



**KRESS FOUNDATION
DEPARTMENT OF ART HISTORY**

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FROM THE CHAIR

The Art History Department was pleased to welcome Dr. Matthew Welch as this year's Franklin D. Murphy Distinguished Alumni speaker. Matthew holds both an MA and PhD ('95) from KU in East Asian Art History. Under the guidance of Professor Stephen Addiss, he wrote his dissertation on the Japanese Zen monk, Nantenbo (1839-1925), who was not only an excellent painter and calligrapher but also a fierce reformer.

Since 1990, Matthew has been engaged at the Minneapolis Institute of Arts where he began as Assistant Curator and is now Deputy Director and Chief Curator, and Curator of Japanese and Korean Art. He has published many articles, essays, catalogues and books, including *Untamed Beauty: Tigers in Japanese Art* and *Netsuke: The Japanese Art of Miniature Carving*. He also has a forthcoming book, *Common Pleasures, Uncommon Prints: Japanese Woodcuts from the Minneapolis Institute of Arts*. He has been involved in numerous exhibitions, too many to mention; but his most recent, "Edo Pop: Ukiyo-e Masterpieces from Minneapolis," will open at the end of October 2011. Under his leadership, the display of Japanese art at the MIA has gone from two to fifteen galleries--making the Japanese art display at the MIA one of the largest in the country.

Last year, George Hisaeda, former Consul General of Japan in Chicago, publicly commended Matthew for his contributions to "mutual understanding and friendship between Japan and the United States of America." Matthew's zeal and excellence represent what the Department of Art History hopes to cultivate in all of its students.

Matthew kindly agreed to an interview with Chair and Professor, Linda Stone-Ferrier.

LINDA STONE-FERRIER: *What are you glad you learned in graduate school that helped prepare you for your current position?*

MATTHEW WELCH: The Kress Department's location within the Spencer Museum of Art afforded a fantastic opportunity to understand how museums work and how exhibitions are organized. While a graduate student, I worked on three shows and contributed to two exhibition catalogues. One of these garnered me an invitation to speak at the Asia



Society in New York, where one of the shows subsequently traveled. These experiences gave me a leg up when applying for positions. I later discovered that students in art history programs at other universities rarely have such experience coming out of graduate school. In addition to bolstering my credentials, the experience also instilled in me a certain pragmatism that later proved to be very useful.

LSF: *What do you wish you had learned or experienced in graduate school that would have prepared you better for your current position?*

MW: Graduate school well prepared me to research, write, and teach in my field; and given the special opportunities in the Spencer Museum of Art, also to mount exhibitions. I might have benefited, however, by being challenged to think beyond myself, my research interests, the classes I might teach, etc. In a somewhat insular manner (which may be entirely appropriate for academia), I don't recall discussing the state of the field as it relates to society at large--how I might, for example, increase attendance at a museum exhibition, convince city government about the efficacy of an exhibition to change lives, or demonstrate the relevancy of art history to the lives of ordinary people.

LSF: *What aspects of international art law have you had to address?*

MW: Any museum that isn't paying attention to international laws governing the trafficking of art objects--especially antiquities--is being willfully irresponsible. Curators are now held to a much higher standard. Recently, I've rewritten the job description for one of our curators to reflect her expertise in proper and diligent provenance research. I've been involved in two instances of repatriation, and now require vigorous provenance research to be documented on all curators' acquisition proposals. Intellectual property rights, too, should be on the radar.

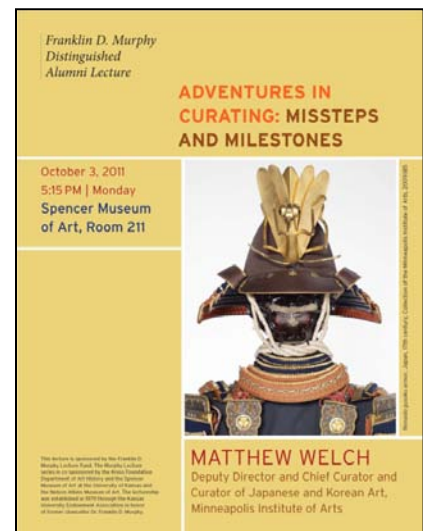
LSF: *What advice do you have for current graduate students regardless of their career aspirations?*

MW: Go as far as you can in the program. It used to be that academic positions required a PhD, but a BA or MA would suffice for curatorial work. While this still might be true of some smaller museums, most museums now expect candidates to have their PhDs. I've also discovered that curators without their doctorates often hit the glass ceiling, take longer to advance in an organization, and are not considered for management positions (e.g., chief curator, department chair, etc.). Of course, the mounting cost of education means that many people must begin working before finishing a PhD. My advice is to persevere and to continue to work toward the degree, even if holding a full-time position. It's difficult; it's exhausting; but, in the end, having a degree will have a dramatic impact on your career, earning potential, and marketability.

I've also found that the exercise of writing the dissertation is good training for tackling future publications. The dissertation hones your research, writing and organizational skills, and builds the confidence necessary to conceive and execute challenging print projects.

LSF: *Assuming one's PhD is completed before starting a new full-time position, what are the biggest adjustments that one has to make as one goes from being a graduate student to a professional in the field?*

MW: Juggling all that life throws your way! College and graduate school, in hindsight, were luxurious in the amount of time I had for studying and playing--and I considered myself to be busy and productive. It



wasn't until we had kids, bought a house, and became truly serious about our career paths that we realized the full meaning of busy.

LSF: *Why did you choose a curatorial career instead of academia or something else?*

MW: Most curators will tell you they were drawn to curatorial work out of an innate need or desire to work directly with objects. I, too, was attracted to museum work for this reason and the last few decades have been immensely exciting as I've been able to add objects to the permanent collection and to work with objects to form special exhibitions. It is thrilling to investigate the unique qualities of an object, as there is always something new to discover or some interesting connection to be made. However, I also really enjoy teaching and, until administrative duties became a larger part of my work, I actively sought out opportunities to teach. For several years I was an adjunct lecturer at St. Thomas University in St. Paul, MN.



From left to right: Takaaki Kumagai, Sooa Im, Alison Miller, Matthew Welch, Lindsay Hutchins, and Kris Ercums in the print room.

LSF: *What do you consider to be your one or two (or more) proudest accomplishment(s) professionally, and why?*

MW: This is a difficult question because I've had so many wonderful opportunities. Certainly, the reinstallation and expansion of the Japanese and Korean galleries at the MIA in 1998 and a further expansion in 2006 were hugely gratifying. I also enjoyed every moment of working with a traditional Japanese architectural company in 2002 to construct a *shoin* (reception hall) and a *chashitsu* (tea house) within the permanent collection galleries. Several acquisitions also come to mind as particularly important to strengthening the museum's collection, such as a 16th-century set of folding screens representing Uji Bridge, a fantastic set of 17th-century *daimyo* armor, and a beautiful 15th-century Negoro lacquer basin. Most recently, we published a massive catalogue of selected Japanese woodblock prints. I'm especially proud of the fact that it will serve both as the catalogue of my upcoming show "Edo Pop," as well as an enduring record of the museum's permanent collection.

WITH THANKS

The Kress Foundation Department of Art History benefits from the generosity of alumni and friends whose financial support strengthens the intellectual mission of the department and makes possible an array of programs that enhance our core offerings.

We are deeply grateful to the following donors--as well as others who wish to remain anonymous--for their generous gifts in fiscal year 2011:

Bijan and Mary Alice Taylor Amini
Gretchen D. and Beau W. Atwater III
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Nila A. Baker
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Michelle Mead Dekker
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Martha G. and Alan E. Elton
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Stacey J. Skold
Donald E. Sloan
Dale D. Slusser and Sherry Fowler
Andrew R. and Anna M. Stevens
M. Fred Strauss
Denise R. Warner
Jane C. Weaver


*We are especially grateful to **THE MARK AND BETTE MORRIS FAMILY FOUNDATION** for its continued funding of the Morris Family Scholarship, which supports two outstanding entering graduate students; for a grant from the **TERRA FOUNDATION FOR AMERICAN ART** on behalf of Dr. Charles C. Eldredge to the department's American Art Research Fund, benefiting graduate study in the field; to the **CATERPILLAR FOUNDATION**, the **FIDELITY CHARITABLE GIFT FUND**, **THE LOCKHEED MARTIN CORPORATION**, and the **STATE FARM COMPANIES FOUNDATION** for furthering the teaching mission of the department; and to the **YALE UNIVERSITY PRESS** for fine art books that were given to outstanding undergraduates at our annual Amsden Awards Ceremony.*

2011 FRANKLIN D. MURPHY LECTURE SERIES

In addition to the annual visits by a Franklin D. Murphy Lecturer, which include presentations at the Spencer Museum of Art, the Nelson-Atkins Museum of Art, and co-teaching a graduate seminar, the Murphy Lecture Fund makes possible visits throughout the year by other distinguished scholars, curators, artists and critics. In 2011, the Fund sponsored the following presentations:

D. Max Moerman
Associate Professor of Asian and Middle Eastern Cultures, Barnard College, and Associate Director of the Donald Keene Center for Japanese Cultures, Columbia University

The Pilgrim's Map:
India in the Japanese Buddhist Imagination




February 28, 2011
Monday | 5:15 PM
Spencer Museum of Art | Room 211

This lecture is sponsored by the Franklin D. Murphy Lecture Fund. The Murphy Lecture Fund is a fund established in 1978 to support the Franklin D. Murphy Lecture Series. The fund is named in honor of Franklin D. Murphy, who served as the first director of the Department of Art History at the University of Kansas from 1964 to 1984. The fund's purpose is to provide financial support for the Murphy Lecture Series, which is a series of lectures given by distinguished scholars, curators, artists and critics. The fund is managed by the Department of Art History at the University of Kansas.

R. Tripp Evans
Professor of Art History,
Wheaton College, Massachusetts

"Mirror, Mirror on the Wall"
Grant Wood, Identity, and Artifice




March 4, 2011
Friday | 6:00 PM
Spencer Museum of Art Auditorium

KEYNOTE SPEAKER FOR
"ARTICULATING IDENTITY
IN VISUAL CULTURE,"
A GRADUATE STUDENT SYMPOSIUM
HELD BY THE BRESS FOUNDATION,
DEPARTMENT OF ART HISTORY AT THE
UNIVERSITY OF KANSAS.

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Kuiyi Shen
DIRECTOR OF CHINESE STUDIES PROGRAM
AND PROFESSOR OF ASIAN ART HISTORY,
THEORY, AND CRITICISM, UNIVERSITY OF
CALIFORNIA, SAN DIEGO

**Figure & Body in Modern
and Contemporary Art**



5:15 PM / Monday
November 21, 2011
Room 211, Spencer Museum of Art

This lecture is sponsored by the Franklin D. Murphy Lecture Fund. The Murphy Lecture Fund is a fund established in 1978 to support the Franklin D. Murphy Lecture Series. The fund is named in honor of Franklin D. Murphy, who served as the first director of the Department of Art History at the University of Kansas from 1964 to 1984. The fund's purpose is to provide financial support for the Murphy Lecture Series, which is a series of lectures given by distinguished scholars, curators, artists and critics. The fund is managed by the Department of Art History at the University of Kansas.

D. MAX MOERMAN, Associate Professor of Asian and Middle Eastern Cultures, Barnard College; and Associate Director of the Donald Keene Center for Japanese Cultures, Columbia University
"The Pilgrim's Map: India in the Japanese Buddhist Imagination," February 28, 2011

TRIPP EVANS, Professor of Art History, Wheaton College
"Mirror, Mirror on the Wall": Grant Wood, Identity, and Artifice," March 4, 2011

KUIYI SHEN, Director of Chinese Studies Program and Professor of Asian Art History, Theory, and Criticism, University of California, San Diego
"Figure and Body in Modern and Contemporary Art," November 21, 2011

For a listing of upcoming Franklin Murphy Lectures, please check our website:
www.ku.edu/~kuarthis/

MEET OUR NEWEST FACULTY MEMBER



In August 2011, the department was pleased to welcome Dr. Kathryn Gerry as Visiting Assistant Professor of Medieval Art. Kate comes to us from the Walters Art Museum where she has been the Andrew W. Mellon Fellow since 2009. She received her BA from Smith College, Northampton, MA; her MA from the University of Maryland, College Park, MD, and her PhD from Johns Hopkins University, Baltimore, MD. The title of her dissertation was *The Alexis Quire in the St Albans Psalter*

Kate Gerry preparing for Kansas while visiting medieval churches in Ravenna, Italy.

and the Monastic community of St Albans. Kate has taught courses at George Washington University, Maryland Institute College of Art, and the Catholic University of America. She was kind enough to answer a few questions about herself.

What are your primary research/teaching fields?

My research is focused on works of medieval art that have been significantly altered since their original production. Much of my work to date (including my doctoral dissertation) has dealt with manuscripts that have been added to or otherwise modified, but I have also looked at other kinds of objects. A paper I prepared on a twelfth-century portable altar that incorporates pieces of an earlier medieval work of art has recently been accepted for publication. My teaching interests are much broader, and in addition to surveys of medieval art, I have taught courses on stained glass, manuscripts, and the art and architecture associated with the medieval cult of saints.

Why did you become interested in your field?

My interest in medieval art history developed over the course of several years. As an undergraduate, I was initially enrolled in a BFA program, which led me to take my first art history courses. I figured out pretty quickly that I was happier working in art history than studio art. One of the things I find fascinating about medieval art is the mix it presents of familiar and foreign ideas. We can see how our own artistic tradition has sprung from it, but medieval works of art often appear strange and sometimes disturbing at first glance. One of the things I love about my work is the amount of travel involved. Between research and conferences, I've traveled all over Europe and the U.S., seen some amazing sites, and met a number of wonderful colleagues and friends.

Where did you grow up or something you'd be willing to share about yourself?

My life so far has been decidedly coastal. I grew up in Massachusetts, and I've studied and worked in Baltimore, Washington, D.C., and London. Although I've passed through the Midwest before, for conferences and research (and just fun), living in Kansas will definitely be a new thing for me.

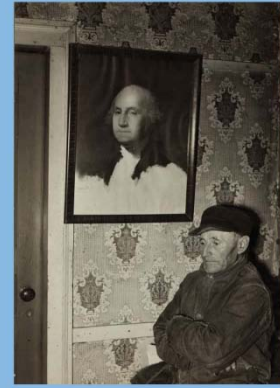
ARTICULATING IDENTITY IN VISUAL CULTURE

GRADUATE STUDENT SYMPOSIUM
MARCH 4-5, 2011

The art history graduate students worked around the clock to breathe new life into the Graduate Student Symposium, which is now sponsored solely by KU on an annual basis. The spring symposium's topic was "Articulating Identity in Visual Culture," and topics as diverse as Norwegian tapestries, Calcuttan photographs, and anatomical drawings were discussed. Presenters included two current KU students, **DENISE GIANNINO** and **ALISON MILLER**, as well as students from locations as far away as Western Ontario. Attendees enjoyed the presence of keynote speaker Dr. R. Tripp Evans, from Wheaton College, Norton, MA, who gave the lecture "Mirror, Mirror on the Wall": Grant Wood, Identity and Artifice." For more information on upcoming symposia please see:

<http://www2.ku.edu/~kuarthis/academics/graduate/hags.shtml>

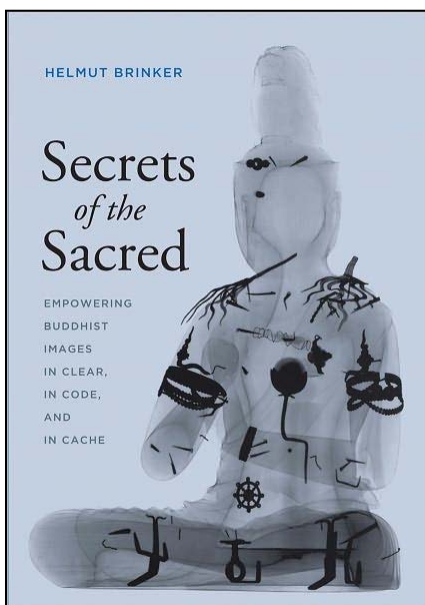
Articulating Identity in Visual Culture



Arthur Rothstein, John Dudeck, Dalton, New York, 1937

The University of Kansas
Kress Foundation
Department of Art History

Graduate Student Symposium
March 4 – 5, 2011
Spencer Museum of Art



SECRETS OF THE SACRED: EMPOWERING BUDDHIST IMAGES IN CLEAR, IN CODE, AND IN CACHE

BY
DR. HELMUT BRINKER

The latest publication in the
University of Kansas Franklin W. Murphy Lecture Series
University of Washington Press, 2011
Published with Spencer Museum of Art

FACULTY NEWS

DAVID CATEFORIS

Professor, American Art, Modern and Contemporary Art

David Cateforis enjoyed invigorating new adventures in teaching in 2010-11, offering four new courses. In Fall 2010, he taught, for the first time, the one-semester *Introduction to Western Art History* (having previously taught both halves of the two-semester survey) and a survey of contemporary art. In Spring 2011, he offered a graduate seminar, *Cultural Hybridity in Contemporary Art*, and an interdisciplinary course, *The Business of Art*, co-taught with Professor Raquel Alexander of the KU School of Business. Cateforis was also honored in the fall to be nominated for a Ned N. Fleming Trust or Byron T. Shutz Teaching Award.

On the research front, Cateforis published a review of the Kemper Museum of Contemporary Art exhibition “The Gao Brothers: Grandeur and Catharsis” in *Review* (<http://ereview.org>); and presented a scholarly paper, “Criticism and Catharsis in Two Recent Sculptures of Mao Zedong by the Gao Brothers” at the annual conferences of the Southeast Conference/Association for Asian Studies in



Life imitates art. David Cateforis and Gerhard Richter's Betty (1988) at the St. Louis Art Museum.

Chapel Hill, NC (January) and the Midwest Art History Society in Grand Rapids, MI (April). In June, he published the essay “On the Role of Language in the Art of Wenda Gu,” in the exhibition catalogue, *The*

Hague Under Heaven: Contemporary Sculpture

from China/Den Haag onder de Hemel: Hedendaagse beeldhouwkunst uit China, for which Cateforis's essay was also translated into Dutch.

Locally, Cateforis served as moderator for a discussion with Lawrence artists Susan Grace and Rick Mitchell at the Lawrence Arts Center in January, and in May led a “Senior Session” at the Spencer Museum of Art on Robert Motherwell's painting, *Figure Before Blackness*. His other activities included service on the CAA Task Force on Practical Publications and on the Executive Committee of KU's Hall Center for the Humanities; and his continuing work as the department's principal undergraduate advisor and as editor and voice of the Spencer Museum's “Art Minute” series, broadcast on Kansas Public Radio.

SALLY CORNELISON

Associate Professor, Italian Renaissance Art

Sally Cornelison's book *Art and the Relic Cult of St. Antoninus in Renaissance Florence* is currently in press and will be published by Ashgate next year. She is the grateful recipient of KU's Vice Chancellor Research and Graduate Studies Book Publication Award, which helped defray the cost of the book's publication.

This year, Cornelison has been especially busy presenting the following papers and lectures derived from the book: “Competing Identities: Sanctity, Patronage, and Portraiture in Giambologna's St. Antoninus Chapel” (College Art Association Conference); “Researching the Renaissance Saint: Sanctity, Politics, and Punishment in Giambologna's St. Antoninus Chapel” (Kansas-Missouri Italian Renaissance Art History Symposium, Kansas State University); “Promoting the Mendicant Saint: The First Chapel of St. Antoninus at San Marco in Florence, 1523-79” (Renaissance Society of America Conference); and “Translating the Florentine Saint: Art, Ritual, and Giambologna's St. Antoninus Chapel” (Syracuse University in Florence). She traveled to London in October to deliver another paper entitled: “Ritual Piety and Medici Pomp: The Relic Translation of St. Antoninus in Late Renaissance Florence” at the conference “A Matter of Faith,” held at the British Museum in conjunction with the international exhibition “Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe.”

While in England, Cornelison had a few days to conduct research for her current project: guest curating “Giorgio Vasari and Court Culture in



Giorgio Vasari, Conversion of St. Paul, 1550-52, Del Monte Chapel, San Pietro in Montorio, Rome

Late Renaissance Florence,” an exhibition to be held at the Spencer Museum of Art in Fall 2012 whose focus is Vasari’s small panel depicting *Christ Carrying the Cross*. For months, she has been fully immersed in all things Vasari as she prepares two articles for a special issue of the *SMA Register* that will serve as the exhibition’s catalogue. Her research for this project took her to Florence and Rome for three weeks in Summer 2011. It was a productive trip that was supported by an International Travel Grant for Humanities Research from International Programs, a Humanities Grant from KU’s General Research Fund, and the department’s Art History Travel Fund. In May, Cornelison was pleased and proud to be able to hood her first PhD student. Congratulations to **ASHLEY ELSTON!**

CHARLES C. ELDRIDGE

Hall Distinguished Professor of American Art and Culture

Commencement 2011 was memorable for Charles Eldredge as four of his advisees received their doctoral degrees. Their dissertation topics ranged widely in the field of American art. Congratulations go to Drs. **LARA KUYKENDALL** (depicting the Hero between world wars), **KATE MEYER** (plowing images and metaphors of the 1930s), **CLAIR ROBERTSON** (Thomas Hick’s portraiture and mid-19th-century

celebrity culture), and **JOLEE STEPHENS** (modern dance and modern art).

The year was marked by happy reunions with former students and colleagues at various lecture venues. Among his curator-hosts were **MARK WHITE** (PhD, ‘99) at the Fred Jones Jr. Museum of Art, University of Oklahoma, where Eldredge spoke on “American Artists around the Mediterranean”; **MICHAEL GRAUER** (BFA, ‘83) at West Texas A&M University (re. American regional art); **RANDALL GRIFFEY** (PhD, ‘99), Mead Art Museum, Amherst College (American prints of the early 20th century); and **SHIRLEY REESE-HUGHES** (PhD, ‘06), Amon Carter Museum of American Art (Georgia O’Keeffe’s *Light Coming on the Plains* series). He also lectured on O’Keeffe in Norfolk, VA, where he caught up with Chrysler Museum director **WILLIAM HENNESSEY**, his one-time colleague at KU’s Spencer Museum. While conducting research in Santa Fe he visited with another former KU curator, **JIM ENYEART**; and, when lecturing at the Wichita Art Museum on John Steuart Curry as part of local celebrations of the state’s sesquicentennial, he had the chance to visit **EMILY STAMEY** (PhD, ‘09) and tour the Ulrich Museum, where she is curator.

Eldredge’s essay on the artist appeared in *Or just after: Photographs by Peter Thompson*, a book devoted to recent work by KU’s Dean Emeritus of Fine Arts. He also published an essay on the long-neglected, early Los Angeles modernist Rex Slinkard (1887-1918) in Stanford University’s catalogue for a retrospective exhibition of the painter’s pioneering work. Eldredge is presently working on a new project, *Memento New Mexico*, an exhibition and catalogue of Southwestern still-life painting from circa 1900-1950 that will begin its national tour in 2014; and he continued research on the 1905 western sojourn of Arthur B. Davies, a unique, out-of-orbit experience for the compleat Easterner that profoundly affected the painter’s development.

Throughout the year, Eldredge served as a trustee of the Terra Foundation for American Art, dealing with special projects in its Chicago and Paris offices. He also was appointed to the Mead Art Museum Advisory Board at his Amherst alma mater; he joined the Mentoring Task Force of the Association of Art Museum Directors, in which he is an honorary member;

and he served as a model for a KU fine arts class in portraiture.

SHERRY FOWLER

Associate Professor, Japanese Art

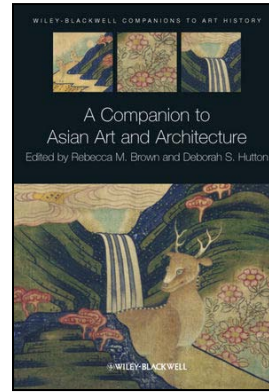
Sherry Fowler received a Northeast Asia Council Association of Asian Studies Japan Studies Research Travel Grant to travel to Japan in Summer 2011. Her project examines the development of the Six Kannon cult, with particular emphasis on associated sculptures and paintings; makes connections between this cult and the still active Thirty-Three Kannon cult; and considers how the patronage of Kannon cults changed from an elite to a popular practice. Through her research, she discovered that, beginning in the tenth century, the island of Kyushu was the site of great activity in the history of the Six Kannon cult.

Although the sixteenth-century stone carving from the former Osumi Kokubunji in Kagoshima may not look very exciting in the accompanying



photograph, it was a great research find. After discovering a 1930's stone rubbing of the monument in the Waseda University Library in Tokyo, and assuming that the monument no longer existed, Fowler was able to track down the actual stone--with the help of **MAKI KANEKO** and Masaaki Morishita--to its location in Kirishima City, next to a parking lot! She is also grateful for the help she received from **AMY MCNAIR** in translating the inscription, which tells of a group of laypeople who funded this carving in 1562 as a replacement for an earlier monument dedicated to the Buddhist deity Kannon that had been damaged.

Fowler travelled further off the beaten track in Kyushu to see groups of Kannon sculptures



located deep in the countryside of Kumamoto. She also hiked Mt. Kirishima in Miyazaki to the Six Kannon Lake (Roku Kannon no mika), a volcanic crater lake where the Japanese Six Kannon cult likely began, to find a small shrine next to the lake where these deities are still

worshipped. Outside of Kyushu, she was given special permission to view a fifteenth-century painting of Six Kannon located at the Buddhist temple of Ryosenji in Nara; and, on a separate occasion, she was able to examine a related thirteenth-century painting held by the Nara National Museum.

In April 2011, Fowler presented the paper "Engendering the Female Among the Thirty-Three Kannon in Japan" and organized the panel "Female Deity Makeovers in East Asia" at the Annual Meeting for the Association for Asian Studies in Honolulu, HI. In October 2010, she participated in the "John C. Weber International Symposium on Japanese Religion and Culture: Images and Objects in Japanese Buddhist Practice" at Columbia University, where she gave the paper, "Finding the Feminine in the Thirty-Three Kannon," and served as the discussant for the paper, "Possessions: Spirits, Objects, and Bodies in Heian Birthing Rituals," given by Dr. Yui Suzuki, University of Maryland.

Fowler's essay, "Locating Tomyoji and Its 'Six' Kannon in Japan," appeared in *A Companion to Asian Art and Architecture*, edited by Rebecca Brown and Deborah Hutton and published in 2011 by Blackwell Publishing in the series, Wiley-Blackwell Companions to Art History.

KATHRYN GERRY

Visiting Assistant Professor of Medieval Art

In collaboration with Richard Leson (Assistant Professor of Medieval Art History at University of Wisconsin, Milwaukee), Kate Gerry is in the final stages of editing a volume of essays--*A New Look at Old Things: Revisiting the Medieval Collections of the Walters Art Museum*--that will



Kate Gerry takes in the fresh air of St Monan's (Scotland) between library visits.

appear as a dedicated volume of the *Journal of the Walters Art Museum*. The papers included in this volume were first read at a symposium that Gerry and Leson organized in the spring and summer of 2010. She is the co-chair, along with Francesco Lucchini (Fellow, Department of Art History, University of Warwick, UK), of two sessions at the 2012 College Art Association conference in Los Angeles, entitled "The Materiality of Art: Evidence, Interpretation, Theory." These sessions will include papers on topics ranging from Mayan sculpture, to early modern domestic silver in England and America, to twentieth-century American painting. She will also be presenting conference papers at the British Museum in London, UK (October 2011), the Medieval Academy of America conference in St. Louis, MO (March 2012), and the International Congress on Medieval Studies at Kalamazoo, MI (May 2012).

STEPHEN GODDARD

Assistant Director of the Spencer Museum of Art; Professor and Senior Curator of Prints and Drawings, Northern Renaissance Art and Prints

During the 2010-2011 academic year, Steve Goddard realized several exhibitions: a *Petrovsky flux* (Second Life exhibition): <http://slurl.com/secondlife/Spencer%20Art%20Museum/56/36/21>; *These Moved Me* (selected works in honor of Dalton Howard); and *NetWorks: Art and Artists from the Dorothy and Herbert Vogel Collection at the Spencer Museum of Art*. His article, "Pierre Roche's Medailles, a Portfolio of Gypsographs after

World War I Medals," appeared in the *SMA Register* (Vol. VIII, no. 2)

Goddard taught his *Print Connoisseurship* course in the fall of 2010, and in June 2011 he joined Dr. Caroline Chaboo (curator and professor in ecology & evolutionary biology) in teaching *Topics in Field Biology in Amazonian Peru*. Thanks to the support of two far-seeing supporters working with the Biodiversity Institute and Spencer Museum of Art, this course served as a pilot for an exciting new interdisciplinary program: *The Rudkin Undergraduate Scholarships for International Interdisciplinary Research Experiences*. Goddard was the artistic advisor for this course. Blogs by the students and instructors can be seen here:

<http://biodiversity.ku.edu/peru-2011>

or here:

<http://www.spencerart.ku.edu/support/peru2011.shtml>

An exhibition highlighting the experiences of the students while in the Peruvian rain forest is planned for the spring of 2012.



Riley Wertenberger and Stephen Goddard at the CICRA biological field station looking at cyanotypes the students made from plant samples in the Amazon.

Goddard continues to conduct research on printmaking during the First World War and is currently working on an exhibition about

mathematician and cryptanalyst Alan Turing, whose centennial is in 2012.

MARSHA HAUFLER

Professor, Chinese Art

Marsha Haufler remains the Associate Dean for International and Interdisciplinary Studies in the College of Liberal Arts and Sciences. She served as Chair of the Editorial Board of *Archives of Asian Art* and oversaw the completion of the 2011 issue, then passed the torch to Stanley Abe at Duke University, although she will remain on the board. She continues to serve on the Advisory Board for the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, D.C.

Haufler's chapter, "Mosaic Murals of North Korea," appears in *Exploring North Korean Arts*, Ruediger Frank, ed. (Vienna and Nuremberg: MAK and Verlag für moderne Kunst Nürnberg, 2011). She also presented three papers: "Mosaic Murals in Pyongyang in the Time of Kim Il Sung," in April at the annual meeting of the Association for Asian Studies, held in Honolulu (where she also organized and chaired the panel); "Mosaic Murals of Pyongyang," in March, at the University of Alberta; and "The 'Golden Age' of Mosaic Murals in the DPRK," this past June at the Association for Korean Studies in Europe (AKSE) conference at Moscow State University, Moscow, Russia. She also served as a discussant for the "Lo Archive Workshop" at Princeton University.

Last October and early November, she attended the Korea Foundation's 12th Workshop for Korean Art Curators, which focused on "Buddhist Art in East Asian Context"; and in June, she remained in Moscow after the AKSE conference to study and photograph the art in the Moscow metro.

MAKI KANEKO

Assistant Professor, Japanese Art

Maki Kaneko continues to work on her book project on the visual arts of Japan during the Asia-Pacific War and the Allied Occupation (1937-1952), tentatively entitled *Artists Go to War: Visual Representation of Japanese Artists during the Asia-Pacific War and Occupation*. Granted a research-intensive semester for Spring 2011, she completed the following book



Maki Kaneko and Murphy lecturer Prof. Bert Winther-Tamaki.

chapter and journal articles on the topics pertinent to her book project: "Dai roku shō, dai ichi setsu, Modanizumu no tayōka seido to shakai," [Chapter 6, section 1, Diversification of Modernisms: Institution and Society] (to be published in *Nihon kingendai gijutsu zenshi* [Comprehensive History of Modern and Contemporary Japanese Art]); "New Art Collectives in the Service of the War: The Formation of Art Organizations During the Asia-Pacific War, 1937-1945," (to be published in *positions: east asia cultures critique*); and "Under the Banner of New Order: Uchida Iwao's Responses to the Asia-Pacific War and Japan's Defeat" (to be published in *The Dark Valley: Japanese Art and the Second World War*).

Also during her research-intensive semester, Kaneko organized the panel *New Visual Interfaces in Modern Japan: Art Magazines from 1900-1960* and presented the paper "Photographic Representation of Artists: Domon Ken's Portrait Photographs and *Shashin Bunka* (Photographic Culture) during the Asia-Pacific War" at the Association for Asian Studies Annual Meeting in Hawaii. She was also invited as a speaker to the Andrew W. Mellon Foundation John E. Sawyer Seminar, *Bodies at War*, hosted by Washington University in St. Louis, MO, in which she gave a talk on Japanese war artists.

In Fall 2010, Kaneko taught a new graduate seminar, *Memories of War in Post-1945 Japanese Arts*, which aimed at exploring some institutional and individual attempts to remember/forget the Asia-Pacific war mainly in Japan and the United States. In relation to the seminar, Kaneko invited Bert Winther-Tamaki

from the University of California, Irvine to give a lecture on Japan's post-war iconic monument, *Tower of the Sun*. Another highlight of the seminar was a class trip to the World War I Museum at Liberty Memorial in Kansas City. Thanks to the generous support from the museum, the students and Kaneko enjoyed the insightful tour of the Memorial and learned from this rich local resource.



Jim Berkley of the World War I Museum speaks to Prof. Kaneko's seminar class during a museum tour.

MARNI KESSLER

Associate Professor, 19th-Century European Art

In October 2011, Marni Kessler delivered "On the Grid: Gustave Caillebotte's *Fruit Displayed on a Stand*" in a panel she organized and chaired for the Nineteenth-Century French Studies Association's meetings at the University of Pennsylvania entitled "Fashioning and Ordering Visual Culture in Nineteenth-Century Paris." In March 2011, Kessler also organized and chaired a panel for the Interdisciplinary Nineteenth-Century Studies Association, which was held at Pitzer College in sunny Claremont, CA. While she always enjoys participating in conferences when they are held in strikingly beautiful places, she was particularly gratified to include on her panel a paper by her doctoral student, **ROZANNE STRINGER**, who received her PhD with Honors in May 2011. Rozanne's paper on racial hybridity in Henri de Toulouse Lautrec's *Chocolat dansant dans un bar* was based on a chapter of her dissertation.

Kessler was delighted to receive a Countway Fellowship in the History of Medicine from Harvard University/Boston Medical Library, where she conducted archival research in their

impressive late nineteenth-century French medical collections during Summer 2011. The Countway Fellowship, along with an all-too-brief spring trip to Paris, helped her to complete research for an article on Edgar Degas's *Le Pédicure* of 1872-73, which she hopes to submit for publication by the end of Fall 2011. She was also happy to be invited to present a lecture entitled "Edgar Degas's Family Gaze: Re-Reading *Le Pédicure*" at McGill University in January 2011. The article and the lecture are related to a chapter of her current book project on Degas's representations of his family in New Orleans.

Kessler was pleased to become the department's Graduate Director in July 2011. She looks forward to working closely with the graduate students in this capacity. Kessler continues to serve as Chair of the External Programs Committee for the Association of Historians of Nineteenth-Century Art and, in Spring 2011, she completed her term on the Advisory Board of the Interdisciplinary Nineteenth-Century Studies Association.

AMY MCNAIR

Professor, Chinese Art

Amy McNair is on research leave in 2011-2012 with a grant from the Chiang Ching-kuo Foundation to continue her translation of the *Catalogue of the Imperial Painting Collection in the Proclaiming Harmony Era*. This twelfth-century text inventories a legendary art



Shi Hui's Compendium of Materia Medica is an installation piece on exhibit at the Museum of Contemporary Art in Shanghai this summer. Amy McNair stood in front of the installation to provide scale.

collection and describes a history of Chinese painting through the biographies of 231 painters, and, though anonymous, is believed to express the aesthetic and social values of the artist-emperor Song Huizong. Research conducted in China this summer will result in a second, more interpretive article on the marble guardsmen of the court eunuch Yang Sixu and an essay on the calligraphy of the Cuan Baozi Stele, to appear in *Looking at Asian Art* (Chicago: Paragon, forthcoming). Best China moment: at the Temple of Heaven in Beijing, an artist was writing characters on the sidewalk with a large syringe filled with water! Was it calligraphy, performance art, theater or just a fun way to cool off/show off?

JOHN PULTZ

Associate Professor, Art Since 1900 and History of Photography

John Pultz is engaged in two long-term research projects: one, a book on the American photographer Harry Callahan, and the second, a book on how American photographers have responded to changing notions of urbanism since 1940. In March, he was the respondent for a session at the Mid-America Humanities Conference held at KU, where PhD candidate **BRITTANY LOCKARD** was one of the presenters. Summer travel gave him the chance to visit in Columbus, OH, the studio of Ann Hamilton, a nationally recognized installation artist and KU graduate. The same trip allowed study of noted works of modern and post-modern architecture, including Richard Meier's Athenaeum in New Harmony, IN, and the many impressive buildings in Columbus, IN, by Richard Meier, I. M. Pei, Kevin Roche, Eero Saarinen, and Eliel Saarinen, among others.

* * * *

RETIRED FACULTY

MARILYN STOKSTAD

Judith Harris Murphy Distinguished Professor Emerita, Medieval Art

Marilyn Stokstad spent the spring semester studying Asian architecture and art--really studying, because she visited India for the first time--and everything to the west until she got to Israel. She started in Sydney, Australia and

continued up through the islands to the Philippines, and so north to Korea, down through China, and then along the coast from Hong Kong on. She got to India at last and did a good job on the south, but then skipped a couple of days in Bombay to go to Agra--terrific experience and saw lots of things besides the Taj Mahal around there. She had a couple of days in Bombay, then went to all the little desert places between India and Luxor. She wasn't supposed to, of course, but she did and was not kidnapped or anything, although some places were closed to her, and she had some naval escorts. Each Emirate has one city and a lot of barren territory. Then, a few of the tour visited Luxor and Cairo, though they weren't supposed to, and rejoined the ship in the Mediterranean. She only missed the Suez Canal. Israel was a bit tense, but then she sailed to Italy and so home. She hasn't done anything all summer except write on the architecture book. Which she has just finished. At last!!!

* * * *

STAFF NEWS

AUDREY COLEMAN, Assistant Visual Resources Curator, and her husband, Dan, welcomed a baby boy, Raymond Cosimo Coleman, last November.

* * * *

MURPHY ART & ARCHITECTURE LIBRARY

SUSAN CRAIG was the winner of the Arts



Advocate award in the Kansas Governor's Arts Awards for 2010. Craig was nominated by Professor

Charles Eldredge, who cited her *Biographical Dictionary of Kansas Artists* as a one-of-a-kind reference for researchers nationwide on Kansas artists.

* * * *

SPENCER MUSEUM OF ART

In May 2011, the Spencer Museum of Art received a \$175,000 grant from the National

Endowment for the Humanities' Humanities Collections and Reference Resources program. The grant will support the museum's efforts to fully integrate 9,000 items of global art and culture from KU's former Museum of Anthropology into its existing permanent collection. With the NEH grant, the museum will continue working to document and digitally photograph each object, carry out limited research to further document provenance and contextual information for objects in the collection to increase the scholarly significance of the collection, enhance its research potential and broaden the museum's ability to interpret and display exceptional, little-known objects that are representative of our global heritage.

ALUMNI NEWS

ALAN ATKINSON (PhD, '97) is currently a lecturer in Chinese art history at the University of Oklahoma School of Art & Art History. He recently gave a lecture for the opening reception of the Fred Jones Jr. Museum of Art's exhibition *Tea & Immortality: Contemporary Chinese Yixing Teapots from the James T. Bialac Collection*.

REED ANDERSON (PhD, '09) has joined the Kansas City Art Institute as Assistant Professor of 19th-20th Century European and American Art. He enjoys teaching at KCAI, and, in addition to accompanying a group of art students to Paris each June, he has had the opportunity to design a seminar course on American art during the 1930s. This past April, he presented a paper on Herman Webster for the Midwest Art History Society's annual conference in Grand Rapids, and hopes to organize an exhibition sponsored by the Bibliothèque nationale de France and the Smithsonian American Art Museum.

ELISSA ANDERSON AUERBACH (PhD, '09) is Assistant Professor of Art History at Georgia College, Milledgeville, GA. She was invited to present her paper, "Flannery O'Connor's 'King of the Birds': Beauty, Immortality, and the Peacock in Art," at the international O'Connor conference, "Startling Figures," held at Georgia College in April. In November, she will present her paper, "From Rembrandt to Versailles: Engaging

Students in the Art of Amsterdam and Paris," in the session, co-chaired by **SAM WATSON** (PhD, '05), "Seeing Is Believing: Art Outside the Classroom," at the 2011 Southeastern College Art Conference in Savannah. She is planning a research trip to Italy in December, and she will co-direct her third study abroad program to the Netherlands and France this summer with her husband, Steve. She has also been busy implementing Reacting to the Past pedagogy in her teaching, and, with computer engineers, creating three-dimensional images and videos of major historical monuments that will be used in survey classes.

TEMMA BALDUCCI (PhD, '05) was promoted with tenure to Associate Professor of Art History in the Art Department at Arkansas State University.

MEGAN BENITZ (MA, '05) is now Registrar, Office Administrator, and Exhibitions Manager at the Albrecht-Kemper Museum of Art in St. Joseph, MO. She was previously Director of the Shafer Gallery at Barton County Community College in Great Bend, KS.

EMILY BLACK (BFA, '02) is the Associate Educator, Digital Media at the Nelson-Atkins Museum of Art. She recently presented at three conferences: the Association of Midwest Museums, Museum Computer Network (both in 2010 and 2011), and at the Museums & Mobile Online Conference.

TRACEY CADY BOSWELL (MA, '91) is Catalogue/Reference Librarian with the Spencer Art Reference Library at the Nelson-Atkins Museum of Art.

RACHEL EPP BULLER (PhD, '04) just returned from an amazing time of Fulbright research in Berlin, working on a book and long-overdue exhibition devoted to German artist Alice Lex. While there, she also had the chance to see some of her own work on display in an exhibition in Venice. Here in the United States, she curated the *Mothers* exhibition for Woman Made Gallery in Chicago, co-curated *Women: Relationship and Identity* at Homewood Studios in Minneapolis, and wrote the catalogue essay for "XXV: 5th Women's Invitational Exhibition" at Fisch Haus Studios, Wichita.

SARAH BURT (MA, '88) is the Chan and Clara Ferguson Chief Curator at the C.M. Russell Museum in Great Falls, MT.

MARIA ELENA BUSZEK (PhD, '03). Since beginning her position as Associate Professor of Art History at the University of Colorado, Denver last fall, Maria has been grateful for the warm welcome extended by her colleagues in Colorado, where she has been invited to speak at the Denver Museum of Contemporary Art, Colorado State University, Metropolitan State University, and the Denver Film Society. She was particularly thrilled by an invitation from Colorado College to moderate a panel discussion involving her feminist heroines Lucy Lippard, Joan Braderman, and May Stevens. Maria got a second dose of heroine worship moderating her panel on "Sonic Art and Activism" at the annual CAA conference in New York, in which artists Lorraine O'Grady, Shizu Saldamando, and damali abrams as well as musician Kathleen Hanna addressed the relationship between feminist art and music.



"Sonic Art and Activism" panel at SoHo20 gallery. Standing, left to right: Panelists damali abrams, Lorraine O'Grady, Shizu Saldamando, Kathleen Hanna; Seated, left to right: Moderators Kat Griefen (director, A.I.R. Gallery) and Maria Elena Buszek

Maria was honored to present her own research on the subject as an invited speaker at the University of Nevada Reno, as well as in a chapter of the recent anthology *Punkademics: The Basement Show in the Ivory Tower*. Most recently, she has been busy editing a special issue of the scholarly journal *Utopian Studies*, on the history and current popularity of "craftivism" (i.e., the use of craft media and processes as part of activist strategies), which will be published this fall. However, Maria's most exciting news is the

arrival of Paloma Akins, whom she, husband Torry Akins, and daughter Sofia welcomed into their family on June 13th, 2011.

DIANA DANIELS (MA, '05) is Associate Curator at the Crocker Art Museum, Sacramento, California, where she recently worked on the exhibition *The Vase and Beyond: The Swidler Ceramics Collection*.

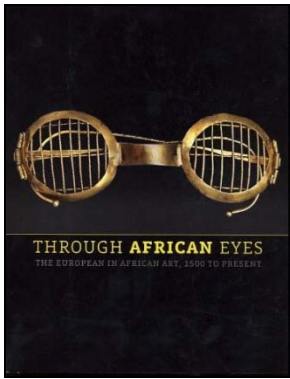
JANE P. DAVIDSON (PhD, '75) was re-elected to a second two-year term as Secretary Treasurer of the History and Philosophy of Geology Division of the Geological Society of America. The GSA is the major professional organization for geologists worldwide. She also edits the History and Philosophy of Geology Newsletter which appears quarterly. She is the only non-scientist who is a GSA officer. In 2010-2011, she published three articles having to do with the history of geology. These were published in the *Transactions of the Kansas Academy of Science*, Vol. 113, no. 3-4; *Folklore* (joint-author with Christopher Duffin, "Stones and Spirits," appearing in Spring 2011); and the *Proceedings of the Geologists' Association* (joint author with Christopher Duffin, "Geology and the Darkside," published online in pre-publication Fall 2010, appearing in print in Spring 2011). She is also working on a new book, *Early Modern Supernatural, The Dark Side of European Culture, 1400-1700*, which will be published by ABC-CLIO in their Praeger series on Early Modern culture.

LORI EKLUND (MA, '94) is currently Deputy Director at the Amon Carter Museum of American Art in Fort Worth, TX.

PAIGE ELLIOTT (BA, '10) graduated with highest distinction in May 2010, with a major in art history and a minor in business. She is currently living in Washington, D.C. and pursuing a master's degree in interior design at Corcoran College of Art & Design.

ASHLEY ELSTON (PhD, '11) accepted a two-year position as a Visiting Assistant Professor of Renaissance Art History at Rollins College in Winter Park, FL.

LEESA FANNING (PhD, '98) is Associate Curator of Modern and Contemporary Art at The Nelson-Atkins Museum of Art. She recently curated *RMB City Opera* by Cao Fei, *Through African*



Eyes: The European in African Art: 1500-Present (organized by Detroit Institute of Arts), *Wolfgang Laib: Without Place—Without Time—Without Body*, *George Segal: Street Scenes* (organized by Madison Museum of Contemporary Art), *Tapping Currents:*

Contemporary African Art and the Diaspora and *Siah Armajani: Dialogue with Democracy*. She is currently working other exhibitions opening in fall and winter: *Impressions & Improvisations: the Prints of Romare Bearden*, OpenEnded Group's *After Ghostcatching* and Bill Viola's *The Raft*.

JILL FARQUHARSON (BGS, '09) works as a project coordinator for SandRidge Energy in Oklahoma City, where her duties have included building a corporate collection of contemporary art. She has also served on the Board of Directors, Exhibitions Committee, and Planning Committee of the City Arts Center of Oklahoma City.

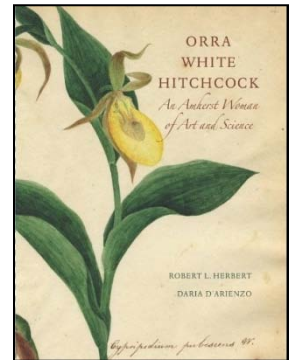
EVAN FELDMAN (BA, '09) is working for the Gerald Peters Gallery in Santa Fe, NM.

KAREN GERETY FOLK (MA, '05) and her husband, Philip Folk, welcomed their son, Emmet Allister Folk, on April 16, 2011. Karen is continuing her position as Curator of Education at the Nerman Museum of Contemporary Art, Johnson County Community College, Overland Park, KS.

BRENNA GRAHAM (BA, '07) is in the art history graduate program at Rutgers, NJ, pursuing a degree in Italian Renaissance.

RANDALL GRIFFEY (PhD, '99) is approaching his three-year anniversary as Curator of American Art at the Mead Art Museum at Amherst College. It has been another busy, productive year of exhibition work and writing. He served as exhibition and catalogue coordinator for *Orra White Hitchcock (1796-1863): An Amherst Woman of Art and Science*; curated *Enduring Impressions: Prints from the Dr. Sanford B. Sternlieb and Esther Sternlieb Collection of American Art*; and developed *Disunion! The American Civil War 150 Years Later* from the

Mead's collection. He also contributed an essay, "Other and Self: Evolving Manifestations of Primitivism in Two Still Lives by Marsden Hartley," in *Poetical Fire: Three Centuries of Still Lives*, the exhibition catalogue published by the Sheldon Museum of Art, University of Nebraska, Lincoln and also presented a lecture, "Still Life Stories," in conjunction with the exhibition. He contributed an essay, "Reconsidering the 'Soil': The Stieglitz Circle, Regionalism, and Cultural Eugenics in the Twenties," to *Youth and Beauty: Art of the American Twenties*, the catalogue published by the Brooklyn Museum to accompany an exhibition by the same name opening in October. Another essay, "'Herod Lives in this Republic': William Rimmer's *Massacre of the Innocents*," focusing on a work in the Mead's collection, will appear in the Spring 2012 issue of the Smithsonian journal *American Art*.



J. RICHARD GRUBER (PhD, '87). After retiring from Ogden Museum of Southern Art directorship, Rick and his wife Sharon have relocated to Asheville, NC where he continues his involvement with arts of the South. He serves as a board member at Black Mountain College Museum in Asheville and is busy writing catalogue and book essays on Carroll Cloar, William Hollingsworth and Elliott Daingerfield, the last the subject of an exhibition at the new Blowing Rock Art/History Museum in Fall 2011.

ELIZABETH HANSEN (BA, '10) entered the graduate program at Texas Christian University in Fall 2011.

BRENDA JORDAN (PhD, '93) is Director of the National Coordinating Site for the National Consortium for Teaching about Asia and the Japan Studies Coordinator for the Asian Studies Center at the University of Pittsburgh, PA, where she is also an adjunct assistant professor of Japanese art.

WHITNEY KRUCKENBERG (BA, '04) is currently Visiting Instructor in the History of Art and Design Department at Pratt Institute, Brooklyn, NY. She is a PhD candidate at Temple University's Tyler School of Art in Philadelphia

and is writing a dissertation on the fine art print during the second half of the nineteenth century.

LARA KUYKENDALL (PhD, '11) successfully defended her dissertation, *"By Popular Demand": The Hero in American Art, c. 1929-45*, in April 2011. This past fall, she began her first semester as Assistant Professor of Art History at Ball State University in Muncie, IN.

BRUCE MACLAREN (MA, '99) and **MIDORI OKA** (MA, '95) are currently living in the New York City area. Bruce has been the Chinese Art Specialist for the East Coast and Midwest for Bonhams since 2010. Midori recently worked on an exhibition for the Japan Society.

HILLARY PEDERSEN (PhD, '10) is a lecturer at Kobe University in Kobe, Hyogo, Japan.

AUSTIN PORTER (MA, '07) recently moved across town and is now holed up in a basement on Capitol Hill. The Smithsonian American Art Museum fellows enjoyed a few field trips, including a trip to the White House. Of more interest to Austin was the Ben Shahn murals at the old Social Security building. He

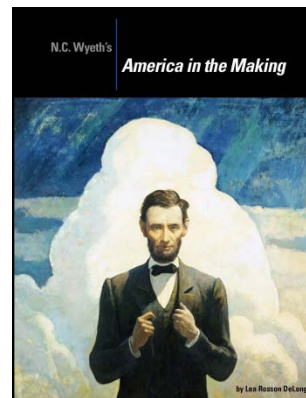


includes a photo of himself pointing out the artist's signature.

SHIRLEY REECE-HUGHES (PhD, '06) is the Assistant Curator of Paintings and Sculpture at the Amon Carter Museum of American Art, where this past year she curated two exhibitions *Will Barnet: Relationships, Intimate and Abstract, 1935-1965* and *The Allure of Paper: Watercolors and Drawings from the Collection*. She is currently developing an exhibition on Grant Wood, tentatively entitled, *Theatrical Productions: Grant Wood's Visions of America*. She will be delivering the paper, "From a Southern to a Southwestern State: The Changing Cultural Identity of Texas in the 1930s," at the Southwest Art History Conference this October.

CLAIR ROBERTSON (PhD, '11) is now Assistant Professor in the Department of Art and Art History at the University of Texas, Tyler.

LEA ROSSON DELONG (PhD, '83) has recently completed a small book published by Iowa State University on twelve calendar paintings by N.C. Wyeth entitled *N.C. Wyeth's America in the Making*.



EMILY RYAN (MA, '07) is now Coordinator for The Commons, located in Spooner Hall on the KU campus. The Commons is formed by a partnership between the Biodiversity Institute, the Hall Center for the Humanities, and the Spencer Museum of Art.

DANA SELF (MA, '84) writes art reviews as a freelance art critic for *The Kansas City Star* and does independent curatorial/consulting work. She is also the marketing director at the University of Missouri, Kansas City's Conservatory of Music and Dance. Most importantly, she is happily busy raising her awesome daughter, Jia Yi Self.

BAILEY SKILES (BA, '04) is Special Meetings and Publications Coordinator for the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, D.C. In early 2011, she was commissioned to create an installation on human trafficking, which she undertook in partnership with members of DC Visual Artists, a peer-critique group she founded in 2010 for contemporary artists. The installation resulted in over 400 letters of affirmation being sent to persons rescued from trafficking by the A21 Campaign. She will begin an MBA program in 2012.

ELIZABETH SPEAR (BFA, '07) is currently the Anne Lunder-Leland Fellow in Curatorial Practice at the Colby College Museum of Art in Waterville, ME. Prior to accepting the Lunder-Leland Fellowship, she completed a nine-month research assistantship at the Smithsonian American Art Museum. She received her MA in Art History from the University of California, Riverside in 2010.

GRADUATE STUDENT NEWS

BONNIE SPEED (MA, '91), Director of the Michael C. Carlos Museum at Emory University, recently announced the opening of *Life and Death in the Pyramid Age: The Emory Old Kingdom Mummy*, which highlights the research and conservation of the Emory's Old Kingdom mummy, the oldest Egyptian mummy in the Western Hemisphere. A 16-minute video of the conservation process is available at:

<http://www.youtube.com/watch?v=GE2qbjHRvJw>

JENNIFER NEUBERGER TALBOTT (MA, '02) is now the Director of Internal Operations at the Spencer Museum of Art.

AMY VON LINTEL (BA, '01) recently joined the faculty of West Texas A&M University as Assistant Professor of Art History in the Department of Art, Theatre, and Dance.

DIXIE WEBB (PhD, '92) has accepted the position of Dean of the College of Arts and Letters at Austin Peay State University in Clarksville, TN.

MEGAN WILLIAMS (BA, '10) is in her first year in the master's program in art history at the University of North Carolina, Chapel Hill.

MIKE WILLIS (MA, '95) was recently promoted to the position of Director of Media Services and Instructional Technology at the University of Dubuque, where he has worked for the last eleven years. He also serves on the board of trustees for the Carnegie Stout Public Library.



PLEASE SEND US YOUR NEWS

Have a comment, idea, correction, picture or news item for our next newsletter? Would you like to share your e-mail address/URL with other alumni? Please send your information to us at arthist@ku.edu.



MINDY BESAW published a review of the Dan Perjovschi installation in the Spencer Museum of Art entitled "You'll Laugh until You Frown" in the online publication *Review*. She also published an article entitled "Sense of Place in Robert Swain Gifford's *A Kansas Ranch*" for the 2010 edition of the *SMA Register*.



Lindsey Waugh (l.) and Mindy Besaw visiting the Sheldon Museum of Art in Lincoln, NE.

LESLIE CHANG was one of four students awarded the 2010-2011 Chancellor's Writing Prize. The title of her paper was "Irresistible Cuteness: the Artistic Collaboration between Takashi Murakami and Kanye West," and the paper was written for David Cateforis' seminar, *Cultural Hybridity in Contemporary Art*. Leslie was nominated for the award by **ANNIE KROSHUS**, who was her writing consultant at the KU Writing Center.

DENISE GIANNINO'S article "Biography and Identity in Frederick Rihel's Equestrian Portrait" has been accepted for publication in the *Rutgers Art Review*, Volume 27, Fall 2011.



Amanda Wright at the National Gallery of Modern Art in Delhi, India.



Amanda Wright (l.), Kate Meyer, and Denise Giannino (enthroned) participate in the SMA's "Pomp Up the Jam" entry in the annual Lawrence Art Tougeau Parade.

SOOA IM was selected by the Korea Foundation for a Korea Foundation Graduate Studies Fellowship for the 2011-2012 academic year. The fellowship award is in the amount of \$20,000 to support living expenses and/or tuition fees for the one-year fellowship period. Sooa also received a scholarship to attend the 2011 Social Science Research Council Korean Studies Dissertation Workshop held in July at the Asilomar Conference Center in Monterey, CA.

CHASSICA KIRCHOFF gave the paper "The Blackburn Window at All Saints, North Street: Reading Devotion in Late-Medieval Stained Glass" on November 5, 2010, at the "Word & Image Graduate Research Symposium," held at St. Thomas University in Saint Paul, MN. Her paper was chosen from among those presented to receive an award for "outstanding presentation."



Kyungwon Choe reacts to a surprise party following her successful dissertation defense. Holding the sign are Ye-Gee Kwon (l.) and Sangnam Lee.



CONGRATULATIONS

The Department of Art History wishes to congratulate those who completed their dissertations this past year:

KYUNGWON CHOE

"Marginalized Yet Devoted: Buddhist Paintings Commissioned by Nuns of the Early Joseon Palace Cloisters"

ASHLEY ELSTON

"Storing Sanctity: Sacristy Reliquary Cupboards in Late Medieval and Renaissance Italy"

LARA KUYKENDALL

"By Popular Demand': The Hero in American Art, c. 1929-45"

AI-LIAN LIU

"Yang Weizhen (1296-1370) and the Social Art of Painting Inscriptions"

KATE MEYER

"Broken Ground: Plowing and America's Cultural Landscape in the 1930s"

CLAIR ROBERTSON

"The Art of Thomas Hicks and Celebrity Culture in Mid-Nineteenth Century New York"

JOLEE STEPHENS

"Modern Art and Modern Movement: Images of Dance in American Art, c. 1900-1950"

ROZANNE STRINGER

"Hybrid Zones: Representations of Race in Late Nineteenth-Century French Visual Culture"





Framed by a monastery window, KU undergraduates in Introduction to Art History tour the Nelson-Atkins Museum of Art. From left to right: Steve Johnson, Laura Johnson, Alex Case-Cohen, Melissa Sowards, Wayne Sheldon, and instructor Loren Whittaker. Photo: Dave McKinney

YE-GEE KWON was awarded an Academic Excellence Scholarship in Spring 2011.

STEPHANIE FOX KNAPPE published the article, "Alfred Jacob Miller in the Bank of America Collection," in the *American Art Review*. Stephanie and her husband, **BRETT KNAPPE** (PhD, '08) welcomed Kaleia Celeste to the family this past January.

SANGNAM LEE was awarded a research travel grant from the Northeast Asia Council of the Association for Asian Studies for short-term research travel outside of North America. The grant will fund dissertation research in several sites in Japan and in the British Museum in London.

ALISON MILLER presented her paper "The Tomioka Silk Mill: Factory Women, the Nation,



Left to right: Rachel Voorhies, Shu-Yun Ho, and Hillary Pedersen (PhD, '10) share a moment in Kyoto, Japan in Summer 2011.

and Meiji Period Visual Culture" at the 2011 Midwest Art History Society conference in Grand Rapids, MI. She also published reviews of a gallery show and a Kemper Museum of Contemporary Art exhibition in the online publication *Review*: "Spacious in a Small Space" (January) and "Coordinated Colors, Messages" (February).

MEREDITH MOORE, a long-time volunteer at the Wonder Fair art gallery in Lawrence is now the gallery's co-owner along with Paul DeGeorge. Meredith hopes to make Lawrence into a prominent member of the national printmaking community. For more information see:

<http://wonderfair.com/>

HALLE O'NEAL gave a talk at the University of Edinburgh for the Asian Studies Department's research series on October 7, 2010, entitled,



Samantha Lyons and Tyler York entice undergraduates with information about art history at the KU Majors Fair.

"Reveling in Word: Textualized Images in Medieval Japan."

ELLEN RAIMOND was awarded a Summer Research Fellowship by the KU Graduate Studies Office.

MYENGHEE SON and her husband, Hanjae Lee, welcomed Suyoon Lee to the family in September 2011.

RACHEL VOORHIES and **YEN-YI CHAN** were funded by Columbia University to participate in the conference "Images and Objects in Japanese Buddhist Practice" hosted by the Columbia Center for Japanese Religion. Rachel was also awarded both a FLAS and a State Department Grant for language study in Japan during the 2011-2012 academic year.

In August, **LOREN WHITTAKER** gave the opening presentation at Rockhurst University's Greenlease Gallery in Kansas City, MO for an exhibition entitled "Between Thee & Me," which is a collaborative effort between the Greenlease Gallery and the Kansas City Jewish Museum of Contemporary Art's Epstein Gallery. In the series, visiting artists presented their works which responded to the Judaica Collection of Michael Klein and the Van Ackeren Collection of Religious Art at Rockhurst University. Loren's role was to introduce the latter collection.

ELIZABETH WILLIAMS, Marilyn B. and Calvin B. Gross Assistant Curator of Decorative Arts and Design at the Los Angeles County Museum of Art (LACMA), will present her paper "Familiarizing the Foreign: Chinoiserie and Eighteenth-Century English Silver," as part of the session entitled "Exoticisms: Global Commodity Exchange in the Long Eighteenth Century" at the American Society of Eighteenth-Century Studies 43rd Annual Meeting in San Antonio, TX in March 2012. She had previously presented a version of the paper at LACMA's Colloquium for Fellows and Young Curators; this opportunity will provide for a wider dissemination among 18th-century specialists. The paper was originally written for the 2009 Franklin D. Murphy Seminar "Versailles to the Garden of Perfect Clarity" with Professor Haufler and visiting Murphy scholar Professor Christopher Johns, who is one of the session's chairs. Elizabeth has also been selected by the Victoria and Albert Museum Sculpture, Metalwork, Ceramics

and Glass Department as one of six scholars to attend and receive a scholarship for *Going for Gold: Craftsmanship and Collecting of Gold Boxes*, a three-day conference sponsored by the Victoria and Albert Museum and the Wallace Collection. She will also present a paper entitled, "Shattering Standards: René Lalique and the Oviatt Building in Los Angeles," at the 46th Annual UCLA Art History Graduate Association Symposium "Standard Procedure." Currently, she is working on the exhibition *The MaryLou Boone Collection of French Faience and Soft-Paste Porcelain*.

MEGAN KOZA YOUNG received a Newberry Consortium Travel Grant to present her paper "Hybridity of Spaces: St. William's College, the Medieval College of Chantry Priests at York" at the January Graduate Student Conference hosted by the Newberry Library in Chicago, IL. The paper was also nominated for the annual Midwest Art History Society Conference annual Graduate Student Presentation Award. In September, she presented her paper, "Vacation in Paradise?: Childe Hassam's Paintings of Cuba," at the R.W. Norton Gallery conference, "Globe-Trotting Visions: Picturing the Voyages of the Mind and Body," in Shreveport, LA. In February 2012, at the College Art Association conference in Los Angeles, she will present part of her dissertation research as a paper entitled, "Rubbernecking from the White Cube: The Art of Disaster Tourism and Post-Katrina New Orleans."



Graduation ceremony May 2011. Successful candidates and their advisors are: Back row left to right: Marni Kessler, Rozanne Stringer, Amy McNair, Sally Cornelison, Ashley Elston, Charles Eldredge, and Kate Meyer. Front row left to right: Ai-Lian Liu, Lara Kuykendall, JoLee Stephens, and Clair Robertson. In separate pictures on p. 20 and 21 are Kyungwon Choe and Hillary Pedersen (PhD, September 2010—see announcement in 2010 newsletter), who were unable to attend the ceremony. Photo: David Cateforis

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British Summer Institute students taught by PhD candidate Megan Blocksom at Fountains Abbey in North Yorkshire. From left to right: Jesse King, Winston Heilman, Tiffany Nguyen, Anne Salvato, and Libby Richardson. Photo taken by fellow BSI student, Jeremy Fiest, a KU junior majoring in English and Journalism.