

UC SANTA BARBARA

# History of Art & Architecture

## Faculty and Staff News

[Prof. Natchee Barnd](#) published two articles this year: one discusses utilizing the principle of ethnic studies during international learning experiences (in this case in the UK and Japan) in *Frontiers: The Interdisciplinary Journal of Study Abroad*; and a second, "Placekeeping Indigenous Oregon," appeared in the summer 2025 issue of *Oregon Humanities*. A third article will appear in a forthcoming issue of the *Native American and Indigenous Studies* journal. As part of his history research class, Dr. Barnd and his students delivered a student-led walking tour, the "Social Justice Tour of Santa Barbara," and his Visual Culture course was the second-ever student group to visit the new Chumash Museum and Cultural Center in Santa Ynez. In April, he presented his research at the Midwest Art History Society, at the Denver Art Museum.

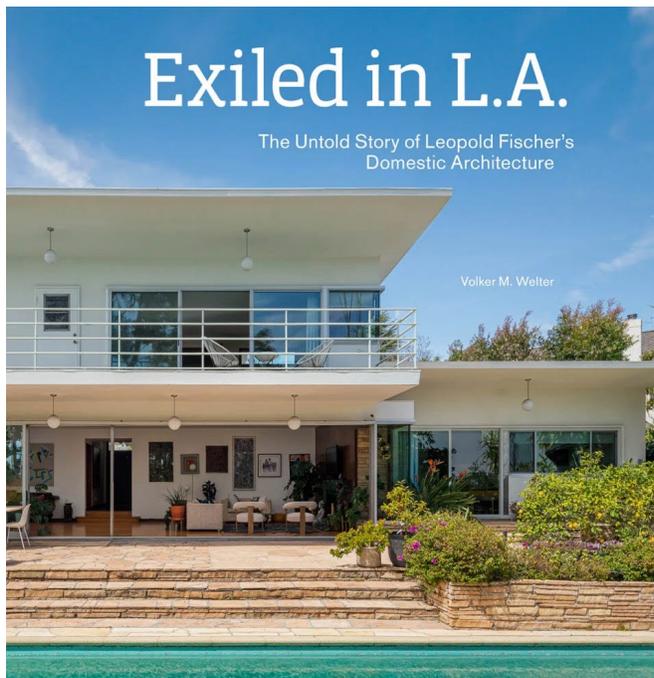
[Prof. Christine Garnier](#) completed her year-long leave as a fellow at the Huntington Library and with ACLS to continue work on her book project tentatively titled, "The American Silverscape: Art, Land, and Extraction (1848-1905)." Part of this research was published in a special commentaries issue of the journal *American Art* in Spring 2025.

In November 2025, [Prof. Jenni Sorkin](#) gave a keynote address at the newly reopened Princeton University Art Museum on the Japanese American ceramic artist and weaver Toshiko Takaezu (1922-2011), who is the subject of the new building's inaugural Welcome Gallery exhibition, *Toshiko Takaezu: Dialogues in Clay*, which features ceramics from the museum's collection gifted by the artist herself, a longtime lecturer at Princeton's Visual Arts Program, in set dialogue with nine of her contemporaries.

In winter quarter 2025, [Prof. Volker M. Welter](#) contributed "Frameless Art, Boundless Modernism: A Chapter from the History of the Clip Fame," to the [The Frame Blog](#), and Routledge (London) published [Constructing and Reconstructing History in Twentieth-century German Architecture](#), co-edited with Alexander Luckmann, a graduate student of the department. Spring quarter 2025 saw the publication of "[Reflections from Theodor Adorno's unbuilt House in Pacific Palisades](#)" (*Athenaeum Review*, issue 11, Spring 2025), which tells the story of the suburban house that the co-founder of critical theory set out building while exiled in Los Angeles in the 1940s. Prof. Welter's chapter "Janus in der Tannenbergallee. Vom Haus Poelzig zum Haus Harlan," in [Haus Marlene Poelzig, Berlin. Abriss und Aufbruch](#) (Berlin, 2025), offers the first ever architectural historical analysis of how the modernist home that Marlene Poelzig had designed for her

family in the final years of the Weimar Republic could effortlessly be integrated by its second owner, the infamous anti-semitic movie director Veit Harlan, into Berlin's new political topography of the Nazi dictatorship.

Early in October 2025, the Getty Research Institute published **[Exiled in L.A.: The Untold Story of Leopold Fischer's Domestic Architecture](#)**, the newest book by Prof. Welter. The book examines the domestic architecture of the Austrian-Jewish émigré architect Leopold Fischer (1901–1975) in California, where he lived in exile from Nazi Germany. In contrast to his famous peers Rudolph Schindler and Richard Neutra, immigrant architects whose Southern California buildings are frequently examined—and who, like



Fischer, studied with the modernist architect Adolf Loos in Vienna—Fischer and his California structures have, until now, escaped the attention of architectural history.

**[Prof. Sylvester Okwunodu Ogbechie](#)**

published a groundbreaking monograph on acclaimed Nigerian/American multidisciplinary artist **[Victor Ehikhamenor](#)** (Prestel, 2025) whose vibrant and incisive artworks engage Benin Kingdom history, African cultural restitution, contemporary art, and the postcolonial politics of global Black identity. Ogbechie consulted for the Tate Modern (UK) on its **[Nigerian Modernism](#)** exhibition which opened on

October 8, 2025 and also contributed an essay titled “Agents of Change” to the exhibition **[catalog](#)**. In November, **[e-flux](#)** journal #158 published his essay (“In the Kingdoms of Ruins) which reflects on the impact of noted curator Okwui Enwezor (1963-2019) on the reception of contemporary African art in the global context. His essay, “Conceptualizing Whiteness in Contemporary African Art”, is forthcoming in the **[Image of the European in African Art](#)**, part of Harvard University Press' long-running series — **[Image of the Black in Western Art](#)**.