



ART HISTORY

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



Vol. VI, 2024



MESSAGE FROM THE CHAIR

Dear Friends,

Having been away on research leave last year, I've been eagerly catching up on events that unfolded in my absence. Our graduate students are writing, teaching, curating, and traveling with the result that we've held three PhD defenses this Fall, in American and Renaissance Art. Except for my own research trip in France, the faculty seems to have stayed close to home this past year, but that doesn't mean the department was quiet.

Art History hosted an extramural graduate program review, for example, which drew favorable attention to our recent hires, Yong Cho, Savannah Esquivel, and Fatima Quraishi, who have strengthened the department's reputation and the diversity of our curriculum. In the short 10 years since establishing the PhD program, the committee noted, the faculty's commitment to graduate teaching and mentoring has resulted in an impressive program dedicated to original research, complemented by the partnerships we've developed with local and regional art institutions, including the ongoing fellowship program at the California Museum of Photography, and the Parks/Riverside Art Museum Fellowship, now in its first year, which hosts a student in a yearlong paid internship. Of course, the review pointed out challenges as well, linked to the demands of mounting a rigorous research program under economic constraints, and in the coming years we'll be improving our fellowship-to-teaching ratio for the students, and drawing in more MA applicants as a pipeline to the PhD. We'll also be mounting programs that augment advising with practical guidance on professional matters in the field. The first of these happened this Fall, when alumna Leigh Gleason of The Library of Congress spoke to our students about archival research.

As always, we are grateful for the support that friends and alumni have afforded our students, enabling them to travel for archival research and direct examination of art and architecture. This year we are delighted to welcome into the fold alumnus Christopher Mead, whose generosity has funded The Christopher C. Mead Endowed Fellowship in the History of Art, which will support graduate students researching architecture, urbanism, and the built environment, with an emphasis on cross-cultural topics. We are also pleased to have received the extraordinary Jim and Georgia Steinhart Photography Collection, supported by the Jim and Georgia Steinhart Photography Endowed Fund, an extensive photographic collection housed on a dedicated website falling under the stewardship of the department's Visual Resource Center, headed by Sonja Sekely-Rowland. On behalf of the Department of the History of Art, I extend our heartfelt thanks to our donors; generosity of this kind sustains Art History's mission to know the world and our ways of being in it.

Finally, I want to say that while research leave is fulfilling and productive, it is solitary, and I'm delighted to be back among colleagues and students now, watching the undergrads grow into critically engaged citizens of the world, and seeing our graduate students hit their stride with confidence and mastery. It's bound to be a great year.

Susan Laxton
Associate Professor and Chair of the Art History Department
December 2024



YONG CHO

I have dedicated much of this past year to completing my book *The Woven Image: The Making of Mongol Art in the Yuan Empire (1271-1368)*, which is under contract with Yale University Press. This book is a study of the visual cultural logic of art production in the Mongol court of the Yuan, and it will be published in 2026. I also finalized two journal articles. A study of how the two-dimensional grid became a visual tool for Buddhist icon makers in the twelfth-to-thirteenth century Central Asia was published in June 2024 issue of *Artibus Asiae*. Another study, which employs a data-driven approach to analyze and interpret the patterns of architectural renovation at a Silk Road oasis called Dunhuang, has been accepted and will appear in the February 2025 issue of the *Journal of Asian Studies*. Thanks to the invitation from colleagues, I also had the opportunity to further develop my new project on the art and architecture in Korea during the period of the Mongol Empire. In December 2023, I participated in an international conference on Korean art and religion at the Bard Graduate Center, where I presented my new research on this topic; in March 2024, I also had a chance to present my work at UCR's Hellman Fellows Symposium. A major highlight was in April 2024, when I had the privilege of co-hosting with UCR colleagues "A Panoply of Colors, A World of Materials: Global Connections of Early Modern Dyes," an international conference that generated many new ideas for future research and teaching. During the AY 23-24, I served as our department's faculty Undergraduate Studies Advisor. In this capacity, I organized the "Art History at Work" lecture event for our undergraduate students in May 2024, inviting Dr. Jihon Kim (Korean National Commission for UNESCO; Fulbright Visiting Scholar at Harvard Asia Center), who shared her inspirational work on restitution of cultural property and provided insights into a career in the field of art and culture.



JOHANNES ENDRES

At the beginning of the academic year, I handed over the role as Graduate Advisor to my colleague, Jason Weems. Starting in 2023/24, I also transferred my joint appointment (with Comparative Literature) entirely to Art History. In addition to my regular teaching load, I ran a workshop at UCR that I co-organized with Erich Reck from Philosophy. It met bi-weekly and brought together graduate students from Art History, Comparative Literature, and Philosophy to discuss questions of "style" in the arts and sciences. The workshop was generously supported by a grant from the Center for Ideas and Societies (CIS) and invited speakers from abroad. In the summer of 2024, I gave a talk at a workshop on "The Historical Epistemology of Scientific Styles" that took place in Venice, Italy. Another event, also related to my current research interest in "style," took me to China, where I delivered the keynote address at a seminar on "The Concept of Style: Epistemologies in the Arts and Sciences" at the Lu Xun Academy of Fine Arts in Shenyang. Also in the summer of 2024, I was awarded the status of a Guest Researcher at the Getty Research Institute (GRI) in LA, where I advanced my research project on "Style as an Interdisciplinary Category".



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 linchpin 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, Christopher Mead, 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

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. While at The Huntington, Esquivel examined the Library's significant collection of books and codices from sixteenth-century Mexico and Spain as she completed a draft of her book manuscript, *Indigenous Insiders: Sights, Sounds, and Cross-Cultural Interactions in Mexico's Early Colonial Monasteries*. This book will be the first to excavate how Nahuas experienced and used monastic art, architecture, and music to constitute new communities after the 1519 Spanish invasion. She also laid the groundwork for a second project on the afterlives of colonial monuments and their politicization during Mexico's tumultuous transition into a modern nation-state. To complete these projects, Esquivel was awarded the Hellman Fellowship, which provides financial support to junior faculty who show capacity for great distinction in their research.

It was a busy and productive year. Two publications went to press. The first was an article about a haunted monastery for a special issue on race and architecture in the Iberian world. The second was a book chapter on the soundscape of a colonial-Mexican church. Esquivel also submitted an article on the intersection of monastic hydraulic systems and mural painting in colonial Mexico for a special issue on techniques in the pre-modern world. Her review of a book on the urban history of Puebla, Mexico, was published in *Architectural Histories*. Esquivel also put the finishing touches on an article on landscape painting in colonial monasteries.

In addition to writing, Esquivel conducted fieldwork in Central Mexico in the spring. She examined monastic hydraulic systems and met with the director overseeing the restoration of one of the many colonial churches damaged in a 2017 earthquake. She also co-chaired panels at the College Art Association annual conference in Chicago and the Latin American Studies Association annual conference in Bogotá, Colombia, where she also presented new research related to her second book project. Best of all, Esquivel co-chaired the conference "A Panoply of Colors, A World of Materials: Global Connections of Early Modern Dyes" with UCR colleagues in the History of Art and History Departments. Sponsored by UCR's Center for Ideas and Society, the conference brought together 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.



JEANETTE KOHL

The past year was busy and exciting! I finished my new book *The Life of Busts. Sculpted Portraits in Fifteenth-Century Italy*, which will be published with Brepols in 2025. The book follows the path of the fascinating genre of bust portraits from the thirteenth to the early sixteenth century across a variety of media and materials. It examines their role as potent religious objects and models for emulation, their relation to memorial practices and genealogy, strategies

of representing gender and age, questions of authenticity, authority, and likeness in political contexts, and their relations to Neoplatonism. Busts were potent mirror images infused with societal expectation, yet their somatic presence also actively constructs and contributes to narratives of identity and gender, individuality and community, fragmentation and imagination. It is this interactive space between the bust and viewer that the book illuminates in novel ways.

As co-director of our Humanities Center CIS, I organized and hosted a series of events around politics and war in the Middle East, AI in higher education, and medical education (with David Lo, School of Medicine). I am also happy to report that we are launching a program with Visiting Professors from abroad, with initial funding from our VP for International Affairs. Jussi Parikka, a leading thinker and global figure in the field of media archaeology, will conduct a student workshop at UCR and a public symposium at UCR Arts in January 2025. Join us for: <https://ucrarts.ucr.edu/events/operativity-and-digital-capture/>

In July, I was lucky to do research as a Summer Fellow at the Getty, and in the fall my husband and I visited China as Guest Professors of the World Art History Institute (WAI) at Shanghai International Studies University (SISU). We were the final guests in their year-long series Dialogues with Distinguished Scholars of World Art History. I gave a lecture at Peking University PKU and an evening lecture at SISU. Johannes Endres and I held a two-day workshop with graduate students at LuXun Academy of Fine Arts (LAFA) in Shenyang on The Concept of Style: Epistemologies in Art and Science, a project whose open transdisciplinary and methodological framework lent itself well for intellectual exchange across cultures. The visit to China, the immersion into its culture, and the discussions with students there were the highlight of the year.



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

Having returned this Fall from research leave to chair the department, I look back on my year away from time to time, and try to revive the sensation of waking in the morning knowing that all I had to do that day was think and write. Of course, other things came up: I gave talks on Surrealism in Houston, Ireland, Scotland, Germany and France; attended five conferences, and clocked countless hours at libraries and archives in New York, Paris, and Avignon, hunting down the sources for the more than 60 mass media photomontages I've been researching.

The resulting contextual network will structure my forthcoming book, *Cut Together: Surrealism, politics, and photomontage*, which is based on two obscure picture archives that map Surrealism faced with the prospect of fascism. The contextual network I have recovered for images could only have become visible with the kind of sustained attention achieved while on research leave, distanced from most other obligations. Yet on returning from my travels, I've been delighted to experience Southern California again as if for the first time, and am looking forward to reconnecting with students and steering the department through the next few years.



ALECA LE BLANC

The most significant event in 2024 was my promotion to Associate Professor of Art History. Accordingly, much of the year was dedicated to the preparation of my tenure materials. I also 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. With this project in mind, I made an incredibly fruitful

research trip to Italy where I had the chance to see the Venice Biennale, *Stranieri Ovunque/Foreigners Everywhere*, specifically the historical exhibition, *Italians Everywhere*, dedicated to the worldwide Italian artistic diaspora in the twentieth century, and included several who settled in Brazil, like Lina Bo Bardi and Waldemar Cordeiro. I also reserved time for the archives, investigating the exhibitions that Brazil has sent to Italy.

In the Fall of 2023, the *Art Bulletin* published my article describing the state of the field of modern Latin American art. Writing this piece 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.



ON THE COVER:

Detail of *The Deity Vajrabhairava*, Tantric Form of the Bodhisattva Manjushri, China, early 15th century. Embroidery in silk, metallic thread, and horsehair on silk satin. 57 1/2 x 30 in. (146.1 x 76.2 cm). New York, Metropolitan Museum of Art. Purchase, Lila Acheson Wallace Gift, 1993 (1993.15) Artwork and image in the public domain. www.metmuseum.org/art/collection/search/39742



KRISTOFFER NEVILLE

In the last year, Kristoffer Neville spoke on the significance of Central European art and culture at the Renaissance Society of America annual conference in Chicago, on court architecture at the University of Vienna, and on early conceptualizations of the arctic at the New York Public Library. In fall 2024 he spoke in Strasbourg and Rome. A group of essays on early modern history writing and the arts are in press or recently in print, and one article on architecture and the Reformation appeared after thirteen years in press. He learned a lot by reading it! Also in 2023, a Russian translation of his book *The Art and Culture of Scandinavian Central Europe* was published. On July 1, he completed his three-year term as department chair. It was a demanding and time-consuming experience, but also a rewarding one that taught him a lot about how the university works. He looks forward to returning to civilian life and making progress on his project on early architectural history and topographical writing, and spending more time in the classroom.



FATIMA QURAISHI

It was another busy year in the department of teaching and other activities. I started the year in Pakistan continuing some research on the Makli necropolis and also starting new work on scribal practices and chancery documents, focusing on the vast collection of the National Museum of Pakistan. For most of the year I was engaged in planning the conference, “A Panoply of Colors, A World of Materials: Global Connections of Early Modern Dyes,” along with my colleagues, Yong Cho and Savannah Esquivel, as well as Jody Benjamin in History. The conference, generously supported by the Center of Ideas and Society as well as numerous UCR departments, took place in spring and brought together scholars and artists working on dye-related topics and practices from indigo in East Asia to contemporary art practices in North America. In relation to my research on chancery documents, I spent time over the summer combing through over 400 documents in Pakistan! While there, I also had the opportunity to visit the archaeological excavations of the early Islamic port city of Bhambore where there have recently been exciting discoveries of one of the largest medieval ivory workshops. In addition, I visited artisans making traditional ceramics and textiles, learning about their continuation of historic craft techniques. From Pakistan I traveled to Switzerland where I co-organized a conference with my colleague, Corinne Mühlemann, at the University of Bern entitled “Objects of Law in the Medieval and Early Modern Worlds,” which took place in Bern over the summer. Also in the summer, my chapter, “Contact and Continuity: The Arts of Sindh,” appeared in *The Oxford Handbook of the Mughal World* edited by Richard M. Eaton and Ramya Sreenivasan.



JASON WEEMS

After a fellowship leave, 2023-24 reminded me how much I enjoy being in the classroom and working with UCR students. As for research, I completed an article “Re-memembering the Land: Towards an Artistic Anatomy of the Midwest,” which is forthcoming in an anthology on new approaches to Midwestern studies. I wrote catalogue essays for two Pacific Standard Time (PST) exhibitions: one on Charles and Ray Eames and another on nineteenth-century US geological visualization entitled “Subterranean Matters: Digging into the West.” The latter is part of a large-scale PST-related exhibition at the Autry Museum in Los Angeles, *Out of Site: Survey Science and the Hidden West* (May-December 2024). This show, which I co-curated, represents the culmination of four years of research, planning, and writing. In the bigger picture, I continued my work on the visualization and display of Pre-Columbian archaeological sites and objects in the context of US visual culture circa 1900. I also doubled down on my collaboration with colleague Conrad Rudolph on *Signature Rocks*, which explores emigrant inscriptions and Indigenous petroglyphs along the wagon routes of U.S. westward expansion in the mid-nineteenth century. As part of this effort, I made two research trips into the remote West this past summer, including one where the final off-road drive required three hours to cover about twelve miles.



SELECTED FACULTY PUBLICATIONS

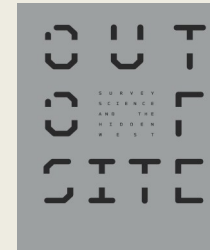
OUT OF SITE: SURVEY SCIENCE AND THE HIDDEN WEST

JASON WEEMS, CO-EDITOR AND CONTRIBUTING AUTHOR

Out of Site explores the invisible landscapes of the American West through the interwoven forces of art and technology over the past 170 years. This interdisciplinary project features an array of visual media, including historical, modern, and contemporary photography, that punctuate a series of essays by art scholars alongside first-person perspectives from artists working “in the field” today. Beginning with the survey era, the publication mines the use of wet-plate photography to penetrate the visible surface of the land to visualize the geological processes, mineral resources, and human histories that formed the foundation of the American empire. With the turn of the century, the relationship between sight and site grew increasingly remote, revealing patterns of large-scale industrial transformation, including the rise of nuclear technology and the American military-industrial complex. And with the modern use of long-range drones, satellites, and other adapted photographic technologies in the postwar years, new matrices of power and surveillance are revealed alongside the human and environmental fallout they often leave behind.

2024: Autry Museum of the American West

ISBN: 978-8987929330



THE ART AND CULTURE OF SCANDINAVIAN CENTRAL EUROPE, 1550-1720

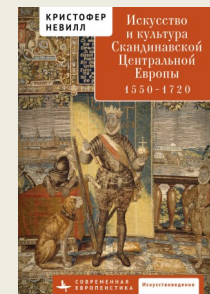
(Искусство и культура скандинавской Центральной Европы, 1550–1720)

KRISTOFFER NEVILLE, AUTHOR

Tracing the visual culture of the Danish and Swedish courts from the Reformation to their eventual decline in the eighteenth century, Neville explains how and why they developed into important artistic centers. He examines major projects by figures largely unknown outside of Northern Europe alongside other, more canonical artists—including Cornelis Floris, Adriaen de Vries, and Johann Bernhard Fischer von Erlach—to propose a more coherent view of this part of Europe, one that rightly includes Scandinavia as a vital component. The seventeenth century has long seemed a bleak moment in Central European culture. Neville’s authoritative and unprecedented study does much to change this perception, showing that the arts did not die in the Reformation and Thirty Years’ War but rather flourished in the Baltic region.

2023. Academic Studies Press / Библиороссика

ISBN: 979-8-887192-46-8 (Academic Studies Press); ISBN: 978-5-907532-72-4 (Библиороссика)



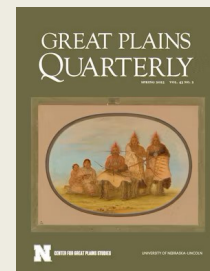
SIGNING DYNAMICS OF THE SIGNATURE ROCKS.

ESSAY BY CONRAD RUDOLPH AND JASON WEEMS

This article establishes more clearly the character of a significant but not yet fully explained phenomenon of one of the most iconic episodes in American history. From 1839 to 1869, approximately 400,000 Euro-Americans made the overland passage from the Missouri River to the Pacific Coast, leaving behind hundreds of thousands of signatures inscribed onto the immense rock formations that were often used as landmarks along the way—the signature rocks—one rock alone being said in 1860 to have 40,000 to 50,000 signatures. This study identifies the various cultural dynamics of self-assertion motivating this mass signing, including a sense of trespassing, participation in a great historical movement, “vainglory,” and, for the vast majority, the dynamic of tourism (traditional “curiosity” but also Romantic ideas of landscape and the sublime).

2023. *Great Plains Quarterly*, 2022. Vol. 43. No. 2

ISSN 0275-7664



HAUNTED MONASTERIES: TROUBLING INDIGENOUS ERASURE IN EARLY COLONIAL MEXICAN ARCHITECTURE

ESSAY BY SAVANNAH ESQUIVEL

An examination of the placement and displacement of Nahua labor in the architectural history of Mexico’s early colonial monasteries. It takes as its point of departure the story of a ghost in the Tlaxcala monastery as told by a Franciscan missionary to analyze the discursive and spatial dimensions of emergent racial ideologies in Mexico’s earliest Catholic missions. This study illuminates how racial ideologies were structured discursively and experientially at the missions and contributes to urgent debates about how the history and preservation of Catholic architecture in Mexico conceals and represses the lived experience of Indigenous peoples.

2024. *Arts* Vol. 13, No. 2

DOI: 10.3390/arts13020061

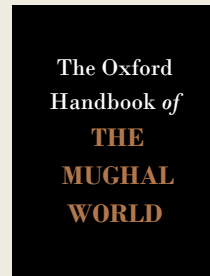


SELECTED FACULTY PUBLICATIONS

THE OXFORD HANDBOOK OF THE MUGHAL WORLD
CHAPTER BY FATIMA QURAIISHI

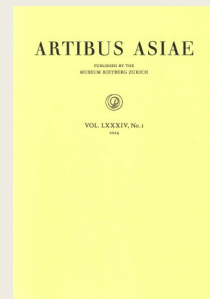
This chapter analyzes the artistic products of Sindh between the fifteenth and seventeenth centuries, a period during which Sindh underwent multiple political shifts, including its incorporation into the Mughal empire in 1592. Although Sindh has long been understood as a place of encounters, connected by the overland trade routes between Central Asia and the Indian subcontinent and the maritime trade network of the Indian Ocean, this chapter also seriously considers the role of local actors and contexts in shaping material culture. It demonstrates how artisans and builders in Sindh were active participants in transcultural artistic traditions and produced objects in a distinct regional style. Through such an examination, this chapter positions the Mughal interventions in Sindh as part of a longer historical narrative rather than as a major rupture from existing traditions.

2024. Oxford University Press
[ISBN: 9780190222659](#)

THE GRID AND THE BUDDHA BODY: MEASUREMENT, CLOTH, AND EMBODIMENT.
ESSAY BY YONG CHO

Focusing on a group of unusual paintings produced on checked cloths from Khara Khoto, this essay reconstructs the history of how the grid emerged as a powerful visual tool for Buddhist icon makers of twelfth-to-fourteenth-century Central and East Asia. On the one hand, the grid, by turning the two-dimensional pictorial surface into what resembled graph paper, functioned as a visual tool for the artist to effectively measure and scale an accurate image of the Buddha body. On the other hand, the grid, by bridging the image with its physical support of woven cloth, facilitated the making of a living Buddha icon that had an embodied presence in real space rather than existing merely as a visual representation on its support.

2024. Artibus Asiae, Vol. 84, No. 1
[ISSN: 0004-3648](#)

LE MOT D'ESPIRIT ET SA RELATION AU COMPOSITE.
ESSAY BY SUSAN LAXTON

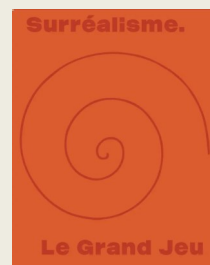
The 1930s saw the main theorists of the surrealist movement attempt to develop a photomontage practice that would place the already politically charged medium in the service of surrealism's psychoanalytically inflected cultural revolution. Focusing on a series of collaborative photomontages created by André Breton and Paul Eluard in 1930 for René Char's book *Le Tombeau des Secrets*, the essay argues that the images are consonant with the structure of wit as described by Freud in his book, "Jokes and Their Relation to the Unconscious," translated into French that same year. Analyzing the ways these photomontages employ joke-work techniques of condensation, displacement, and indirect representation, the essay demonstrates how surrealists used composite imagery to challenge bourgeois authority while reconciling their psychoanalytic interests with Marxist politics.

2023. Transbordeur, No. 7
[ISBN: 978-2865891436](#)

UNWORKING: SURREALISM'S LUDIC STRATEGIES
ESSAY BY SUSAN LAXTON

"Unworking," published to coincide with the centenary of the publication of André Breton's 1924 Surrealist Manifesto, examines the complex role of play in surrealist art and thought, focusing on how the movement embraced play's inherent contradictions and chance operations as tools of resistance against rational modernization. Drawing on Maurice Blanchot's concept of "unworking" (désœuvrement), the essay demonstrates how the surrealists used play to challenge conventional artistic production and modern subjectivity, generating unpredictable, often incomprehensible outcomes that defied functionality and unified meaning. Ultimately, the surrealists' embrace of ludic practices constructed an alternative "other field" that valued plurality and chance over productivity and control, offering a critical response to modernization's emphasis on efficiency and means-ends organization.

2024. Musée cantonal des Beaux-Arts de Lausanne and Scheidegger & Spiess, Zurich
[ISBN: 978-3039421923](#)



OUR FACULTY EMERITI

MALCOLM BAKER Distinguished Professor Emeritus

As Edward A. Dickson Emeritus Professor for 2023/24, Malcolm Baker worked on his catalogue raisonné of the busts and statues of L.F. Roubiliac (1702 -1762) while exploring the methodological challenges of how this mode of art historical writing might be reconfigured. Having examined works in Edinburgh, Dublin, Armagh and at Wilton House (IMAGE), his fascination with the subtleties and inventive qualities of this sculptor's work remains undimmed. Among his other completed forthcoming publications are: "How did images make modern authors illustrious?" in A. Gallay et al, eds., *Célébrer les illustres dans l'Europe modern (1580-1750)*, Besançon: Presses Universitaires de Franche-Comté; 'Roubiliac's Duncan Forbes: A Statue and its Changing Settings', in F. Fredolini and C. Giometti eds., *Donec Templa Refeceris. Studi in onore di Cinzia Maria Sicca*, Pisa: Edizioni ETS; "'Pour le bien considerer": Viewing Varieties of Marble Portrait by Houdon and Roubiliac' in M. Kresztzmar and M. Castor, eds., *Signum und Simulacrum: Spuren und Einschreibungen im Marmor der französischen Bildhauerei des 18. Jahrhunderts*, Paris: Deutsches Forum für Kunstgeschichte; 'Not quite morceaux de réception, but almost: Dominique Lefèvre's Phaeton and Claude David's Vulcan' in S. Jugie and G. Scherf eds., *Mélanges en l'honneur de Geneviève Bresc-Bautier*, Paris: Mare & Martin.

FRANÇOISE FORSTER-HAHN Distinguished Professor Emerita

At present, I am working on the German painter Max Liebermann and his author Arthur Galliner (both Jewish). Liebermann—despite all his fame—was persecuted and driven into isolation by the Nazis and died in 1935 while Galliner was able to emigrate to Great Britain and built a second career in and around London. His book on Liebermann was written for and published by the "Jüdische Jugendbücherei" and appeared in 1927. The preliminary title of a longer article will be: *Max Liebermann, the artist and his author.*

CONRAD RUDOLPH Distinguished Professor Emeritus

During the last year, I have had three major articles accepted or appear: "Wonders: Guide Culture and Narrative Detail in Western Images Related to Pilgrimage in the Holy Land," *Oxford Art Journal*; "Astrological Theory and Elite Knowledge in Non-Elite Public Art: Order in the Zodiacal Archivolt at Vézelay," *Studies in Iconography*; and "Signing Dynamics of the Signature Rocks," co-written with the Americanist Jason Weems, *Great Plains Quarterly*. I'm about to make a fourth trip (with Jason Weems) for the project "Signature Rocks: Emigration and the Signed Landscape in the Nineteenth-Century American West" (funded by an Edward A. Dickson Emeritus Professorship) throughout Wyoming, Oregon, and California. This is 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. During one of these trips, in a marshy area of Devil's Gate, on a path around 1 ½ feet wide with grass on either side around 5 feet high, I looked down to see a snake—so long that I couldn't see either its head or its tail—pass exactly between my two feet.

ART HISTORY AT WORK LECTURE SERIES

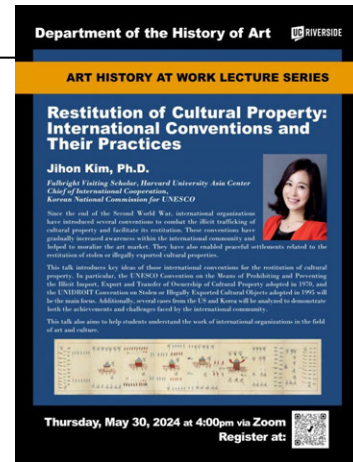
RESTITUTION OF CULTURAL PROPERTY: INTERNATIONAL CONVENTIONS AND THEIR PRACTICES

Thursday, May 30, via Zoom

Jihon Kim, Ph.D.
Fulbright Visiting Scholar, Harvard University Asia Center
Chief of International Cooperation,
Korean National Commission for UNESCO

Since the end of the Second World War, international organizations have introduced several conventions to combat the illicit trafficking of cultural property and facilitate its restitution. These conventions have gradually increased awareness within the international community and helped to moralize the art market. They have also enabled peaceful settlements related to the restitution of stolen or illegally exported cultural properties.

This talk introduced key ideas of those international conventions for the restitution of cultural property. In particular, the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property adopted in 1970, and the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects adopted in 1995 will be the main focus. Additionally, several cases from the US and Korea will be analyzed to demonstrate both the achievements and challenges faced by the international community.



TOOLS FOR WORKING. TOOLS FOR THINKING

13TH ANNUAL GRADUATE STUDENT CONFERENCE

May 28, 2024

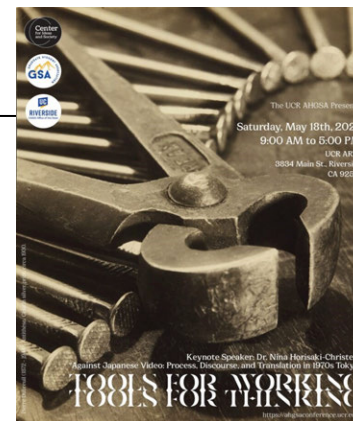
Barbara and Art Culver Center for the Arts
Keynote: Dr. Nina Horisaki-Christens
Post-doctoral Fellow, Getty Research Institute

Is a history of painting ever not a history of the brush, the knife, the finger? Could inquiries into sculpture start not from the statue but from the chisel and rasp? Where should investigations into the tools that have shaped visual culture stop? At the hand of the artist holding the pencil? In the workshop, with the sketch book, the easel? With the click of the camera? Or elsewhere, with the trees that become paper, the equations that underpin a line, the notations that suggest a dance? Can we hope to understand anything without first considering the instruments that made it possible?

Tools mark transformations in labor and power. By destroying power looms, Luddites attacked the structure of labor embodied in the tool's wood and metal skeleton. Tools are, of course, not limited to concrete machines: from linear perspective to games of chance, art historians have long paid attention to how abstract methods have transformed how one sees, works, makes, and thinks. It is in this pairing of the concrete and the conceptual that shifting the focus to tools appears more generative—and more unsettling—than one might suspect. Looking at the role they play in producing objects and knowledge puts things as disparate as photogrammetry equipment and structural analysis on the same table.

As they structure production yet live so close to the body, tools have enabled artists to investigate the gendered and racialized character of labor, from Lee Lozano's comically sexualized hammers to Jacob Lawrence's brightly colored construction tools rendered as symbols of exertion. Tools blur the line between artistic production and labor, between inside and outside, between what makes and what is made, and between the fruits of one's labor and what one becomes through them.

This conference championed an expansive conception of the tools which produce culture as we aimed to better inquire into the nature of the relationship between production—artistic or intellectual—and its auxiliary artifacts.



BRINK CARROTT FORSTER-HAHN LECTURE SERIES

May 1, 2024

Ashley McNelis, 2023 Barbara B. Brink Travel Award
On Blondell Cummings at the New York Public Library of Performing Arts at Lincoln Center

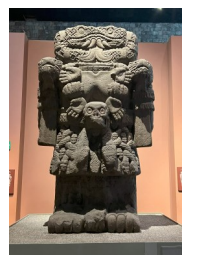
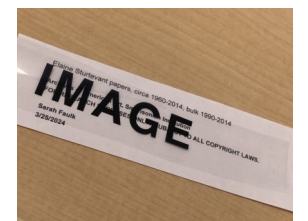
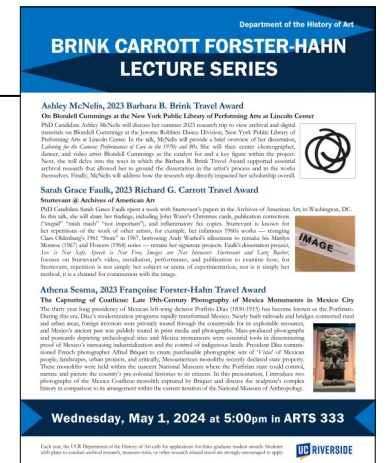
PhD Candidate Ashley McNelis discussed her summer 2023 research trip to view archival and digital materials on Blondell Cummings at the Jerome Robbins Dance Division, New York Public Library of Performing Arts at Lincoln Center. In the talk, McNelis provided a brief overview of her dissertation, *Laboring for the Camera: Performances of Care in the 1970s and 80s*. She then centered choreographer, dancer, and video artist Blondell Cummings as the catalyst for and a key figure within the project. Next, she delved into the ways in which the Barbara B. Brink Travel Award supported essential archival research that allowed her to ground the dissertation in the artist's process and in the works themselves. Finally, McNelis addressed how the research trip directly impacted her scholarship overall.

Sarah Grace Faulk, 2023 Richard G. Carrott Travel Award
Sturtevant @ Archives of American Art

PhD Candidate Sarah Grace Faulk spent a week with Sturtevant's papers in the Archives of American Art, in Washington, DC. In this talk, she shared her findings, including John Water's Christmas cards, publication corrections ("stupid" "mish mash" "not important"), and inflammatory fax copies. Sturtevant is known for her repetitions of the work of other artists, for example, her infamous 1960s works — restaging Claes Oldenburg's 1961 "Store" in 1967, borrowing Andy Warhol's silkscreens to remake his Marilyn Monroe (1967) and Flowers (1964) series — remain her signature projects. Faulk's dissertation project, *Sex is Not Safe, Speech is Not Free, Images are Not Innocent: Sturtevant and Lutz Bacher*, focuses on Sturtevant's video, installation, performance, and publication to examine how, for Sturtevant, repetition is not simply her subject or arena of experimentation, nor is it simply her method, it is a channel for communion with the image.

Athena Sesma, 2023 Françoise Forster-Hahn Travel Award
The Capturing of Coatlicue: Late 19th-Century Photography of Mexica Monuments in Mexico City

The thirty year long presidency of Mexican left-wing dictator Porfirio Díaz (1830-1915) has become known as the Porfiriato. During this era, Díaz's modernization programs rapidly transformed Mexico. Newly built railroads and bridges connected rural and urban areas, foreign investors were privately toured through the countryside for its exploitable resources, and Mexico's ancient past was publicly touted in print media and photographs. Mass-produced photographs and postcards depicting archeological sites and Mexica monuments were essential tools in disseminating proof of Mexico's increasing industrialization and the control of indigenous lands. President Díaz commissioned French photographer Alfred Briquet to create purchasable photographic sets of 'Vistas' of Mexican people, landscapes, urban projects, and critically, Mesoamerican monoliths recently declared state property. These monoliths were held within the nascent National Museum where the Porfirian state could control, narrate and picture the country's pre-colonial histories to its citizens. In this presentation, I introduced two photographs of the Mexica Coatlicue monolith captured by Briquet and discussed the sculpture's complex history in comparison to its arrangement within the current iteration of the National Museum of Anthropology.

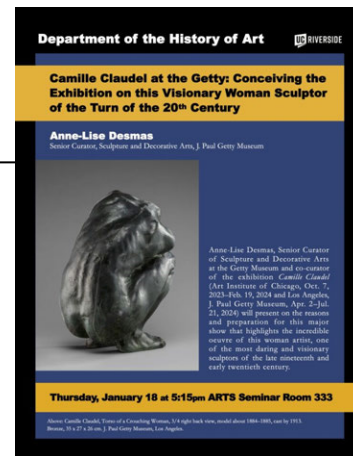


CAMILLE CLAUDEL AT THE GETTY: CONCEIVING THE EXHIBITION ON THIS VISIONARY WOMAN SCULPTOR AT THE TURN OF THE 20TH CENTURY

January 18, 2024

Anne-Lise Desmas
Senior Curator, Sculpture and Decorative Arts
J. Paul Getty Museum

Anne-Lise Desmas, Senior Curator of Sculpture and Decorative Arts at the Getty Museum and co-curator of the exhibition *Camille Claudel* (Art Institute of Chicago, Oct. 7, 2023–Feb. 19, 2024 and Los Angeles, J. Paul Getty Museum, Apr. 2–Jul. 21, 2024) presented on the reasons and preparation for this major show that highlights the incredible oeuvre of this woman artist, one of the most daring and visionary sculptors of the late nineteenth and early twentieth century.

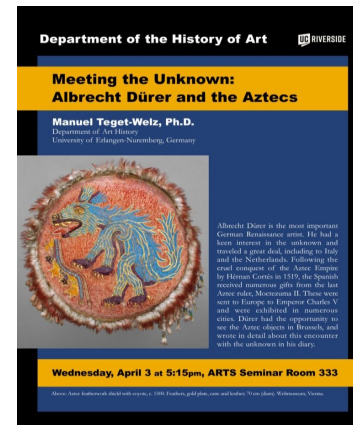


MEETING THE UNKNOWN: ALBRECHT DÜRER AND THE AZTECS

April 3, 2024

Manuel Teget-Welz, Ph.D.
Department of Art History
University of Erlangen-Nuremberg, Germany

Albrecht Dürer is the most important German Renaissance artist. He had a keen interest in the unknown and traveled a great deal, including to Italy and the Netherlands. Following the cruel conquest of the Aztec Empire by Hernán Cortés in 1519, the Spanish received numerous gifts from the last Aztec ruler, Moctezuma II. These were sent to Europe to Emperor Charles V and were exhibited in numerous cities. Dürer had the opportunity to see the Aztec objects in Brussels, and wrote in detail about this encounter with the unknown in his diary.



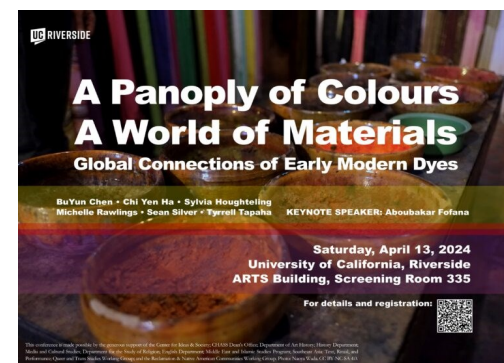
A PANOPLY OF COLORS, A WORLD OF MATERIALS: GLOBAL CONNECTIONS OF EARLY MODERN DYES

April 13, 2024

Keynote Speaker: Aboubakar Fofana

What kinds of histories do textiles and dyes tell? They represent not just culture, artistic expression, and 'beauty' but also science, technology, labor, and economics. Their histories are entangled in the histories of commerce, slavery, and colonialism, as well as resistance to them. As dyes come from plants and animals in different ecosystems, how did knowledge about processing and using dyes circulate in the early modern period (before 1850)? Can they help us gain insight into Indigenous forms of knowledge, cultural philosophies, histories of religious conversion, and cultural exchange? How do they expand our understanding of the histories of science and technology? When we foreground the materiality of textiles and dyes, what are the distinct cultural contexts that come into view? What are the spatial relationships, environmental conditions, and technological limitations that become important to understand.

Organized by Jody Benjamin (Assistant Professor of History), Yong Cho (Assistant Professor of Art History), Savannah Esquivel (Assistant Professor of Art History), and Fatima Quraishi (Assistant Professor of Art History).



VISUAL RESOURCE COLLECTION AWARDED A NATIONAL ENDOWMENT FOR THE HUMANITIES GRANT

The Visual Resource Collection in the Department of the History of Art has been awarded a National Endowment for the Humanities Collections and Reference Resources grant of \$340,000 to expand work on the Color Film Emergency Project (CFEP). The project, *Addressing At-risk 35mm Architectural Slides Through a Consortium Work Model*, is a collaboration between the University of California, Riverside and the Society of Architectural Historians (SAH). The Grant PI, VRC curator Sonja Sekely-Rowland, joined by project leaders Jackie Spafford and Maureen Burns, will build on the work initiated through an earlier NEH foundational grant awarded in 2020-22.

“We are grateful to the NEH for providing this opportunity to save significant curated image collections through the development of an innovative processing consortium that provides public-facing access to materials through SAHARA, while also providing valuable professional training for students in the humanities.”

The CFEP, conceived in 2012, emerged from the realization that numerous important 35mm slide collections amassed by scholars of the built environment are threatened with loss, destruction, and environmental damage. In addition to documenting noteworthy contemporary and historic architecture, the collections include cityscapes and landscapes, vernacular design and, critically, documentation of cultural heritage that is changing, and in some cases vanishing. Under the 2020-22 NEH grant, SAH scholar-donors were asked to identify high-value collection subsets of manageable size. A comprehensive 35-point rubric was developed to predict suitability of these slides, which includes the level of organization and identification; the physical condition and storage quality; the photographic quality; and the significance of the content. A consortium-based, assembly-line processing model was also developed to mitigate factors that generally impede the processing of large-scale slide collections.

For this new grant phase, processing tasks will be completed through a consortium of more than a dozen partner institutions across the US made up of visual resources professionals, archivists, librarians and faculty. For the next three years, these partners will take on processing collection subsets for any number of tasks, ultimately publishing images in SAHARA on JSTOR. Importantly, a large portion of the grant (\$135,000) is earmarked for undergraduate internships and graduate fellowships which will provide valuable training and work experience while compensating students for their contributions to this major effort.



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

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, Rebecca Allen, H.C. Arnold, Nicholas Barlow, Molly Bond, Elizabeth Carleton, Emily Citino, Sarah Faulk, Timothy LeBlanc, Breana Lepe, Alina Lugovska, Ashley McNelis, Angelica Parr-Rosser, Alexandre Saden, Sarah Salisbury, Rachel Shermock, Kamryn Siler, Cambra Sklarz, Rebecca Teague, Lexie Varga and Xinqian Zheng.

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



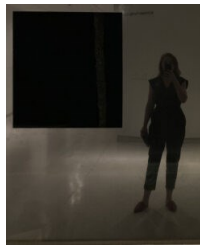
Lily Allen returned this past spring to the West Coast after completing a predoctoral fellowship at the Crystal Bridges Museum of American Art in Bentonville, AR. In the summer, she taught her first class as an instructor of record, on art in nineteenth-century Europe. This year, she has enjoyed joining an interdisciplinary cohort of graduate students to teach college writing as an instructor in UCR's University Writing Program. She continues work on her dissertation focusing on modernist painting in Los Angeles in the 1920s and 30s, and early Asian American art history.



H.C. Arnold continues drafting his dissertation on the alternative exhibition spaces of Southern California, focusing on the women-led agency named "Carp." This coming February, he will present at the CAA conference in New York. His paper, "*At Your Service: Carp's Community and the New Curators of Los Angeles*," builds on his dissertation research and will demonstrate Carp's larger impact on art history and social economics. Additionally, Arnold has a forthcoming book chapter, adapted from his dissertation, which examines how Carp intervened in the Los Angeles Punk Scene. This chapter titled *Punking Punks: Carp, Slash and Di Di* will be published in the book *What Punk Taught Me* by Vernon Press. This fall, Arnold also transitioned to a new role at the Getty Research Institute, moving from the Scholars Program to the Office of the Deputy Director, where he assists in research, administration, and publications. Over the next year, Arnold will co-curate the exhibition *Some Serious Business and the Los Angeles Alternative Space Movement* with the Director and Founder of the alternative exhibition collective Some Serious Business, Susan Martin. Arnold and Martin are teaming up to consider not only Some Serious Business' role in changing public art's role in Los Angeles during the 1970s but also to examine the larger history of Do-it-yourself (D.I.Y.) collectives and how they can safeguard the freedom of expression for artists and other creatives.



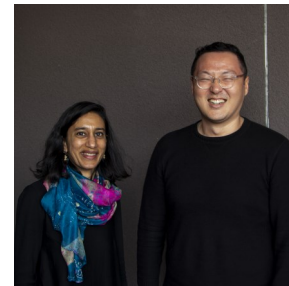
Sarah Grace Faulk advanced to candidacy in the fall of 2023, and she continues to work on her dissertation on the work of artists Sturtevant and Lutz Bacher, *Sex is Not Safe, Speech is Not Free, Images Are Not Innocent*. In the spring of 2024, she completed research at the Archives of American Art with the support of the Richard G. Carrott Travel award, before presenting at The Clark Institute's conference on *Parasitisms*. This fall, she organized a film series entitled *SCREEN TO SCREEN* in conjunction with the PST show at UCR ARTS, *Digital Capture*; the series includes the films *World on a Wire*, and *Videodrome*, among others, with support from the Department of the History of Art and the Center for Ideas and Society.



During the 2023-24 academic year, Ph.D. candidate **Ashley McNelis** was awarded the following grants to support her dissertation research: a 2024-25 Jean Rowe Warnke Research Award from the Center for Ideas and Society (CIS); a 2023-24 Humanities Graduate Student Research Grant from CIS, and the 2023-24 History of Art Barbara B. Brink Graduate Travel Award from the Department of the History of Art at UCR. These awards supported dissertation research at the Jerome Robbins Dance Division, New York Public Library of Performing Arts at Lincoln Center, the Special Collections at the Getty Research Institute in Los Angeles, and the Archives of American Art at the Smithsonian Institution in Washington, D.C. She presented her work at several conferences and at the Brink Carrott Forster-Hahn Lecture Series in the Department. As the 2023-24 UCR California Museum of Photography Curatorial Fellow, Riverside, McNelis co-curated *Heresies: Still Ain't Satisfied* with Dr. Judith Rodenbeck, an archival exhibition based on *Heresies: A Feminist Publication on Art and Politics* (1977-93). Programming included four faculty-led discursive events, a four-part film series, and a seminar on the publication's legacy and relevance to present sociopolitical issues. She also curated *Movement Exercises (After Muybridge)*, a collections-based group exhibition on photography, movement, and labor with a publication and programming organized with the Gluck Foundation and UCR Department of Dance. McNelis co-organized Tools for Working/Tools for Thinking, the 2024 UCR Art History Graduate Student Association Annual Conference with Ph.D. student Alexandre Saden, which featured keynote speaker Dr. Nina Horisaki-Christens, at UCR ARTS in May 2024. McNelis was also awarded a 2023-24 Gluck Fellowship for Adult Programs at UCR ARTS.

A MATCH MADE IN ART HISTORY SAVANNAH DEARHAMER AND HOMER ARNOLD TIE THE KNOT

Congratulations to **Homer Arnold** (PhD Candidate) and **Savannah Dearhamer** (MA '20)! The couple, who met while pursuing graduate degrees in Art History, were married this October. The ceremony took place at the Bernard and Fern Schwartz House, Still Bend, that was designed by Frank Lloyd Wright in 1938. **Zoe Appleby** (MA '20 and current PhD student at Case Western) served as officiant. We couldn't be happier for the newlyweds!



Top row: Kristoffer Neville and Johannes Endres at the 2024 Graduate Student Conference; Savannah Esquivel photographs the narthex of the sixteenth-century Franciscan mission church at Tecamalchalco, Mexico; Jeanette Kohl and Johannes Endres in China; Malcolm Baker examining a bust of the 9th Earl of Pembroke at Wilton House. Middle row: UCR Art History graduate students Lexie Varga, Sarah Grace Faulk, Emily Citino, and Melissa Reyes at the 13th annual GSA Conference at the Culver Center; Fatima Quraishi and Yong Cho at the 2024 Panoply of Colors Conference; UCR art history students visit the Getty Center, left to right: Rebecca Teague, Timothy Le Blanc, Kamryn Siler, Alina Lugovska, Dr. Jeanette Kohl, and Angelica Parr-Rosser; Jeanette Kohl delivers the keynote address at Peking University. Bottom row: Jason Weems delivers opening remarks at the Brink Carrott Forster-Hahn Lecture Series; Savannah Esquivel (center) poses with Stephanie Lozano, Ariel Taxis, Eduardo Martinez, and UCR graduate art history students, Lexie Varga and Emily Citino, after an on-campus demonstration of the contemporary version of the Mesoamerican Mayan ball game, Ulama; Conrad Rudolph's photograph of the Chimney Rock which will feature in his forthcoming book co-authored with Jason Weems.