

ART HISTORY

NEWSLETTER OF THE FRIENDS OF THE DEPARTMENT OF THE HISTORY OF ART
UNIVERSITY OF CALIFORNIA, RIVERSIDE

Vol. V, Fall 2023



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 systemwide 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 Ulloa 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 Jolin 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 year 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 I 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 Françoise 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 with 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 Nahuatl-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 cochineal dye, jadeite, obsidian sherds, rubber balls, and facsimiles of pre-Hispanic codices. Esquivel will spend the upcoming 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 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 Nahuas 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 Bogotá, 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 Dyes." 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 artistic networks between c. 1400 and 1800. 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 Hamburg 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 Wadsworth, who had received a Barbara Brink and a Georgia Elliott travel grant from UCR's *Center for Ideas and Society* (CIS). 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 Humanities Center (CIS) <https://ideasandsociety.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 Arthistory 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 from the Borchard Foundation. Starting in January 2024, you'll find me scratching away at my manuscript at the Chateau de la Bretesche in Missillac, France. The new project is on surrealist photomontage 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 publication summarizing the outcomes of our collaboration, *Ed Ruscha's Streets of Los Angeles: City, Archive, Image, Artist*, will appear in 2024. Look there for my essay, "Mnempolis," 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.



ALECA 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 an expansive visual landscape, including architecture, design, and the visual arts, but it will give me the chance to return to the subject of modern art in Italy, a topic I've been away from for far too long. Although I haven't defined the scope of the research yet, I do know that Lina Bo Bardi, the Roman architect who settled in São Paulo in 1948, will figure prominently. Although known primarily for her brutalist architecture after the late 1960s, I am particularly keen to explore her early idiosyncratic career in Milan and São Paulo during the 1940s.

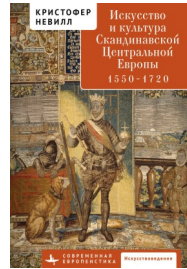
I had the chance to work with a number of graduate students last year, in their research as well as the interim Grad Advisor last fall. Since I teach one of the research seminars we require of second-year students, I have the unique pleasure of watching projects develop, evolve and ultimately come to fruition over the course of an academic year. Last year was no exception. Each June, we bid *adieu* 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.



KRISTOFFER 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 Islamic 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.



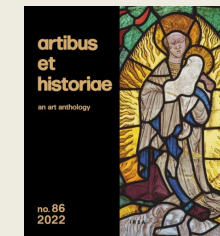
JASON WEEMS

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, Archaeology, 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, "War News from Mexico and The Chelsea Pensioners: Richard Caton Woodville and the Democratized Reception of War News," (*Zeitschrift für Kunstgeschichte*) and "Signing 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, 1803-1893*. 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



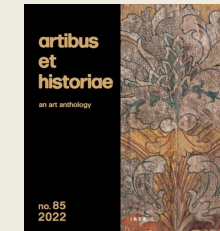
OLIVA AND GAULLI'S PROGRAM AT THE GESÙ AND THE JESUIT CONCEPTION OF THE END OF THE HISTORY OF SALVATION ESSAY BY CONRAD RUDOLPH

The frescoes painted by Gaulli in the Gesù, 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 (XLIII)

2022. *Artibus et Historiae* no. 86 (XLIII)

[ISSN: 0391-9064](https://doi.org/10.1017/S0391906422000001)

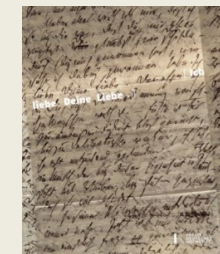


ICH LIEBE DEINE LIEBE. THE CORRESPONDENCE OF FRIEDRICH SCHLEGEL AND FRIEDRICH VON HARDENBERG. AN EXHIBITION AT THE GERMAN MUSEUM FOR ROMANTICISM, APRIL 28-AUGUST 28, 2022 (CATALOGUE)

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 German 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. Freies Deutsches Hochstift, Frankfurt/Main



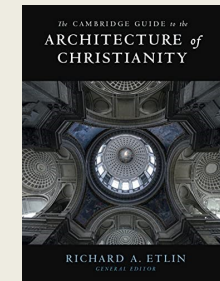
CAMBRIDGE GUIDE TO THE ARCHITECTURE OF CHRISTIANITY

ESSAY BY KRISTOFFER 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: 978-1108471510](https://doi.org/10.1017/9781108471510)



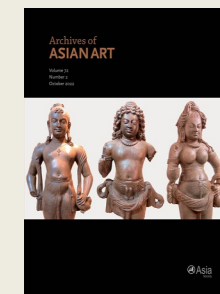
JUYONG GATE: WALL HANGINGS IN STONE

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 in The Mongols' China could come together and coexist as one.

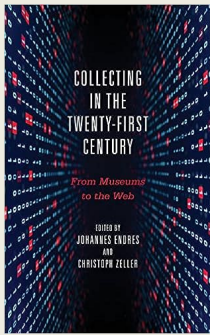
2022. *Archives of Asian Art*, Vol. 72, Issue 2

[ISSN: 0066-6637](https://doi.org/10.1017/S0066663722000001)



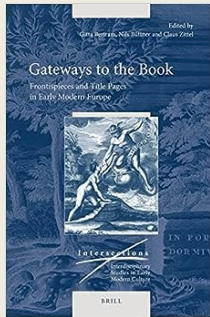
SELECTED FACULTY PUBLICATIONS

COLLECTING IN THE TWENTY-FIRST CENTURY: FROM MUSEUMS TO THE WEB
EDITED BY JOHANNES ENDRES AND CHRISTOPH ZELLER



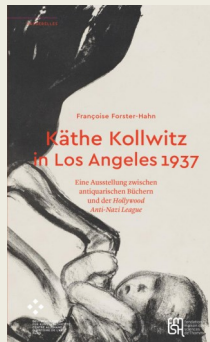
Seminal to the rise of human cultures, the practice of collecting is an expression of individual and societal self-understanding. Through collections, cultures learn and grow. The introduction of digital technology has accelerated this process and at the same time changed how, what, and why we collect. 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: 978-1571139702](#)

GATEWAYS TO THE BOOK: FRONTISPIECES 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: 978-90-04-45932-8](#)

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-bookstore, it was a targeted political action of the Hollywood Anti-Nazi League. Kollwitz’s work thus found 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 crossroads of four life itineraries: that of Käthe Kollwitz, Jacob Zeitlin, Ernst Toller and George Antheil.
2022. Deutsches Forum für Kunstgeschichte, Paris
[ISBN: 978-2-7351-2903-4](#)

SEISMOGRAFEN UND ORIENTIERUNGSSPIEGE
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 that knows neither temporal nor spatial boundaries. This book extends his new science of pictorial orientation to include the consciousness of “artists as seismographs” (Uwe Fleckner) up to the present day: concentrating on one single object each, the short contributions by international art historians assembled in this volume outline a contemporary approach to art history and show how artworks become seismographs of the world. Forster-Hahn contributes an essay about “Käthe Kollwitz in Los Angeles” - the first exhibition of the German artist Kollwitz in California. This show was co-produced by the Hollywood Anti-Nazi League and was read as an anti-fascist event.
2022. De Gruyter
[ISBN: 978-3110757385](#)

OUR FACULTY EMERITI

MALCOLM BAKER Distinguished Professor Emeritus

Appointed Edward A. Dickson Emeritus Professor for the year 2023/24, **Malcolm Baker** is pursuing his project “The Methodological Challenges of the Catalogue Raisonné: The Sculpture 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. Fejfer and K. B. Johannsen: Routledge, 2022). Others (currently under review) address, from different methodological perspectives, the vexed question of what an 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

Last year my book on the 1937 exhibition of the German artist Käthe Kollwitz in Los Angeles was published by the Deutsches Forum für Kunstgeschichte (Paris, 2022). My essay, “Käthe Kollwitz 1937 in Los Angeles. Eine neue Lesart im Kreis der Hollywood Anti-Nazi League” appeared in the book, *Seismographen und Orientierungsspiegel* (Berlin, 2022). I also contributed an essay to the *Festschrift* for Professor Uwe Fleckner (published by the Warburg Haus in Hamburg) and two essays for major exhibition catalogues: “En Route between Times and Places: Max Beckmann’s ‘Sense of Being at Home in the Cosmos’ and the Dialectic of Exile” in the exhibition catalogue of the Pinakothek der Moderne in Munich, “Max Beckmann. Departure”, 2022, and “Germany’s greatest woman artist”: Kollwitz’ “Terrain” in Amerika in the exhibition catalogue of the Kunsthaus Zurich, “Stellung beziehen. Käthe Kollwitz mit Interventionen von Mona Hatoum, 2023.

CONRAD RUDOLPH Distinguished Professor Emeritus

During the last year, **Conrad Rudolph** has had four major articles appear: “War News from Mexico and The Chelsea 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-Elite Public Art: Order in the Zodiacal Archivolt at Vézelay,” *Studies in Iconography* 44 (2022); “Oliva and Gaulli’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); and “Signing Dynamics of the Signature Rocks,” co-written with the Americanist 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.

2023 UNDERGRADUATE PATHS SERIES

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 Carillo, 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 Bruhns Alonso, Contemporary Publishing Fellow, Penn Libraries, University of Pennsylvania;

Maite Alvarez, Project Specialist, The J. Paul Getty Museum, Los Angeles; Karen Gudino-Flores, Riverside

Public Library; Diego Roberto Irigoyen, 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 winding 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

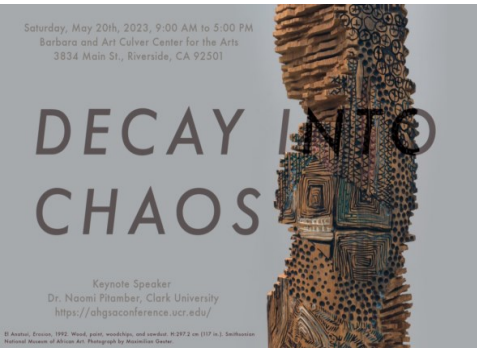
Okeke-Agulu, Anatsui elucidates his intention in creating the

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

culture. 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? How do these conditions enable new potentialities to emerge? We strive to ask how the arts and humanities engage with frameworks of chaos and decay: what can a decay into chaos create?

BRINK CARROTT FORSTER-HAHN LECTURE SERIES

April 27, 2023

Lily Allen, 2022 Barbara B. Brink Travel Award

Mabel Alvarez's Portraits in Hawaii, 1939-40

Mabel Alvarez (1891-1985) is one of four artists in my dissertation, which

reevaluates the social and creative dynamics of one of L.A.'s first modern art

groups — the Art Students League of Los Angeles — through intertwining

analyses of the lives and works of Alvarez, Hideo Date, Benji Okubo, and

Stanton Macdonald-Wright. Born in Oahu, Hawaii, Alvarez returned to the

island in 1939 where she produced portraits of children of mixed Hawaiian, Asian, and Iberian heritage.

My initial thoughts on this series was that the images' modernity, sensitivity, and subjectivity made them prime

evidence of an argument central to my dissertation: that Alvarez and her fellow artists painted pictures exploring

concepts and sentiments that would later resonate with the Asian American Movement. However, what I saw in

the various archives I visited in Honolulu has caused me to re-evaluate my hypothesis about this series, revealing

connections to dark histories that clash with the portrayals' apparent progressive potential and make them,

in my mind, fraught objects both historically and currently.

Becky Luo, 2022 Richard G. Carrott Travel Award

Articulating Sociality: Martin Wong Papers at the Fales Library and Special Collections

In a 1991 lecture at the San Francisco Art Institute, Martin Wong announced, "Everyone thinks all I paint are

Puerto Ricans, but secretly I paint Chinatown. For about the last ten years I've been accumulating a secret stash."

The accompanying photograph documents an underpainting that would become the back of *Iglesia Pentecostal*,

one of nine in a series of storefront paintings. The painting on the verso reveals inklings of secrecy throughout the

artist's interplay of language, visual motifs, and faces, signaling an ambiguous position

within the communities he represented. Such ambiguities destabilize belonging as a

constant; his acceptance into various social spheres is conditional and mutable. The

research trip to NYU's Fales Library and Special Collections critically contributed to my

understanding of Wong's artworks as occupying a social function. In the fragmented

phrases and unfinished sketches of his papers, Wong reflects on, interrogates, and utilizes

art to navigate community.



Molly Bond, 2022 Françoise Forster-Hahn Travel Award

The Spaces of Relief: A Research Itinerary Across Italy

Relief sculpture flickers between the real and the virtual, mediating between tangible form and illusionistic space

— in Renaissance terms, partaking of both "sculptural" and "painterly" effects. My dissertation takes this artform

as its focus, broadly seeking to illuminate the complex and dynamic legacy of relief sculpture during the late 16th

century in Italy. Primarily I concentrate on a group of bronze casters working in the Marche region during the late

Cinquecento, who produced a number of bronze reliefs in and around the Basilica della Santa Casa in Loreto —

home to the Virgin Mary's miraculous flying house! In this presentation I spoke about my time as a doctoral

fellow at the Kunsthistorisches Institut in Florenz, especially my travel throughout the Marche as supported by

the Forster-Hahn Award. This travel has been crucial for advancing my project: from completing archival and

library research, to conducting an extensive photographic campaign of late Cinquecento relief, to exchanging

ideas with a diverse, international group of experts in the field of Renaissance studies.





Lily Allen will be relocating to Bentonville, AR for the 2023-24 academic year to pursue a pre-doctoral Tyson fellowship at the Crystal Bridges Museum. While there, she will be working on her dissertation on interwar Los Angeles modernists Mabel Alvarez, Benji Okubo, Hideo Date, and Stanton Macdonald-Wright. Lily also traveled this year to Washington D.C. and Honolulu for research, as well as to Boston and Athens, GA to present papers related to her dissertation at Tufts University and the University of Georgia.



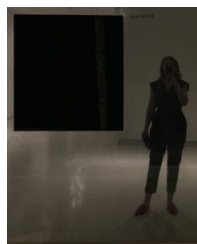
H.C. Arnold advanced to candidacy last fall and is continuing his research on the alternative exhibition spaces of Southern California. He would like to thank his committee for a wonderful discussion on his dissertation project. Last February, he presented at the CAA conference in New York. His paper, 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 alum Daniel Powazek.



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 collections 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 *Malandragem*: 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.

ALUMNI UPDATES

Jesse Rocha (MA’22) has spent 2023 living and researching in São Paulo on a Fulbright scholarship, hosted by the Fundação Armando Alvares Penteado. His current project is an expansion of his MA thesis, exploring queer artist communities during the Brazilian military regime. Alongside conducting interviews, archival research, and travelling, he is currently applying for PhD programs.

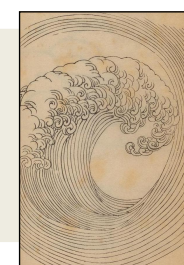
Jennifer Vanegas Rocha (MA ‘21) has joined The Broad museum in Downtown Los Angeles as a curatorial assistant. She has provided support to major special exhibitions and catalogue publications such as *William Kentridge: In Praise of Shadows* and *Keith Haring: Art Is for Everybody*. Most recently, she has co-curated the museum’s upcoming collection exhibition, *Desire, knowledge, and Hope (with Smog)* with Ed Schad, Curator and Publications Manager. The exhibition will be free and open to the public from November 18, 2023, to April 7, 2024.

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

GRADUATE STUDENTS: Lily Allen, H.C. Arnold, Molly Bond, Elizabeth Carleton, Emily Citino, Sarah Faulk, Kekoa Jackson, Timothy LeBlanc, Alina Lugovska, Ashley McNelis, Melissa Reyes, Alexandre Saden, Sarah Salisbury, Athena Sesma, Kamryn Siler, Cambra Sklarz, Rebecca Teague, Christian Valdez, and Lexie Varga.

STAFF: Michael Daniel Austin, Elaine Chacon, Jennifer Garrison, Anthony Gonzalez, Diego Irigoyen, José Ulloa Padilla, Iselda Salgado, and Sonja Sekely-Rowland.



ON THE COVER:

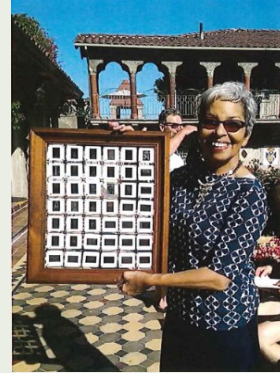
Wave Design. From Mori Yuzan, *Hamonshū* v. 3, Yamada Geisōdō, Kyōto-shi, Meiji 36 [1903]. Three volumes, chiefly illustrations, 24 cm. Freer Sackler Rare Books Collection, Smithsonian Libraries. Mori Yuzan (Japanese, d. 1917) produced volumes of wave designs and ripple patterns that served as guides and inspiration for ornamentation for artists and artisans working with decorative arts. Artwork and image in the public domain.

IN MEMORIAM

MADELYN MILLEN, VISUAL RESOURCE CURATOR

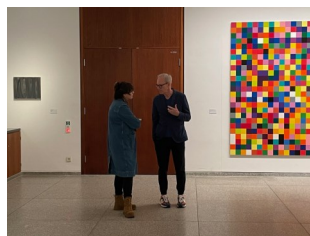
Madelyn Millen, the Department of Art History's Visual Resource Curator of 25 years, passed away on June 1, 2023, surrounded by her loved ones.

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.



Clockwise from top left: Jason Weems and Conrad Rudolph conduct field research; Graduate students in Professor Cho's class study the process of "making" as an analytical framework for writing about the histories of textiles, by thinking with a loom, a spindle, and a variety of animal and plant fibers; Sarah Faulk and Johannes Endres in conversation at the Neue Nationalgalerie, Berlin; Kris Neville welcomes attendees at the 2023 AHS Graduate Student Conference; From the archives: Richard G. Carrott mugs for the camera in a historic car; Young patrons at the Riverside Main library examine lantern slides as part of a family programming initiative with the Visual Resource Collection and in partnership with the Gluck Fellows Program for the Arts; Becky Luo (MA '23) shares pastries and coffee immediately following the successful defense of her thesis; Dr. Naomi Pitamber delivers the keynote address at the 2023 AHS Graduate Student Conference at the Culver Center for the Arts.