



KRESS FOUNDATION DEPARTMENT OF ART HISTORY

Fall 2006

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MESSAGE FROM THE CHAIR

As this semester unfolds and the January 1, 2007, deadline for graduate applications for fall 2007 draws closer, the History of Art faculty members join me in inviting you now and in the future to refer prospective graduate-program applicants to us. If you know outstanding junior or senior undergraduates whom you have taught, or if you have encountered excellent students in your museum, gallery or other places of work, please refer them to our department website: <http://www2.ku.edu/~kuarthis/>. In addition, please send me an email with brief information about the student(s) whom you know and I will be delighted to contact them myself (LSF@ku.edu). The department also now has the means to bring some prospective graduate students to campus for a visit to meet faculty, graduate students, and to tour the department and the university.

In communications over the years, many of you who studied art history here have told us that only after leaving KU did you come to realize how outstanding various aspects of our graduate program are. You have recalled, for example, the excellence of the Murphy Art and Architecture Library's collection and staff; the Spencer Museum of Art's holdings and their physical proximity to the History of Art Department; the Franklin D. Murphy Lecturers with whom many of you have had superb two-week graduate seminar experiences; the opportunities to teach your own courses as instructors-of-record; the Curatorial Internships in the Spencer Museum from which many of you have launched your own museum careers; the physical facilities we enjoy; and the unusually

welcoming and supportive cohort of other graduate students. In mentioning some of these aspects and opportunities, I hope I have re-kindled in you positive memories and inspired you to think about undergraduates who would also thrive in, contribute to, and appreciate all that the KU History of Art Department's graduate programs in African, American, East Asian and European art have to offer. As our alumni, you are our greatest testaments to excellence; therefore, we invite you to partner with us to maintain the tradition and to recruit the future's best graduate students.

With very best wishes,
Linda Stone-Ferrier

IN THE FIELD



Professor Eldredge and graduate students visit the Davis Memorial in Hiawatha, on a field trip to Kansas art sites (Curry's capitol murals, WPA projects, folk art and funerary monuments), April 2006.

HISTORY OF ART ENDOWMENT FUNDS

We would like to thank again all of you who have so generously contributed to the department's endowment funds. Your gifts have significantly enhanced the well-being of the department in numerous enduring ways. Funding, for example, has helped support the annual History of Art graduate students' scholarly symposium to which faculty and graduate student speakers have come from all over the United States. Such high visibility for our department results in very positive national exposure from which we all benefit. Gifts have also made major contributions toward undergraduate and graduate awards and scholarships, and have supplemented our efforts to recruit excellent graduate students and faculty to our program. On behalf of the entire department, we extend our deepest appreciation to you.

FISCAL YEAR 2006 DONORS TO THE HISTORY OF ART DEVELOPMENT FUND

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SECOND ANNUAL MURPHY DISTINGUISHED ALUMNI AWARD

In the spring 2007 semester, we look forward to welcoming back to campus Hollis Goodall, the recipient of the second annual Murphy Distinguished Alumni Award. Ms. Goodall received her Bachelor's Degree with Honors in 1977 from the University of Texas. In 1981, she received a Master's Degree in East Asian Art History from the University of Kansas with a thesis written on the landscape painting of the Japanese artist Goshun.

Since 1981, Ms. Goodall has been on the staff at the Los Angeles County Museum of Art with a two-year hiatus at the University of Kyoto in Japan. Since 1997, Ms. Goodall has been Associate Curator of Japanese Art at LACMA. She oversees the installation, planning of exhibitions, collection management, and research on collections at the Pavilion for Japanese Art. From April 1988 to September 2005, Ms. Goodall oversaw more than 230 installations and catalogues of the permanent collection and special exhibitions, including Chinese Wind: Influence of China on the Arts of Japan (1993); Shin-hanga: New Prints in Modern Japan (1996); Drawing Ukiyo-e: Sketches by Japanese Print Masters (1996); Hirado Porcelain of Japan from the Kurtzman Family Collection (with Robert Singer; 1997); Munakata Shikō: Japanese Master of the Modern Print (2002); and The Raymond and Frances Bushell Collection of Netsuke: A Legacy at the Los Angeles County Museum of Art (2003).

Ms. Goodall's scholarly expertise has also served other institutions. In 1999, she contributed a chapter to the catalogue for the exhibition entitled Edo: Art in Japan, 1615-1868 at the National Gallery of Art, Washington, DC. In the spring of 2003, she juried an exhibition for the College Women's Association of Japan.

During Ms. Goodall's return to the department in the spring semester, she will give a scholarly lecture and will meet informally with graduate students. If you would like to join us for her lecture, please watch for the date of Ms. Goodall's upcoming visit on the department's website.

2006 FRANKLIN D. MURPHY LECTURE SERIES

Established in 1979, the Murphy Lecture Series was endowed by Dr. Franklin D. Murphy, Chancellor of KU from 1951 to 1960.

Patricia Berger, University of California, Berkeley, "Reincarnation in an Age of Mechanical Reproduction: Chinese and Tibetan Portraits of the Panchen Lamas"

Napoleon Crews, novelist/playwright, "Local History into Art"

Dennis Domer, University of Kentucky, "Vernacular Architecture in Kansas"

Chris Wolfe Edmonds, quilter, "Non-traditional Quilts"

Diane Eickhoff, author/actress, "Clarina Nichols, A Feminist Pioneer"

Ann Elias, University of Sydney, "Australian Flower Painting 1914-1939"

Lisa Grossman, artist, "Kansas Landscape Painting"

Cynthia Haines, film historian/critic, "History Through the Distorting Lens of the Western"

Stan Herd, artist, "Crop Art"

Wes Jackson, Land Institute, "The Land Institute and Sustainable Agriculture"

Dave Kendall, Washburn University, "Producing 'Sunflower Journeys'"

Alfreda Murck, Central Academy of Fine Arts, Beijing, China, "Mangoes as Sacred Relics: Creation of a Symbol in the Cult of Mao"

Sylvester Ogbechie, University of California, Santa Barbara, "Globalization, Art and the New African Diaspora: Visual Activism from Africobra to Cyberspace"

Oread Jazz Quartet, "Kansas City Jazz"

Roy Perkinson, Museum of Fine Arts Boston, "What You See is NOT What You Get!"

Mary Nooter Roberts, Deputy Director and Chief Curator, UCLA Fowler Museum of Cultural History, "The WORK of Art: An Aesthetics of Efficacy in Luba Art."

Dennis Romano, Syracuse University, "Art, Politics, and the Venetian Territorial State: The Building Projects of Doge Francesco Foscari, 1423-1457"

Edward Sullivan, Professor and Dean of Humanities, New York University, "Collecting/ Representation Fetishization: The Object in Latin American Art"

Melinda Takeuchi, Stanford University, "The Apotheosis of Danjûrô the Eighth: Piety or Parody?"

William Wallace, Washington University, St. Louis, "Michelangelo: Hammer of God"

Dan Wildcat, Haskell Indian Nations University, "Native American Traditions Today"

Yi Song-mi, The Academy of Korean Studies, Songnam, Korea, "Lives of Women of the Choson Royal Palace as Seen Through the Uigwe Documents"

FACULTY ACTIVITIES, RESEARCH AND PUBLICATIONS

David Cateforis

Associate Professor, American art

Continuing his research on the contemporary Chinese installation artist Wenda Gu, David Cateforis, in November 2005 published the essay "Translation as Transformation: Wenda Gu's Forest of Stone Steles: Retranslation and Rewriting of Tang Poetry," in *Translating Visuality – Wenda Gu: Forest of Stone Steles, Retranslation and Rewriting of Tang Poetry*, an exhibition catalogue published by the OCT-Contemporary Art Terminal of He Xiangning Museum in Shenzhen, China. That same month, Prof. Cateforis traveled to China, visiting Shanghai, Guangzhou, and Shenzhen, where he participated in an international symposium on Gu and his art. Prof. Cateforis also presented his research on Gu's Forest of Stone Steles in a public lecture at the Spencer Museum of Art in May 2006, and his essay for the Shenzhen exhibition was quoted in an *Art in America* article on Gu's project appearing the same month.

In December 2005, the University of Nebraska Press published *Sculpture from the Sheldon Memorial Art Gallery*, featuring a long introductory essay by Prof. Cateforis and short essays by him on fourteen sculptures in the Sheldon Collection; Charles Eldredge, Hall Distinguished Professor of American Art and Culture, also contributed essays on nine sculptures to the volume.

In April 2006, Prof. Cateforis traveled to Philadelphia to participate in a symposium on the art of Andrew Wyeth in conjunction with the Philadelphia Museum of Art's *Andrew Wyeth: Memory and Magic*; at the symposium, Prof. Cateforis delivered again the paper "Andrew Wyeth: Uncool," that he had presented at the 2005 CAA conference.

In the summer and fall of 2006, Prof. Cateforis participated in the Spencer Museum of Art's faculty task force providing input on the planned reinstallation of the museum's 20th and 21st century galleries. Throughout the year he also continued his work for the Spencer as editor, contributing author, and voice of the "Art Minutes," broadcast four times weekly on Kansas Public Radio (KPR). A feature article about the "Art Minutes" appeared in the July 2006 issue of *Radio*, KPR's member newsletter.

Sally Cornelison

Assistant Professor, Italian Renaissance art

It has been an especially busy and productive year for Sally Cornelison. In February she traveled to Florence for a three-day workshop on the production and restoration of Lorenzo Ghiberti's "Gates of Paradise" from the Florentine Baptistery.

In March she presented a paper in a session that she organized on Medici patronage in late sixteenth-century Florence at the Renaissance Society of America's conference in San Francisco. In the spring semester she was awarded the Ned N. Fleming Trust Award for distinguished teaching, scholarship, and service.

The year 2006 saw the long-awaited publication of the essay collection Prof. Cornelison co-edited entitled *Images, Relics, and Devotional Practices in Medieval and Renaissance Italy* (Tempe: *Medieval and Renaissance Texts and Studies*, 2005), as well as the publication of her translation of Francesco Caglioti's article on two Renaissance marbles in the *Spencer Museum of Art's Register*. In addition, Prof. Cornelison published a book review in the spring issue of *Renaissance Quarterly* and recently had an article accepted for publication in the interdisciplinary *Sixteenth-Century Journal*.

Thanks to an NEH Summer Stipend and a Visiting Senior Fellowship from the Center for Advanced Study in the Visual Arts, during the past summer Prof. Cornelison spent two weeks in Florence, followed by two months at the National Gallery of Art in Washington, researching and writing a book on Giambologna's St. Antoninus Chapel at San Marco. A Hall Center for the Humanities Research Fellowship has provided her with a research leave so that she can continue work on her book during the fall 2006 semester.

Charles C. Eldredge

Hall Distinguished Professor of American Art and Culture

During the past year, Charles Eldredge has remained active, both at the university and beyond. He published the introductory essay for a new book on American Paintings from the Montgomery Museum of Fine Arts, and another for the Crocker Art Museum's exhibition catalogue, *Dark*

Metropolis: Irving Norman's Social Surrealism. Another essay, a reminiscence of the California painter Irving Norman, also was published in the Smithsonian's journal, *American Art*. He has completed the text for a new book on John Steuart Curry and modern history painting, to appear next year from the University of North Carolina Press. He has also lectured on various aspects of American painting at Southern Utah University, the Tacoma Art Museum, and the Cincinnati Art Museum, as well as for The Westerners Association in Kansas.

In the fall 2006, he and Prof. Chuck Berg (Theatre and Film) offered their course on Kansas Art and Popular Culture, exploring aspects art and architecture, plus music, theater, film and other cultural activities in the state. Initially developed for the Kansas sesquicentennial in 2004, and intended as a one-time offering, the course is "back by popular demand" and now destined to become a regular part of the department's curriculum, supplementing the existing four-semester sequence on American art.

During the past year Prof. Eldredge served as panelist for the Luce Foundation/ACLS dissertation fellowships and for the Luce Foundation's American art grants to museums; as consultant to various American museums; as trustee of the Amon Carter Museum in Fort Worth, where his term ended in May; on the editorial board for the Smithsonian's journal, *American Art*; and on the advisory committee for the Spencer Museum's Aaron Douglas exhibition. He also attended the January meeting of the Association of Art Museum Directors, of which he is an honorary member.

Sherry Fowler

Associate Professor, Japanese art

Sherry Fowler is currently working on a project that examines the development of the Six Kannon cult in Japan, with particular emphasis on recovery of its lost associated sculptures and how the patronage of the Six Kannon cult changed from an elite practice, beginning in the tenth century, to a popular practice centuries later. She gave the related presentation "Accounting for the Six Kannon Cult in Japan" for the Yale University Council on East Asian Studies Colloquium Series in April 2006.

Last summer she spent three months in Japan working on this project through the support of the Asian Cultural Council, Asian Art and Religion

Fellowship. While in Japan she gave the presentation "Travels of the Six Kannon Sculptures of Daihoonji (Senbon Shakado)" for the Asian Studies Group at the Stanford Center in Kyoto and an on-site tour and lecture on the monuments of Kyoto's Daihoonji, "Introducing Buddhism through Senbon Shakado," for study abroad students from Dickinson College in Pennsylvania. Also related to this project are her entries on Kannon paintings from the Hosomi Art Museum in Kyoto and an essay on Six Kannon that will be published in the upcoming exhibition catalogue, *Kannon Bosatsu: Beauty and Spirituality in Early Buddhist Art from Japan*, being organized by the Rietberg Museum at the University of Zürich for 2007.

Prof. Fowler is on sabbatical for fall 2006, spending most of the semester as a Robert and Lisa Sainsbury Fellow at the Sainsbury Institute for the Study of Japanese Arts and Cultures at the University of London.

Stephen Goddard

Professor and Spencer Museum Curator of Prints and Drawings

Steve Goddard's article, "Assumed Knowledge: The use of prints in early sixteenth-century Antwerp workshops," is about to appear in the *Jaarboek van het Museum voor Schone Kunsten Antwerpen* (special issue dedicated to the exhibition essays for *ExtravagAnt! A Forgotten Chapter of Antwerp Painting 1500-1530*); and he has finished his essay, "Modular Prints – A Special Case of the Assembled Woodcut in the 15th- and 16th- Centuries," to be published in the catalogue of *Size Matters*, edited by Larry Silver for the Davis Art Center, Wellesley College.

He recently organized for the Spencer Museum an exhibition of watercolors by a North Vietnamese war correspondent, Tran Thanh Lam, and is making an installation of works by Xu Bing.

Marsha Haufler

Professor, Chinese art

While Acting Director of the KU Center for East Asian Studies from January 2005-July 2006, Marsha Haufler wrote the Center's successful proposal for Title VI support for the next four years. In the fall 2005, she was an invited participant in the 7th Korea Foundation workshop for Korean Art curators, a two-week session in Seoul and Gyeongju focusing on Korean architecture; in 2006 she again participated in the workshop.

In November 2005, she gave a talk titled "Art in the Abbot's Quarters: Picturing Monks as Collectors and Connoisseurs" at the Central Academy of Fine Arts in Beijing. In February 2006, she presented a lecture on "Early and Mid-Ming Dynasty Painting, Gardens, and Temples" for the Asian Art Society of San Francisco. Her article titled "Picturing Monks as Connoisseurs and Monasteries as Sites of Aesthetic Engagement" is forthcoming in the *Georges Bloch Jahrbuch* of the Institute of Art History, Zurich University. The volume honors Dr. Helmut Brinker on the occasion of his retirement. She also wrote an entry on the Chinese woman artist Chen Shu for the *Oxford Encyclopedia of Women in World History*. She reviewed the book *Korean Landscape Painting* by Dr. Yi Song-mi for the November 2006 issue of the *Journal of Asian Studies*.

Prof. Haufler was guest curator for "Using the Past to Serve the Present in 20th Century Chinese Painting," an installation of works from the collection of the Spencer Museum. This installation complemented a small loan show titled "Mao's Golden Mangoes," featuring works from a private collection in Beijing, which were displayed through the fall 2006 semester. She continues as chair of the editorial board for *Archives of Asian Art*, an annual, refereed journal published by The Asia Society, New York.

Marni Kessler

Assistant Professor, 19th-century European art

In 2005, Marni Kessler received the Outstanding Educator Award from the KU Torch Chapter of the Mortar Board Senior Honor Society.

Prof. Kessler's book, *Sheer Presence: The Veil in Manet's Paris*, will be published by University of Minnesota Press in December 2006. The publication of this book was supported by subvention awards from the College Art Association's Millard Meiss Fund and the Vice-Provost for Research. Her article, "Ocular Anxiety and the Pink Tea Cup: Edgar Degas's Woman with Bandage," appeared in *Nineteenth-Century Art Worldwide* (Fall 2006). She contributed an essay "Dusting the Surface: the Veil, the Bourgeoise, and the City Grid," to *The Invisible Flâneuse?: Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*, eds. Aruna d'Souza and Tom McDonough

(Manchester: Manchester University Press, 2006).

Prof. Kessler presented several conference papers and public lectures during the past year. At the meetings of the College Art Association in Boston in February 2006, she presented "Paris in Ruins," in the "Ruins and After" session. In October, she delivered a paper entitled "Regarding the Orient: The Universal Exhibition and the Gendered Gaze" for the Nineteenth-Century French Studies Association, in Bloomington, Indiana. Concurrently she was invited to speak in the Art History department at Indiana University as a Burke Lecturer. Prof. Kessler also delivered two lectures at Missouri Southern State University in November; she has also been invited to speak in December 2006 at North Carolina State University in conjunction with the Raleigh Museum of Art's "Monet and Normandy" exhibition. Prof. Kessler is delighted to have been chosen as the Seaver Lecturer by the Humanities and Western Civilizations Department; she will deliver the Seaver Lecture in February 2007.

Amy McNair

Associate Professor, Chinese art

For 2006, Amy McNair was on leave, the recipient of a National Endowment for the Humanities Fellowship for a translation project. Her book manuscript, *Donors of Longmen*, will be published by the University of Hawaii Press, and has been selected for the Vice-Provost for Research Book Subvention Award.

John Pultz

Assistant Professor, photography and modern art

John Pultz participated in two national reviews of photographers' portfolios, "Atlanta Celebrates Photography" in October 2005 and "Review Santa Fe" in May 2006. The two events gave him a chance to review the work of up-and-coming artists in this medium.

In August 2006 after 13-1/2 years in a joint appointment teaching in the art history department and serving as curator of photography in the Spencer Museum, he switched to full-time status in the art history department. He says, "I will miss people and projects in the museum, but decided it was a good time to make a change and be able to focus more on teaching and writing."

In fall 2006, he began a four-year term as field editor for photography for *caa*: reviews, the

on-line journal of the College Art Association.

Gitti Salami

Assistant Professor, African Art

Gitti Salami introduced three new courses during the 2005/06 academic year: a graduate seminar on "Body Arts and Embodiment Theory," a course on "Contemporary African Art," and "Introduction to Africa Studies." Students continued work on a website, "A Virtual Tour of the African Collection," created for KU's Anthropological Research and Cultural Collections. It can now be accessed at <<http://www.arcc.ku.edu/website%20homepage.html>>. In December 2005, her students also transformed the "Hawk's Nest" of the KU Student Union into an airport lounge, replete with a departure gate, fifty-three suitcases packed to travel to the nations of Africa, and a student-produced video presentation of a newscast called "Africa: The Year in Review."

She hosted two guest speakers as Murphy Lecturers, Suzanne Blier of Harvard University and Sylvester Ogbechie of the University of California at Santa Barbara. Preparations are underway for a spring 2007 Murphy seminar on "Contemporary Transnational Artists," which will be co-taught with David Cateforis and Murphy Professor, Okwui Enwezor of the San Francisco Art Institute.

With Stephen Goddard, Prof. Salami co-curated the exhibition "Embodiment," on view in the Spencer Museum of Art during the fall and winter of 2005/06. Other involvement with the museum consisted of preparations for the exhibition, "A Saint in the City: Sufi Arts of Urban Senegal," which will come to KU in the spring of 2007. This traveling exhibition originated at the UCLA Fowler Museum of Cultural History. The planning for an accompanying conference on "Sufi Arts, Ritual, and Performance in Africa," is also under way. The conference will be held February 22-25, 2007 at KU.

She attended a conference on African pottery at the Art Institute of Chicago, the annual conference of the African Studies Association in Washington, D.C., and served as keynote speaker at the annual Arkansas College Art History Symposium at the University of Arkansas at Little Rock. During the summer she traveled to Senegal to visit the Dak'Art Biennale in Dakar. She presented papers at the Hall Center for the Humanities and at the Kansas African Studies Center's

Teacher Summer Institute. Ekpo Eyo, University of Maryland, accepted for publication two chapters written by Prof. Salami for an anthology on southeastern Nigerian art. Work has begun on a monograph entitled, "Ants Can't Eat a Broken Bottle: A Remote African Culture's Communiqué for a Global World." A second research project, funded by a New Faculty General Research Grant will investigate the impact of the oil industry in the Gulf of Guinea on artistic production.

Marilyn Stokstad

Distinguished Professor Emerita, Medieval art

Prof. Stokstad spent last August and September traveling in France with her sister and Anta Montet-White (KU Prof. Emerita of Anthropology, who taught prehistoric art, and Celtic art for the department). They visited medieval and prehistoric sites in central France, also spending time in Clermont Ferrand, where they were able to visit the original site of the recently identified Romanesque capital in the Spencer Museum's collection (see latest Register for an article about the capital and the site).

Back in the Midwest, in October, she lectured on Queen Isabella of Castile as a patron of the arts and led an Education Department training session at the St. Louis Museum of Art, where the medieval collection has recently been reinstalled. Prof. Stokstad is a consultative curator of medieval Art at the museum. She visited New York, where the International Center of Medieval Art celebrated its 50th anniversary with a symposium at the Metropolitan Museum of Art and a festive party at the Institute of Fine Arts of NYU where past ICMA presidents, including Prof. Stokstad, were honored. She participated on the "Art Encounters of the First Kind" panel at the joint Midwest College Art Conference and the Southeast College Art Conference held in Nashville in October. The conference was organized by former KU art history student and Vanderbilt professor of sculpture, Michael Aurbach. Prof. Stokstad spoke on "Art History Textbooks, their use, misuse, and abuse." Many former KU students gave papers and are noted in this newsletter. Prof. Stokstad is currently finishing the new edition of her textbook, Art History. KU art history alumni Claudia Brown and Robert Mowry have revised chapters on Chinese art by Chu-tsing Li, and added the art of Korea.

SPENCER MUSEUM OF ART

Susan Earle

Curator of European and American art

Yale University Press will publish Susan Earle's upcoming catalogue, *Aaron Douglas: African American Modernist*, in conjunction with the Spencer Museum of Art's nationally touring exhibition, which opens at the museum in September 2007 and then travels to Nashville, Washington, D. C., and New York. As the exhibition curator, Dr. Earle serves as editor and essayist for the book. The other essayists are Renée Ater, Kinshasha Holman Conwill, David Driskell, Amy Kirschke, Richard J. Powell and Cheryl Ragar.

MURPHY ART AND ARCHITECTURE LIBRARY

Susan Craig

Librarian

Susan Craig, long-time art librarian at KU, recently completed the *Biographical Dictionary of Kansas Artists (active before 1945)*. Loaded as a web resource through KU Scholarworks, the resource is available freely to anyone interested in the topic <<http://hdl.handle.net/1808/1028>>. (Viewers should find the grey box near the lower third of the page and click on "View/Open" to load the 257 page pdf.) The dictionary includes over 1750 entries for artists who were born in or active in Kansas before 1945, with data drawn from city directories, artists' dictionaries, newspapers, archives, Internet sources, monographs, regional exhibitions, and a variety of other resources. The Dictionary also has a lengthy bibliography, an addendum on Kansas art associations, art museums, and art schools, and a selected list of similar state-by-state dictionaries of artists.

ALUMNI

Five alumni gave papers or chaired a session at the October 2006 joint meeting of the Southeastern College Art Conference and the MidAmerica College Art Conference in Nashville, Tennessee. Alumni and the relevant sessions are: Temma Balducci (PhD '05) (chair) and Beverly Joyce (PhD '03) in "Questioning Masculinity"; Don Sloan (PhD '04) in "Political Art"; and

Rachel Epp Buller (PhD '03) and Jill R. Chancey (PhD '06) in "The Affecting Role of Visual Art in Healthcare Settings."

Anna Graham Allen (MA '03) is currently the Faculty Affairs Coordinator for the Cleveland Clinic Lerner College of Medicine of Case Western Reserve University in Ohio. She also serves on the Humanities in Medicine committee for the medical school curriculum, and has several projects in the works with physicians concerning medicine in art. One specifically concerns the representation of endocrine disorders in the visual arts; another concerns the optic principles involved with the work of Chuck Close. Her husband Drew is finishing his residency at the Cleveland Clinic and will begin a Chief Resident year in 2007.

Christopher Atkins (BA '97) published "Frans Hals's Virtuoso Brushwork" in *Virtus, virtuositeit en kunstliefhebbers in de Nederlanden 1500-1700* (Nederlands Kunsthistorische Jaarboek, Volume 53. Waanders, Zwolle, 2005, p. 281-307). He also contributed catalogue entries on works by Peter Paul Rubens, Francisco de Zurbarán, and François Boucher to the exhibition catalogue, *Masterworks from the Museum of Fine Arts, Boston: Celebrating the Human Form in Art* (Nagoya/Boston Museum of Fine Arts, 2005). For more than four years, he has also worked as a research assistant in European paintings at the MFA in Boston under the direction of Dr. Ronni Baer, the senior curator. Chris provides curatorial support for all European paintings dating from before 1800.

Matt Bailey (BFA-Art History '01) was one of two recipients of the Naomi Schor Memorial Award at the Nineteenth-Century French Studies Colloquium of 2005. The award is awarded to the best essay by a graduate student giving a presentation at the colloquium. Matt is currently working on his doctorate in art history at Washington University.

Temma Balducci (PhD '05) gave birth to 8-pound, 6-ounce daughter Phoebe Rose on April 3, 2006.

James Ballinger (MA '74), the Sybil Harrington Director at the Phoenix Art Museum since 1982, lectured in June on Frederic Remington at the Amon Carter Museum in conjunction with their

exhibition, "The Paradox of Frederic Remington." He currently serves as president of the Association of Art Museum Directors, an office he assumed at the organization's annual meeting in June.

Erin Barnett (MA '99) accepted the position of Assistant Curator at the International Center for Photography, where she has been working for the past three years. She recently worked with Brian Wallis on a book and exhibition of African American vernacular photography.

Emily Black (BFA-Art History '06) recently entered the MA Art History/Museum Education Certification program at the University of North Texas. She received the Priddy Fellowship, granting full tuition and a stipend. During the summer of 2006, she served as Teen Docent Coordinator at the Nelson-Atkins Museum of Art.

Casey Boyer (BA '05) is currently living in Berlin, Germany, and working as an au pair.

Elizabeth Broun (PhD '76) has been "refreshing the Smithsonian," according to *Art in America*. Broun, who has directed the Smithsonian American Art Museum since 1988, in July celebrated the completion of a six-year, \$283-million renovation of Washington's Patent Office Building, the Greek revival landmark that SAAM shares with the National Portrait Gallery. Throughout the building, now restored to its 19th-century grandeur, new installations highlight the Smithsonian's extensive collections of American art and portraiture, including many recently acquired works. As a result of an initiative emphasizing contemporary art that "got seriously underway in 1998," SAAM has added key works by Deborah Butterfield, Christo, Duane Hanson, David Hockney, Edward and Nancy Reddin Kienholz, Nam June Paik, Ed Ruscha and Sean Scully, among others. During Broun's tenure, SAAM has also substantially expanded research opportunities, adding endowments for visiting scholars, both pre- and post-doctoral fellows, from the U.S. and abroad.

Rachel Epp Buller (PhD '03) will have an essay published in the forthcoming anthology, *Mothering in the Third Wave: Contemporary Feminist Journeys* (Demeter Press, 2007). She is the art history author/editor on a textbook project, the fourth edition of *Patterns in Western Civilization*.

She presented a paper on art in maternity hospitals at the SECAC/ MACAA conference in Nashville in October. Children Daniel and Daisy were joined last year by new sister Lucy, born October 17, 2005.

Sarah Burt (MA '85) accepted a position as Grants Manager for Cornerstones Community Partnerships, a non-profit organization based in Santa Fe, New Mexico. Cornerstones works in partnership with Hispanic communities and Indian pueblos in the American Southwest and northern Mexico to restore historic adobe structures, encourage traditional building practices, and affirm cultural values. Since its founding in 1986, the organization has completed over fifty major restoration projects and assisted in more than 300 rural communities.

Chang Qing (PhD '05) recently accepted a two-year curatorial fellowship at the Ackland Art Museum at the University of North Carolina.

Lea Rosson DeLong (PhD '83) authored *When Tillage Begins, Other Arts Follow: Grant Wood and Christian Petersen Murals*, which accompanied the Brunnier Art Museum's fall 2006 exhibition profiling artists of the Iowa Public Works of Art Project (PWAP) murals at Iowa State University.

Geoff Deman (BA '95), a brewer at Free State Brewing Company in Lawrence, Kansas, recently was awarded the Master Brewers Association of the Americas William A. Hipp scholarship to attend the association's 2006 Brewing and Malting Science Course in Madison, Wisconsin. Deman was also one of the professional judges at the annual Great American Beer Festival, held in Denver, Colorado, in September 2006.

Tara Dennard (BA '99) has a position in the Department of Exhibition Programs at the National Gallery of Art, Washington, D.C.

Lisa Dorrill (PhD '98) is a Visiting Professor at Dickinson College. She and husband David Bateman are kept busy with children Lucas, 11, and Emma, 8. She has also been busy working on a catalogue for an upcoming show at the Cumberland County Historical Society while also remaining active at the local arts center.

Nina Luchterhand Ehresmann (Fulbright Scholar 1994-1995) completed her dissertation, "Paint Misbehavior: Neoexpressionismus und die Rezeption und Produktion figurativer, expressiver Malerei in New York zwischen 1977 und 1984" at the University of Hamburg in 2003. It was published as a book last year. She lives in Kongen where Nina is a stay-at-home mom.

Liberty Grayek (MA '05) is a 3D teacher, of Ceramics and Sculpture, at Patapsco High School and Center for the Arts in Baltimore County, Maryland. She is also mentoring for the AP Art History course.

Jennifer Green (MA '03) accepted a position as an Academic Advisor with Stony Brook University. She will also be teaching a class that serves as an introduction to college life.

Randall Griffey (PhD '99), Associate Curator of American Art at the Nelson-Atkins Museum, presented "From Paternalism to Pandering?: Growth and Change in American Museums" as part of the Pearson Symposium, "Images Across the Sea: Sweden and America 2025," organized by Bethany College. The talk was published with the symposium proceedings. He has continued his writing on the Nelson's American paintings catalogue, which will be published next year. He has also continued teaching as a Visiting Associate Professor at University of Missouri-Kansas City.

Randall Griffin (MA '83) recently published his new book, *Winslow Homer: An American Vision* (Phaidon). He also presented "Georgia O'Keeffe's Unabashedly Patriotic Picture" at the 2006 CAA conference in Boston.

Ann Marie Kriss (MA '02) accepted the position of Curator of Education at the Salina Art Center. She had previously served as an art educator at the Spencer Museum of Art and Kemper Museum of Contemporary Art, and as an elementary para-educator for the Shawnee Mission School District in Kansas.

Kristyn Kuehn (BFA-History of Art '05) is working at the Nelson-Atkins Museum of Art as Division Coordinator in Design. She writes, "I love it here and I really feel like all of my hard work at KU finally paid off."

Joe Lampo (MA '00) is currently the Deputy Director of Public Programming at the Arkansas Art Center in Little Rock.

Adam McCoy (BA '02) recently accepted the position of Assistant Curator of Contemporary Art at the Cheekwood Museum, Nashville, Tennessee. McCoy earned his MA in 2005 from the University of Chicago. In July he completed an internship with the McNay Art Museum in San Antonio, Texas. Previously he held internships at Tulsa's Philbrook Museum of Art (2004) and the Hirshhorn Museum and Sculpture Garden in Washington, D.C. (2003).

Melissa Montgomery (BA '01) is living in New York City, working as a sales executive for health and medical advertising for The Village Voice. Jessica Penca (BA '04) received her Master's degree from the University of Southern California in Museum Studies and completed her thesis on social spaces and participatory experiences for new audiences in museums. During graduate school she worked in Development (fundraising) at USC, and she now works at UCLA full-time in Development.

Michelle Robinson (PhD '06), Curator of Collections and Exhibitions at the Figue Art Museum, Davenport, Iowa, participated in the Association of Historians of American Art (AHAA) session, "When Mice Roar: The Relevance of Small Museums," at the 2006 CAA conference in Boston.

Dana Self (MA '04) recently accepted the Director of Marketing position at the Conservatory of Music at UMKC. She will also be doing independent curatorial projects on the side. She writes, "I'm excited, as I've been a cellist for about 37 years, so it will be fun for me to be around musicians." She leaves her position as Barbara W. and Bernard E. Bernstein Curator of Collections and Exhibitions at the Knoxville Museum of Art.

Scott Shields (PhD '04) is Chief Curator at the Crocker Art Museum in Sacramento, California. In January, the University of California Press published his book, *Artists at the Continent's End: The Monterey Peninsula Art Colony, 1875-1907*, in conjunction with his traveling exhibition that was enthusiastically reviewed in numerous papers,

including the Los Angeles Times. Shields is also the co-editor and one of the three primary authors (others include Charles C. Eldredge) of a new exhibition catalogue entitled *Dark Metropolis: Irving Norman's Social Surrealism* (Heyday Books), which accompanies a nationally traveling exhibition that opened at the Crocker in September 2006.

Bailey Skiles (BA '04) lives in Brooklyn, NY, and works with The Studio in a School Association, Inc. As a coordinator with this non-profit organization, she manages grant programs that place professional visual artists into New York City public schools for two- to five-year teaching residencies. Bailey also recently contributed to the educator's resource published by the American Federation of Arts in conjunction with the exhibition, "Temples and Tombs: Treasures of Egyptian Art from the British Museum," which opened in September at the Oklahoma City Museum of Art and travels through 2008.

Stacey Skold (MA '95) is working on her PhD in historical textile, clothing and design at the University of Nebraska-Lincoln. She is also the assistant curator of "Bonnie Cashin Plus Six: American Style, 1946-75," an exhibition of clothing/designs from the UNL and Iowa State University collections. She is painting and showing her work at Anderson/O'Brien Fine Art in Omaha. She lives outside Lincoln with her husband, Mark and her daughter, Halsten.

Hans Bjarne Thomsen (MA '98) was promoted to assistant professor at the University of Chicago during the summer of 2005. He is now busy teaching full-time and writing a book on Japanese mural paintings and Sinophile salons of mid-eighteenth-century Kyoto. He is also planning a major exhibition on Osaka prints in the fall of 2007. In his spare time, he and his wife, Chikako, are kept busy by their five children: Charlie, Karen, Johanna, Peter and Maria.

Leslie (Bowyer) vonHolten (BA '96), after earning an undergraduate degree in History of Art and English Literature from KU, worked as a program assistant for public programming at the Newberry Library in Chicago and as a junior manuscript editor for the *Astrophysical Journal* at the University of Chicago Press. Currently, she works as a program assistant for KU's Center for

East Asian Studies. In addition to her duties for CEAS, Leslie is a freelance arts writer and posts a weekly blog, "Art", for lawrence.com. She lives in Lawrence with her husband, two children, weedy garden and misbehaving dog.

Sarah Walker-Martin (BA '99) accepted a position with Condé Nast Art and the New Yorker Cartoon Bank, selling vintage cover art, photography and print from *Vogue*, *Vanity Fair*, *The New Yorker*, *Esquire* and more. She is also kept busy with an online web gallery, www.walkermartingallery.com. In 2004, she received a Master's in Arts Administration from the University of New Orleans.

Wan Qingli (PhD '91) has been appointed director of Hong Kong Baptist University's Academy of Visual Arts. Wan has been an instructor at the University of Hong Kong for the past sixteen years.

Matthew Welch (PhD '95) is Curator of Japanese and Korean art at the Minneapolis Institute of Arts. The Institute recently received an extensive collection of Japanese art from Mary Griggs Burke, who has donated her renowned private collection, dividing it between the MIA and the Metropolitan Museum of Art.

Mark A. White (PhD '99) was promoted to Associate Professor with tenure at Oklahoma State University, his undergraduate alma mater. He is currently completing a book on American abstraction during the 1930s. His article, "Alexandre Hogue's Passion: Ecology and Agribusiness in The Crucified Land," appeared in the Spring 2006 issue of the *Great Plains Quarterly*.

GRADUATE STUDENT NEWS

Elissa Anderson received a Clinton Dissertation Scholarship, for the second year in a row, from the Mariological Society of America. She was also awarded the Jesuitana Travel Grant from the Jesuit Institute of Boston College to consult their rare book collection for her dissertation research. She presented papers on Rembrandt's *The Death of the Virgin*, at the New York University Graduate Student Conference in April, on "Power and Image in Early Modern Europe"; and the Women Art Patrons and Collectors Conference entitled "Con-

structions of Death, Mourning, and Memory,” in Woodcliff Lake, New Jersey in October. The WAPACC proceedings will be published. She recently became engaged to Stephen Auerbach, Assistant Professor of History, Georgia College and State University. They plan to wed March 24, 2007, in Sarasota, Florida.

Reed Anderson coordinated an exhibition of a collection of the Spencer Museum’s prints for the Brandywine River Museum in Chadds Ford, Pennsylvania, during the summer of 2006. “American Etchers Abroad, 1880-1939” included works by James Abbott McNeill Whistler, Joseph Pennell and Mary Cassatt, among others. Anderson was previously an intern in the Spencer Department of Prints and Drawings.

Michelle Moseley Christian received the 2006 Andrew Debicki International Travel Scholarship; the 2006-2007 KU Graduate School Dissertation Fellowship; and the 2006 KU Graduate School Dissertation Proposal Scholarship. Her article, “Genre-portraits and Market Value: Emanuel de Witte’s ‘Portrait of Adriana van Heusden and Her Daughter at the New Amsterdam Fishmarket,’ 1661-63”, appeared in the Florida State University graduate art history journal, *Athanos* XXIII, in the fall. She recently accepted a one-year appointment as Visiting Art History Faculty at Kansas State University. During 2005-2006 she presented conference papers at various symposia including the Central Renaissance Society in Columbia, Missouri, SECAC in Little Rock, Arkansas, Florida State University and the University of Missouri.

Ashley Elston presented her paper, “Storing Sanctity: The Function and Iconography of Tuscan Painted Reliquary Cupboards,” at the International Congress on Medieval Studies in Kalamazoo, Michigan, in May 2006, for which she received a travel grant from the Italian Art Society Travel Committee.

Kevin Greenwood and **Jill Vessely Greenwood**, both KU art history graduate students, welcomed new son Max Jon Edward Greenwood, on October 6, 2005. Kevin continues to teach at Willamette University in Salem, Oregon while working on his Ph.D. dissertation. He was able to conduct research in Beijing, China, and Narita, Japan, during the summer of 2005.

Soaa Im presented her paper, “A Vision of the King: Kim Hong-do’s Genre Painting,” at the Asian Studies Graduate Student Conference at the University of Texas, Austin in October. The paper, which she wrote for Prof. Marsha Hauffer’s “Korean Painting” seminar, examines eighteenth-century Korean genre painting.

Stephanie Fox Knappe serves currently as the exhibition coordinator for Aaron Douglas: African American Modernist, the Spencer Museum of Art’s upcoming nationally touring exhibition, which opens at the Spencer Museum in September 2007. Stephanie also wrote the illustrated chronology for the accompanying exhibition catalogue, which will be published by Yale University Press.

Lara Kuykendall had several essays published in 2006, including texts on Arthur Dove, Lawrence Stafford and Peter Ford Young in *Blanton Museum of Art: American Art Since 1900* (Marquand Books, University of Texas at Austin).

Joni Murphy has received the CCAS Performance Award from Haskell Indian Nations University based on her “outstanding contribution as a faculty member and her exemplary contributions to the classroom, working with students in the film association and her service to the University.” Her “contributions exceed the extraordinary demands placed on faculty.”

Hillary Pedersen was selected to participate and read a paper related to her dissertation project in the Postgraduate Workshop in Japanese Art History held in the UK in June 2006. She also received an eighteen-month government sponsored fellowship (Monbusho) to conduct dissertation research in Japan.

Ellen O’Neil Rife is working as the Prints and Drawings intern at the Spencer Museum of Art. She had the opportunity to travel to the International Fine Print Dealers Association print fair in New York City, in addition to working on the “Views of Vietnam” exhibition, helping to select and research possible purchases, and giving tours in the print room.

Clair Robertson has published online the paper, “Bernini’s Reliquary Balconies in St. Peter’s Basilica,” which she wrote for Profs. Sally Cor-

nelison and Sherry Fowler's spring 2005 graduate seminar, "Saints, Shrines and Relics". It is available at: <http://www.stpetersbasilica.org/Docs/LCR/SSRelics.htm>

Emily Stamey serves currently as the co-curator with Saralyn Reece Hardy, Director of the Spencer Museum of Art, for the renovation and reinstallation of the 20/21 Gallery. Emily has also just completed *The Prints of Roger Shimomura: A Catalogue Raisonné, 1968–2005*, to be co-published by the Spencer and University of Washington Press in April. Shimomura, KU distinguished professor emeritus of art, is also the subject of Emily's dissertation.

Maureen Warren received the 2006 Lesbian/Gay/Bi-Sexual/Transgender Community Service Scholarship. In May 2007, she will be presenting her paper, "Canterbury Ampullae and the Body, Soul and Spirit in the Thirteenth Century," at the International Congress on Medieval Studies, hosted by Western Michigan University, in Kalamazoo. On March 19, 2006, she was married to Allison Hansen, a recent graduate from the KU School of Social Welfare.

April Watson, Elijah Gowin and their daughter Fiona welcomed newborn Violet Lynn Watson Gowin on December 7, 2005.

Hui Wang Martin, husband Brian Martin and their son William welcomed new baby girl, Catherine Barbara Fengyi Martin, on August 23, 2006.

PASSAGES

Cecily Hilsdale, Assistant Professor of Medieval Art, accepted a position at Northwestern University in the fall of 2006. She was also recently married to Prof. Jonathan Sachs, of Concordia University, Montreal.

Hearty congratulations to those who completed their PhDs during the past year:

Jill Chancey: "Elaine de Kooning: Negotiating the Masculinity of Abstract Expressionism"

Lili Chiu: "The Depictions of Lohans' Journey across the Water: The Complex Water-crossing

Symbolism and the Popular Culture in the Ming Dynasty (1368-1644)"

Sarah Crawford-Parker: "Refashioning Female Identity: Women's Roles in Seventeenth-Century Dutch Historiated Portraits"

Elizabeth Kindall: "The Pilgrimage Paintings of Huang Xiangjian (1609-73) in the Ming-Qing Transition"

Karen Mack: "The Function and Context of Fudo Imagery from the Ninth to the Fourteenth Century in Japan"

Shirley Reece-Hughes: "Through the Eyes of an Expressionist: Southern Culture, Places, and Memories in the Art of David Bates"

Michelle Robinson: "The Precondition of Landscape: Tropes and Meaning in the Rustic Landscapes of J.M.W. Turner and John Constable"

Mary Spellman: "Rembrandt's Humor: Satire, Burlesque, and Irony in Six Etchings"

Jane Comstock, KU doctoral candidate and former Spencer Museum curatorial intern, died in Denver, September 7, 2006, from the effects of a brain disorder. Services were held at St. John's Episcopal Cathedral in Denver, Colorado. Jane was last working as a research curator with the Vance Kirkland Museum. She had taught classes at the University of Colorado at Denver, and been involved in various arts activities in Denver. She is survived by her father, Joseph B. Comstock Jr. of Claremont, Calif., a sister and two brothers.



Erik Larsen, KU art history professor emeritus, died October 18, 2006 in Beverly Hills, Florida. Larsen was a faculty member in the art history department from 1967 until his retirement in 1980. An expert on Dutch and Flemish paintings of the 17th century, he studied and wrote about Peter Paul Rubens, Frans Post, Anthony van Dyck and Rembrandt.

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