of UC Images (LUCI) project.

Madelyn was an Associate Member of the Inland Empire Chapter of Jack & Jill, and a member of the Riverside Chapter of the NAACP where she served as Treasurer. She was an active member of the ground-breaking civic organization, Antiracist Riverside, and served as a board member for the Julian Alexander Memorial Scholarship Committee. Madelyn was also a long-time member and trustee of the Riverside Arts Museum working primarily with collections and acquisitions.

Madelyn exemplified a well-lived life defined by the love for her family, and by a calm, constancy and intelligence that she brought to every gathering. She is survived by an extended family, including a twin sister, and will be missed by friends and colleagues far and wide. Madelyn is missed most by her husband of 47 years, Michael, and their son, Marcus, who cherish her memory.