Art History at Cal Poly Pomona

We offer the only independent B.A. in Art History in the California State University system in Southern California. There are only two such degrees in the entire CSU. Most campuses instead offer the B.A. in Art with an option in Art History. This distinction gives our students due recognition for their expertise in the field when they apply for employment or to graduate programs.

Our majors study the production, reception, and experience of art, architecture, design, mass media, and other artifacts that manifest visually or tangibly. Art historians may study any period, region, or cultural tradition. Our courses span the globe and every age. We regularly offer courses in areas as diverse as “Contemporary Art,” “Medieval Art,” “Japanese Art,” and “Art and Architecture of India.” Through such courses, students become familiar with significant works and styles, differing ways of interpreting them, and an understanding of the social functions and impacts of visual and material culture.

Students pursuing the B.A in Art History must practice verbal and written communication as well as skills of interpretation, critical thinking, and research. These are foundations for various career paths. (A summary of common careers for those with a B.A. in Art History is included in this brochure.) To best prepare students for careers, our curriculum requires students to take elective courses to gain additional expertise or a minor most compatible with their goals. The faculty is dedicated to advising our students in this highly personal, yet consequential, process.
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Dr. Alison Pearlman has a love of writing and a penchant for interpreting trends in contemporary art, the marketing of culture, and food and restaurant design. What do trends say about the people who create them, those who buy into them, and the cultural conditions that foster the exchanges? Pearlman’s books *Unpackaging Art of the 1980s* and *Smart Casual: The Transformation of Gourmet Restaurant Style in America* span those interests.

Pearlman teaches courses in modern and contemporary art and design history as well as the senior seminar for art history majors. For Pearlman, there is a moment in the senior seminar when the beauty of the art history program culminates and comes into focus: the students present their independent research in a conference-style talk with visual aids, and their peers offer them valuable feedback in a constructive and caring spirit. It is immensely gratifying to see the students reach a level of cultural and historical awareness, critical thought, and professional generosity that will sustain them in any career path.
Dr. Chari Pradel researches ancient Japanese religious art. Due to the complexity of Japanese culture and the variety of religious beliefs, her research is interdisciplinary and Pan-Asian. A number of her publications focus on the art associated with Prince Shōtoku (554-622), a controversial historical figure who became the focus of a devotional cult. Her recently published book *Fabricating the Tenjukoku Shūchō Mandara and Prince Shōtoku’s Afterlives* (Brill, 2016) debunks previous scholars’ Buddhist interpretations of an assemblage of embroidered textiles associated with the Prince. It highlights instead the role of immigrant kinship groups from the Korean peninsula in the making of the embroidery in the seventh century and traces the different perceptions of this artifact until modern times.

Pradel teaches classes in the World Art series (Prehistory to Early Medieval Europe and Asia) and the arts of Japan and India. Her courses focus on developing the students’ skills of visual analysis and critical thinking, and stress the importance of understanding the works of art within their historical and cultural context. These courses are venues for students to learn about cultures different from their own, and, for some, to learn about their cultural heritage.
Dr. Karlyn Griffith investigates how layers of meaning are built within the visual world of the Middle Ages, especially in popular culture. This line of inquiry takes Griffith from illustrated manuscripts to the reuse of Roman materials in medieval and early modern objects and spaces. Her recent publications explore the art of the book and analyze illustrated manuscripts as art objects, rather than merely receptacles of information. Griffith’s research combines interdisciplinary approaches, such as from literature and archaeology, with traditional art historical practices of stylistic analysis and iconographical interpretation. These methods allow art to be viewed from the perspective of the cultures that made and used particular objects and monuments. They also form the framework of her courses.

In class Griffith espouses the discipline of looking. This, combined with analyzing and articulating deductions, is the core of critical thinking. Students hone these skills in her Roman, Medieval, Renaissance, and Baroque art and architecture courses. Griffith also coaches students in another important and transferable skill: cogent, persuasive writing. Critical thinking and writing provide the foundation for student success not just in college courses, but especially in navigating the inevitable twists in their future career paths.
Art History Senior Project Abstracts

**FRAGONARD: PLAYING WITH EROTICISM**
Kimberly Andrade

**FASHION VIA THE ARAB SPRING**
Kyle Smith

**THE CAVES OF ANI: AN UNDERGROUND REPRESENTATION OF ANI’S MULTICULTURAL VALUES**
Atineh Movsesian

**THE ORIGIN OF MARIA LACTANS IN COPTIC ART**
Marina Megalla

**SOUTHERN CALIFORNIA INK-CORPORATED**
Sierra Mychael Arguelles

**THE CANTUÑA CHAPEL: THE CHRISTIAN TEMPLE OF THE SUN**
Kevin Torres

**COVERING THE UMENTIONABLE: THE EVOLUTION OF PACKAGE DESIGN FOR FEMININE PADS**
Elizabeth A. Zangenberg
Eroticism, a common theme in Rococo painting, is blunt in Jean-Honore Fragonard’s *The New Model.* This painting shows a seated woman whose breasts are revealed by another woman, likely a madam, standing behind her. The artist next to them lifts the dress of the exposed woman with a maulstick, surveying the young woman and her breasts. The comfortable demeanor of the uncovered woman suggests her passive acquiescence to the scene. The light-hearted eroticism normally seen in Fragonard’s paintings is replaced in *The New Model* with satire that dehumanizes the female subject instead of making her the usual playful and flirtatious woman. Fragonard was heavily criticized by Enlightenment thinkers who viewed his paintings as frivolous and immodest. Denis Diderot, his main critic, condemned Fragonard’s choice to abandon the Academy and paint erotic themes. However, Diderot as well as other Enlightenment thinkers degraded women in their own works. I argue that Fragonard’s *The New Model* is a satirical response to these critics. Comparisons to Fragonard’s corpus will demonstrate how the playful role he commonly gives women in his paintings changes in *The New Model* to a vulgar commodity. By examining written works of enlightenment thinkers, specifically Diderot, I will reveal how this hypocritical treatment of women inspired Fragonard’s satirical response.
Fashion is usually seen as superficial and at times insignificant. However, fashion is one of the best mirrors for which society may see itself. This paper explores how fashion changed after the 2011 Arab Spring, with an emphasis on the Egyptian revolution. My research looks at critical writings about fashion to see past examples of the relationship between politics and fashion. It also relies on show reviews from selected designers and trend analysis reports to study the direction fashion was moving before the Arab Spring and where it went afterwards. Some trends analyzed include the resurgence of military silhouettes, specifically in streetwear brands, such as Supreme and the designer Umit Benan’s 2011 runway show. In addition, my research discusses the popular cartoon character Spongebob Squarepants, who surprisingly was seen as an Egyptian political figure. I argue that for this reason Spongebob was brought back to the West through Jeremy Scott’s 2013 and 2014 collections at his eponymous brand and Moschino. In each of these of cases I trace these trends’ political origins as well as their evolution in the fashion cycle: beginning at haute couture and ending at the clearance bin.
Ani, located in Eastern Turkey and known as the city of a thousand-and-one churches, was the capital city of medieval Armenia from 961 to 1046. As a result of continuous invasions, Ani exhibits a blend of Armenian, Byzantine, Georgian, and Islamic cultural characteristics. The city existed not only above, but also underground in 800 caves, which are believed to have existed since 400 BCE and were inhabited throughout the Middle Ages. The caves, embellished with columns, faux architecture, and likely often with wall painting, served as dwellings, churches, and tombs. The purpose and use of the caves remains unknown and their decoration has yet to be studied. Only one recent archeological study, inspired by an unfinished 1915 expedition, has examined Ani’s caves. Using these new plans, schematic maps, and photographs from the 1915 study, I examine how the underground caves relate spatially and architecturally to aboveground Ani. I analyze the single surviving fresco, which features Byzantine Christian iconography, and architectural elements representing the different cultural influences on Armenian architecture, especially in Ani, such as the groin vaults, niches, round and ogival arches, and Byzantine columns. I argue that the underground city demonstrates the same blending of cultures as the above ground city and its “1001” churches. The visual embellishment and the physical effort put into correlating the underground structures to the above ground city is a demonstration of the significance of multicultural style in Ani.
Maria Lactans, the Virgin Mary depicted nursing the Christ Child, is one of many representations of the Virgin in Christian art. This paper concentrates on paintings of the Maria Lactans from the seventh century until ninth century in Coptic Egypt. The focus is on Maria Lactans’ iconography and its stylistic sources. When addressing iconography, I examine the impact of the Egyptian goddess Isis, specifically, Isis nursing Horus (Isis Lactans), and her cult. In addition, this essay demonstrates that the extant examples of Coptic Maria Lactans have stylistic sources from Roman Egypt and Byzantine art.

For scholarship on the connection between Isis Lactans and Maria Lactans, the sources consulted include dissertations and essays from religious and historical perspectives. In order to address stylistic sources, visual analysis shows that the Coptic Maria Lactans bears a resemblance to the Fayyum mummy portraits of the second century in Roman Egypt (30 BC-337 CE), but with abstraction, as seen in Byzantine art.
Featured at the second annual Reno Tattoo Convention in 1977, Charlie Cartwright’s Good Time Charlie's Tattooland was the first exhibition of the Chicano black and grey style in a professional context. This was the first in a series of events that brought Chicano black and gray into the mainstream. Before the Tattoo Convention, however, to see a tattoo in that style, you had to have known someone in the East Los Angeles area of Mexican descent or had to have done hard prison time.

How did this gang-related cultural badge become an accepted, sought-after style? This paper tells the story. To tell it, I traced the separate histories of Chicano style and Traditional style. The meshing of these early cultures and the related professional relationships resulted in the modern standard of black and grey style that achieved broader acceptance.

My study of this subject will involve archival research, documentaries, and social media. I will also incorporate my personal experience as a tattoo-shop apprentice.
The Cantuña Chapel: The Christian Temple of The Sun

Kevin Torres

The Cantuña chapel within the St. Francis complex in Quito, Ecuador, was one of the first churches built after the Spanish conquest in the sixteenth century. Named after its native builder Cantuña, the chapel has a strong relation to the Incan sun deity, Inti. Spanish accounts place the Franciscan complex atop the palace-temple of the Incan ruler, who was believed to be the incarnation of Inti. This paper addresses how the chapel negotiated cultural blending during the colonization process through its physical connection to the sun deity, architectural elements, gold-leaf altarpiece, and cosmological ceiling painting.

I argue that the Franciscan monks deviated from the practice of the Conquistadors, who would often simply abolish indigenous people and culture. Instead the Franciscans embedded indigenous elements in the chapel to ease the conquest through conversion. This visual syncretism demonstrated the ability of the indigenous to become Christian and therefore part of the Spanish Empire. As a result of the conquest and conversion of the kingdom of Quito, the Spanish ended the Incan plans to found their empire’s second capital in this location, making it easier to suppress the local government and the indigenous, who were now Christianized. Most importantly, because the Cantuña chapel remains the least altered colonial church in the region, it is a valuable witness to the initial cultural blending between the indigenous Quitus, their recent Incan conquerors, and their final Spanish occupiers at the moment of colonization.
In the span of approximately one hundred years, the packaging of feminine hygiene products has changed significantly. At first, packages were discrete and inconspicuous, so much that it was difficult to identify what the product was. Today, however, the packages stand out in differing colors, graphics, and shapes, and directly target specific groups of women.

These changes in package design led me to ask why they occurred. After careful research into the evolution of feminine hygiene products, the history of the package designs, and the marketing of these products, I found that the changes in design are a product of changing attitudes toward women and menstruation, technological advances in the products, and changing approaches to product marketing.
The faculty takes an active role in advising students about their career options. There are many possible paths, and each requires a unique track of preparation. The faculty therefore provides the students with a menu of common career paths and suggests what they can do while obtaining their B.A. in Art History to prepare them and make them competitive. Below is a list of common career paths with a brief explanation of requirements and recommendations for pursuing them:

## Scholarship and university teaching in art history or visual studies

### Required credentials

A Ph.D. in Art History or Visual Studies is required. Depending on the field of specialization, a Ph.D. in Classical Studies or Archaeology may be an appropriate alternative.

### Recommended while an undergraduate at CPP

Students may pursue minors offered at CPP that are compatible with their interests in graduate education. The History Minor, for example, is always complementary to art history. Alternatively, since a Ph.D. in Art History or Visual Studies will require an examination in graduate school in two foreign languages, one of which must be French or German, additional coursework or a minor in French may be desirable. (To give students a minimum of preparation, the B.A. in Art History already requires a year of French or German.) Students with an interest in the burgeoning field of digital humanities—which includes digital art history, a growing specialization within art history scholarship—may wish instead to pursue the minor in Digital Social Sciences, Humanities, and Arts.

## Curatorship (for museums, galleries, or other institutions and events)

### Required credentials

Typically, a master’s degree is required for museum curating. M.A. degrees in Art History, Museum Studies, or Curatorial Studies are relevant.

### Recommended while an undergraduate at CPP

Pursue a museum or gallery internship while a senior.

The art history faculty regularly announces and encourages internship opportunities at local museums. But we offer academic credit for only one, a Gallery Assistant Internship supervised by the Curator of the university’s Kellogg Art Gallery and Huntley Art Gallery.

For the Gallery Assistant Internship at the Kellogg and Huntley galleries, students assist in the research of artists and artworks, art-collection inventory, production of exhibition checklists, art labeling and captioning, cataloguing, archiving and documenting collections, and maintenance of data. The position is ideal for students interested in learning art collections management and other related museum and gallery skills. Required duties also include gallery attendance (greeting patrons, attendance-taking, distributing visitor surveys, providing...
security for artworks), general gallery maintenance (painting, cleaning, etc.), assisting with installation and de-installation of artworks (help with moving walls, art handling, hanging and presenting artwork, unpacking and packing of artworks, lighting of artworks), assisting with receptions and events, promotion through social media, and some administrative and clerical duties. Majors in art history may be given specialized projects to build further professional skills and expertise.

Collections management (for museums or other collecting or exhibiting institutions of art) or librarianship

Required credentials
Collections managers typically work in museums, but may work in any institution that requires taking care and managing a collection of objects. Librarianship is vast. There are librarians in corporate, public, academic, museum, and government institutions. For collections management, it is common to have an M.A. in Collections Management or a master’s degree in Library and Information Science (MLIS). Those wishing to pursue Art Librarianship should additionally pursue an M.A. in Art History. Some graduate programs, such as the Pratt Institute in New York City, ready students for both degrees.

Recommended while an undergraduate at CPP
Students who want to do collections management for museums or other exhibiting art institutions should consider a museum internship while a senior. Those who think they might want to work in libraries should consider interning as a page in a library. They may need to take a college-level course in statistics that includes descriptive and inferential statistics and pass it with at least a C. Admission to the MLIS at UCLA, for example, requires such a course.

Museum education (for museums or other exhibiting institutions of art)

Required credentials
An M.A. in Museum Education or Museum Studies is typical.

Recommended while an undergraduate at CPP
Consider pursuing a museum internship while a senior.

Arts administration (for profit or non-profit institutions) or careers in art business (in auction houses, galleries, or art specializations in the financial sector)

Required credentials
An M.A. in Arts Administration or Arts Management or Art Business (depending on area of interest) is desirable. The Sotheby’s Institute of Art at Claremont Graduate University, for example, offers an M.A. in Art Business and an M.A. in Arts Management.

Recommended while an undergraduate at CPP
Consider a minor in Finance, Marketing Management, Business Law, or General Management.
Art Conservation

Required credentials
An M.A. in Art Conservation or Technical Art History is required.

Recommended while an undergraduate at CPP
Graduate programs in this area may require a record of specific courses taken and/or work experience. For an example, see the UCLA Cotsen Institute of Archaeology's UCLA/ Getty M.A. in the Conservation of Archaeological and Ethnographic Materials http://conservation.ucla.edu/.

The site lists the following as requirements for admission into the program, in addition to a B.A. in one of the acceptable areas (which includes art history):

Education: A minimum of one academic year (2 semesters or 3 quarters) of study is required in each of the following areas: Archaeology, Cultural Anthropology, or Ethnography; Art History (studies in archaeological or ethnographic materials and/or traditions preferred); General Chemistry (with lab); Organic Chemistry (with lab). One other Science (i.e., Physical Chemistry, Biology, Geology, Physics, etc.) is preferred, but is not essential to be considered for admission.

Experience: Between 200–400 hours (the equivalent of 5 to 10 weeks of full-time work) of documented practical experience in conservation. Appropriate experience (volunteer, paid, or a combination) includes fieldwork, laboratory experience, exhibit preparation, or similar responsibilities performed under the supervision of a professional conservator. A letter of recommendation is required from at least one conservation supervisor.

Art Law

Required credentials
Acquire a J.D. (Juris Doctor degree) specializing in intellectual-property law or, as offered by Duke University, a J.D./M.A. in Law and the History of Art.

Recommended while an undergraduate at CPP
Choose a Political Science Minor, and, from the elective courses, select those pertaining to law. Take the LSAT exam (required for application to law schools).

Art editing and publishing

Required credentials
With a B.A. in Art History, a student will have a good foundation in the subject area, but will need further development of skills in writing and editing, journalism, and publishing. This can be accomplished in many ways, including work experience and education credentials. An M.A. in English, Journalism, or Arts Journalism is a fine option for the latter.

Recommended while an undergraduate at CPP
Consider pursuing an English minor, a Journalism minor, or a double major in English or in Communications.
News: GRADUATING SENIORS

Graduating senior Kevin Torres has been awarded the new Andrew Mellon Conservation Opportunity at UCLA and a prestigious Getty Multicultural Internship for Summer 2018. During Torres’ Getty internship he will work in Paintings Department on research for an upcoming exhibition catalog. For the UCLA conservation opportunity Torres will participate in a week-long conservation workshop where he will be introduced to different types of art conservation as well as tour local conservation laboratories. Torres’ interest in collection management, exhibition planning, and conservation began with a previous Getty conservation internship held at Scripps College in Claremont during which he helped to conserve plaster casts in their collection. Additionally Torres secured internships with the College of Environmental Design Archives and the Department of Art Archives as well as a Gallery Assistant position for our campus art galleries. Torres’ work has been in preparation for graduate school where he hopes to study the art and architecture of his home country Ecuador in South America.

Brooke Thorne will be starting a summer-long internship at the Bowers Museum in Santa Ana, CA. This opportunity will expose Thorne to the innerworkings of a major museum as she takes on duties within the Membership Department. Thorne will practice her public relations skills recruiting new members and helping with direct-mail campaigns for new members in addition to planning membership events and interacting with current members. She will also get experience with non-profit data management systems while helping to maintain and analyze membership data. Thorne has been particularly tasked with drawing membership from the millennial demographic.

Thanks to receiving a Getty Multicultural Internship Kimberly Andrade will work this summer as a Collection Intern at the American Museum of Ceramic Art in Pomona, CA. In preparation for this opportunity Andrade worked at the Cal Poly Pomona Art Galleries as a gallery attendant and in collections management. In these positions Andrade learned how to unpack and install different types of art as well as interact with local artists during the installation process. She also helped to create a new inventory catalog for our gallery’s permanent collection. In addition to refining these skills Andrade will be able to acquire curatorial experience, which will be crucial as she plans to apply to Art History Masters Programs to prepare for a career in museum curation.
News:

ALUMNI

Michelle Pederson Tomes (2008) is highly active in diverse aspects of arts programming for cultural institutions throughout the Inland Empire. In roles as wide ranging as exhibition and event organizer, planning-committee member, lecturer, docent, art installer, facilitator of school tours, and marketing assistant, she has worked for institutions vital to the local community. In 2016-17, her tenth year working at the Los Angeles County Fair, Michelle helped organize the arts and crafts exhibits at the Fair’s DIY building. It was her second of now three years as the building supervisor. Michelle is currently an Ambassador volunteer for the Pomona Fairplex. In 2017-18, she also helped organize festival events and field trips for Cal Poly AGRIsCapes. In addition, Michelle organized exhibits of memorabilia at the Pomona Public Library—most recently, one of super-hero comics and another devoted to the famed Route 66. What’s more, she served on the Pomona Library committee that organized the “Pomona Reads” event. For a successful charity auction in the spring of 2018, Michelle tapped her network of artist friends to acquire artworks. In this way, she helped raise money for YWCA WINGS, a domestic-abuse shelter in the San Gabriel Valley.

Karen Guatemala (2016) followed her years at Cal Poly Pomona by gaining work experience in museums and libraries, then applying for graduate programs in Library Science. This spring she was accepted into the Information and Library Science Archives Management (MS) program at Simmons College in Boston, Massachusetts. She will begin her graduate studies in the fall of 2018.

Bianca Cifuentes (2014) has been accepted into the prestigious Master of Library and Information Science (MLIS) graduate program at UCLA. She plans to pursue the program’s specialty in Rare Books/Print and Visual Culture. Other specialties of the program include Media Archival Studies, Informatics, Archival Studies, and Library Studies. Bianca starts in the fall of 2018.