

## *Message from the Chair*

This semester, we welcomed our newest colleague, Professor Gitti Salami, whose specialty is Sub-Saharan African art. Professor Salami did her graduate work at the University of Iowa and she received her undergraduate degree from San Francisco State University. She has a joint position in the KU History of Art Department and in the African & African-American Studies Department. Professor Salami's courses include Art of West Africa; Central Africa; North, East and South Africa; Contemporary Africa, and the African Diaspora. She has received fellowships, including a Fulbright-Hays Grant from the US Department of Education, and honors, including the Distinguished Thesis Award of the Midwestern Association of Graduate Schools.

The department is also in the midst of two faculty searches: one for the Judith Harris Murphy Distinguished Professor of European Art since 1400 and one for an Assistant Professor of Medieval Art History. We hope that both new colleagues will join our faculty beginning fall 2005.

As we welcome new members to the department, we would also like to honor those of you who have graduated and gone on to diverse careers. Please check the newly updated "Alumni" link on the department's website to appreciate the varied occupations and endeavors of our graduates (<http://www.ukans.edu/~kuarthis/Alumni.html>). If your name and professional position are not listed, please let us know and we will add you to our list.

Recently, one of our former students, Corinne (Cori) Wegener (MA 1996), has found her education valuable in ways that she and our faculty never could have anticipated. Currently Assistant Curator for the Department of Architecture, Design, Decorative Arts, Craft, and Sculpture at the Minneapolis Institute of Arts, *Major* Cori Wegener returned in August 2004 from Iraq where she served for ten months as an Army reservist. As the Arts, Monuments, and Archives Manager in Baghdad, and probably the only professional curator in the entire US Army, Cori was deployed to Iraq one month after looting began at the Iraq National Museum, which housed the world's most outstanding collection of ancient Mesopotamian works of art. For some of her ten months in Baghdad, Cori worked alongside Dr. John Russell, Professor of Art History and Archaeology at the Massachusetts College of Art, and a specialist in Assyrian art and archeology, to help conserve the damaged art. Although various countries provided some assistance, Italy provided the most help by sending police who were specifically trained in the protection of national cultural artifacts. Italy also provided the staff and underwrote the cost of re-building a conservation lab in the museum. Since her return to the United States,

Cori has partnered with an Army colleague to write guidelines for soldiers for wartime (emergency) conservation of art objects. (Information on Cori's experience in Iraq was gleaned from *The Rake, Secrets of the City* [August 2004] Minneapolis, MN.) We wish Cori well and look forward to hearing updates from her as well as from all of you.

With very best wishes,

Linda Stone-Ferrier

## *2004 Franklin D. Murphy Lecturer*



Roberta Smith

**Roberta Smith**, award-winning art critic for the *New York Times*, served in April as the 2004 Franklin Murphy Lecturer in Art History, and as the visiting Murphy Professor in a seminar on "Themes in Contemporary Art," co-taught by Professors David Cateforis and Charles Eldredge. A native of New York City, Roberta Smith grew up in Lawrence, where her father, the late Thomas R. Smith, was a long-time professor of geography at KU; her mother, the late Eleanor Smith, was a community volunteer who served as president of KU's Friends of the Art Museum. After graduating from Lawrence High School and Grinnell College, Roberta Smith moved to New York City, where she participated in the Whitney Museum's Independent Study Program, served as a studio assistant to the noted minimalist sculptor Donald Judd, and worked at the Paula Cooper Gallery. In the 1970s she began working as a professional art critic, writing for journals such as *Arts*, *Artforum*, and *Art in America*; her work also has appeared in popular publications such as *Newsweek* and *Vogue*. In 1981 Smith became art critic for the *Village Voice*, and five years later began writing for the *New York Times*, where her reviews now appear weekly.

In 1981, Roberta Smith served as guest curator and catalogue essayist for the exhibition *Four Artists and the Map* at KU's Spencer Museum of Art. Featuring works by Jasper Johns, Nancy Graves, Roger Welch and Richard Long, that show was dedicated to her father on the occasion of his retirement from KU. Since then, Roberta Smith has written insightful essays for numerous other catalogues in this country and Europe, including shows by painters Cy

Twombly, Elizabeth Murray and Jennifer Bartlett, sculptor Joel Shapiro, and video artist Peter Campus. In 2003 Smith received the Frank Jewett Mather Award for Art Criticism from the College Art Association (CAA) in recognition of her excellence as a critic. In its citation, the CAA praised Smith as “a rigorous writer, painstaking in her approach and always intent on searching out the most pertinent information and most effective verbal means to convey complex visual ideas,” and noted that, “Above all, Smith’s work has stood out for its integrity and independence of mind.”

At KU, Smith met with art and art history faculty and students, and heard and critiqued presentations by the Murphy Seminar student participants, Kelly Clark, Whitney Gameson, Darci Hanna, Katie Langdon, Jennifer Neuburger, Becca Ramspott, Madeline Rislow, Jason Spinelli, Emily Stamey, Joanna Sternberg, and René Yaws. Roberta Smith’s well-attended Murphy Lectures, presented at the Nelson-Atkins Museum of Art and the Spencer Museum of Art, respectively, were entitled, “The Life of the Eye: Museums, Art and Visual Thought,” and “‘Content is a Glimpse’: The Battle over Meaning from De Kooning to Now.” They are to be published in a forthcoming volume, part of the ongoing Franklin D. Murphy Lecture Series, distributed by the University of Washington Press.

### *2004 Franklin D. Murphy Lecture Series*

**Dr. Ann Jensen Adams**, Associate Professor of Art History, University of California, Santa Barbara, “Portraiture in the Age of Rembrandt.”

**Tina Barney** spoke on her photography of families and its inheritance from Diane Arbus.

**Barbara Brackman**, author and honorary SMA quilt curator, presented “Kansas Quilts.”

**Hoite Caston** presented “Kansas Historical Documentaries Project.”

**Karen DeBres**, Professor, Kansas State University, “State Identity in the Art of Henry Worrall (1825-1902).”

**Sokari Douglas Camp** spoke about her artwork.

**Diane Eickoff**, author and actor, presented “Clarina Nichols and Feminism on the Frontier.”

**Stan Herd** presented “Crop Art and Site-specific Works,” a discussion of his art.

**Joan Holladay**, Professor of Art History, University of Texas-Austin, “Writing the Past for the Present:

Edward I, History, and Genealogy in Medieval England.”

**Dr. Richard Leslie**, Graduate Faculty, School of Visual Arts, New York, and visiting Assistant Professor, SUNY-Stony Brook, “Telling Directions in a Post-Post Age.”

**Dr. Scott Montgomery**, Assistant Professor of Art History, University of Denver, “A Mass of Bones: Relics and the Visual Culture of the Eleven Thousand Virgins of Cologne.”

**Susan Sidlauskas**, Professor of Art History, University of Pennsylvania, “Degas’s *La Malade*: Illness as Metaphor.”

**Dr. Andrew Watsky**, Associate Professor of Japanese Art, Vassar College, “Transforming the Art of Tea in Momoyama Japan (1568-1615).”

**Trudy Wilner Stack**, independent scholar and curator, “Fear and Loving: Arbus and Winogrand’s New America.”

### *Faculty Activities, Research, and Publications*

Associate professor **David Cateforis** continued his engagement with contemporary art as critic, curator, and scholar on both the regional and national levels. In his role as critic, Professor Cateforis in 2004 published two exhibition reviews and an interview with prominent contemporary artist Allan McCollum in the Kansas City-based publication *Review*, and an exhibition review in *Art Papers*, a national publication. His curatorial efforts bore fruit in two late summer-early fall exhibitions: “Making Connections,” at the Signs of Life Gallery in Lawrence (co-curated with gallery director James Schaefer), and “Commodities, Celebrities, Death and Disaster: Andy Warhol, Michael Bevilacqua, Yasumasa Morimura, Lucinda Devlin,” at the Salina Art Center (co-curated with SAC director Saralyn Reece Hardy). The latter show was accompanied by a brochure with an essay by Professor Cateforis. At the SAC, Professor Cateforis also participated in a symposium, “Warhol Now,” whose other participants included KU graduate art history alumnae **Rachel Epp Buller** and **Raechell Smith**. In his role as a contemporary art scholar, Professor Cateforis in March delivered a lecture at the University of Georgia on the contemporary Chinese-American artist Wenda Gu, and gave a paper on Gu in April at the annual conference of the Midwest Art History Society. In August, Professor Cateforis’s essay “Rosser’s Renaissance: Six Years of Painting” was published in the South Dakota Art Museum exhibition catalogue *Warren Rosser... To Be Continued* (Rosser is chair of the painting and printmaking department at the Kansas City Art

Institute). Professor Cateforis also continues his role as collaborating author, with **Marilyn Stokstad**, on the textbook *Art History*, the revised second edition of which appeared in the summer. Professor Cateforis's other 2004 activities included service on the Lawrence Arts Commission's Sesquicentennial Sculpture Project Selection Committee, and broadcast work as the "voice of the Spencer Museum of Art" in a series of "Art Minutes" that made their debut in September on Kansas Public Radio. Finally, Professor Cateforis was honored to receive from KU in August a William T. Kemper Fellowship for Teaching Excellence, making him the third member of the department to be so recognized in the last six years (the previous awardees are **Linda Stone-Ferrier** and **Charles Eldredge**).



Professor Cateforis receives a Kemper Fellowship for Teaching Excellence (photo: University Relations)

In May, Assistant Professor of Italian Renaissance Art **Sally J. Cornelison** presented a paper, "New Perspectives on Old Cults: Sts. Eugenius and Crescentius in Art and History at the Florentine Cathedral," at the International Congress on Medieval Studies at Kalamazoo, Michigan. A Faculty Travel Grant from the Hall Center for the Humanities allowed her to spend the month of June in Italy conducting final research on the cults and relics of Sts. Zenobius and John the Baptist in late Medieval and Renaissance Florence. Some highlights of this trip included working with fifteenth-century documents in the archives of the Florentine Cathedral, several days spent exploring Naples, and visiting the archaeological site at Herculaneum. She returned to Lawrence armed with hundreds of digital images of Italian sites, objects, and monuments that she has employed this fall in her ongoing efforts to teach exclusively with PowerPoint. In 2004 Professor Cornelison translated from Italian to English an article by art historian Francesco Caglioti on two Renaissance marble Virtues in the Spencer Museum of Art's collection. This article will appear in a forthcoming issue of *The Register of the Spencer Museum of Art*. In November, Professor Cornelison presented a paper, "Miraculous Power and the Promotion of a Cult: The Unusual Iconography of the St. Zenobius Shrine in Florence Cathedral," at a conference on Italian Renaissance

sculpture in Athens, GA. In October, she married Dan DePardo, a research engineer with KU's Information and Telecommunication Technology Center, on St. Thomas in the U.S. Virgin Islands.

**Susan Earle**, Courtesy Assistant Professor and Spencer Museum Curator of European and American Art, served as a juror for the 2003 biennial mental health awareness art exhibition, "Sunshine from Darkness, Chapter Two," for the Truman Medical Center in Kansas City, Missouri. She also was selected as a 2004 Outstanding Educator by the KU Torch Chapter of the Mortar Board senior honor society. Every year, Mortar Board members select five KU educators for this award. The honor was given to Professor Earle at the football game on Saturday, November 13.

**Charles C. Eldredge**, Hall Distinguished Professor of American Art and Culture, published an article on "Ernest Lawson's Spain" in the fall 2003 issue of *American Art*, the scholarly journal of the Smithsonian American Art Museum. He was elected to the Board of Trustees of the Amon Carter Museum, Fort Worth, and attended his first meeting there in October 2003. Professor Eldredge also served as guest curator for the exhibition, "Tales from the Easel: American Narrative Paintings from Southeastern Museums, circa 1800-1950," which began a four-venue tour at the Columbus [Georgia] Museum of Art in February. His catalogue for that exhibition, which includes contributions by KU graduate students **Reed Anderson** and **Stephanie Fox**, was published by the University of Georgia Press. Professor Eldredge lectured at the Speed Art Museum in Louisville on the occasion of the show's presentation there, and also addressed a curatorial studies class at the University of Louisville. Closer to home, he wrote the essay that accompanied the Lawrence Art Center's exhibition of new photographs by Peter Thompson, former dean of KU's School of Fine Arts. Professor Eldredge's essays on Georgia O'Keeffe's work were included in the catalogue for a nationally touring exhibition, "Georgia O'Keeffe: Visions of the Sublime," organized by International Arts, Memphis. During the past year, he also lectured at the Phoenix Art Museum, on "Medusa, Mayhem and Madness: The Agitated Spirit in American Painting"; at Iowa State University's Brunner Art Museum, on "Regionalists as Illustrators"; at the Terra Museum of American Art, Chicago, on traditions and innovations in Kansas art of the early twentieth century, part of the Terra's symposium on Modernism in the Midwest; and on works by KU's Art Department faculty, at the retirement banquet for long-time Professor Roger Shimomura. In May, Professor Eldredge had the pleasure of hooding three new PhD's in American art, Drs. **Martha Elton**, **Scott Shields** and **Donald Sloan**. In the fall of 2004, inspired by the state's sesquicentennial celebrations, he offered a new

course on “The Art and Popular Culture of Kansas,” co-taught with Professor Chuck Berg, chair of KU’s Theater and Film Department.

**Sherry Fowler** was promoted to Associate Professor of Japanese Art History with tenure in 2004. She has finished her book, *Muroji: Rearranging Art and History at a Japanese Buddhist Temple*, which is due to appear in April 2005 from University of Hawai’i Press. The book examines significant architecture, painting, and sculpture of the Buddhist temple Muroji in Nara, Japan. Dr. Fowler has also been involved in a new area of research on Japanese temple and shrine precinct prints, dating from the eighteenth and nineteenth centuries, on which she gave presentations in 2004 at the annual meeting of the College Art Association in Seattle, St. Olaf College in Northfield, Minnesota, and the University of Pennsylvania. To examine actual examples of these prints, she visited library collections at the University of California, Los Angeles, the Library of Congress, Waseda University, and several other libraries in Japan. Also while in Japan for research, in June she attended the reception for University of Kansas alumni at the American ambassador’s residence in Tokyo.

Professor **Marsha Haufler** served as a discussant for the panel on “Emperors as Collectors and Connoisseurs” on March 6 at the Association for Asian Studies meeting held in San Diego (one of the panelists was KU PhD **Ankeney Weitz**). On April 9<sup>th</sup> she chaired a panel on “Contemporary Cultural Theories and Taiwanese Visual Culture” at the international symposium on “Contemporary Taiwanese Art in the Era of Contention” held in conjunction with an exhibition of the same name at the Herbert F. Johnson Museum, Cornell University (both the exhibition and conference were organized by KU PhD **An-yi Pan**). During fall 2004 Professor Haufler was on sabbatical to work on a book on Buddhist monasteries as centers for the collection, appreciation, and production of paintings in the Ming dynasty. In September Professor Haufler received the University of Kansas Provost’s Award for Leadership in International Studies. From October 3-15 Professor Haufler took part in the “6th Workshop for Korean Art Curators” sponsored by the Korea Foundation. The topic of the workshop was Three Kingdoms period archaeology; after a week of lectures and museum visits in Seoul, the workshop traveled to sites in the old Gaya and Baekche areas. On October 5 Professor Haufler gave a presentation titled “‘Later’ Buddhist Painting from Korea and China, 14th-19th c.: An Exhibition Proposal” in the ICEE (International Committee for Exhibition Exchange) symposium at the ICOM (International Council on Museums) meeting held in Seoul. On October 9 Professor Haufler presented a paper titled: “Images of the Nine-Lotus Bodhisattva and the Wanli Empress Dowager” at the International Conference

on Art in Chinese History held at Yeongnam University in Daegu, Korea. After leaving Korea, Professor Haufler went to China to track down the remains of Ming monasteries in Beijing, viewed paintings at the Palace Museum, and examined Ming woodblock-printed sutras in the library of Fahai monastery. Professor Haufler also continues to chair the editorial board of *Archives of Asian Art*.

Assistant Professor **Marni Kessler** received a Hall Center for the Humanities Travel Grant for summer 2004. Professor Kessler presented her paper “Painting Power, Mary Cassatt’s *Girl Arranging her Hair*” at the Nineteenth-Century French Studies Association conference in October, 2004, and has been invited to present “The Screen and the (Sur)Face,” at the New England Modern Languages Association in March 2005, in a panel called “Fashion and Social Subversion.” She has also been invited to give a lecture at Vassar College in the spring of 2005. Professor Kessler’s book manuscript, *Sheer Material presence, or the Veil in Late 19<sup>th</sup>-Century French Modernism*, is under the final stages of consideration for the University of Minnesota Press. In addition, her article, “Filters and athologies: Caillebotte and Manet in Haussmann’s Paris,” was accepted and revised for publication in *Nineteenth-Century Contexts*, due to appear in spring 006. Professor Kessler and has also co-organized with **David Cateforis** a Murphy Seminar for spring 2005, titled “The Modern Portrait,” with Murphy Professor Tamar Garb, from University College London.

Associate Professor **Amy McNair** participated as a teacher and student in the Art and Culture of Dunhuang Third International Seminar in China in June and July. She gave two lectures at the Longmen Research Academy concerning the Buddhist cave-shrine sculptures at Longmen, her current research project. The group then traveled to Lanzhou, on the Silk Road, to see the fifth-century Binglingsi grottoes, then stayed at the Dunhuang grottoes for two weeks, where Professor McNair got to be a student and listen to the other lecturers. The seminar group consisted of forty-five graduate students, teachers and museum professionals. The lecturers were, in addition to researchers from the Dunhuang Research Academy: Ning Qiang of the University of Michigan, Wu Hung of the University of Chicago, Roderick Whitfield of the University of London, Rong Xinjiang of Beijing University and Robert Sharf from the University of California, Berkeley. Participating KU students, current and former, included **Diana Chou, Karil Kucera, Elizabeth Kindall, Amanda Wright** and **Soyeon Shin**. Apart from the unfortunate incident with the semi-wild camels, a splendid time was had by all (joke).

Associate Professor **John Pultz** reports that “Diane Arbus: Family Albums,” the exhibition that he co-curated with Anthony Lee, is on view at the Spencer Museum of Art until January 16, 2005. In conjunction with it he taught this fall a graduate seminar on 1960s American photography. The exhibition and accompanying book have been very successful, receiving reviews in the *New York Times*, *New Yorker*, *New York Review of Books*, and *Times Literary Supplement*. Keep your eyes open as the exhibition may travel to a museum near you next year: Portland, Oregon; Athens, Georgia; Winston-Salem, North Carolina; and Naples, Florida. Professor Pultz spoke about the exhibition at Mount Holyoke College, in South Hadley, Massachusetts, in October 2003 and at the School of Visual Arts in New York in February 2004. In November 2004 he was in New York to attend one of the opening parties for the new Museum of Modern Art and a symposium at the Institute of Fine Arts, New York University, in honor of his dissertation advisor, Kirk Varnedoe, who died in 2003.

Assistant professor **Gitti Salami** has had a fruitful first semester at KU. She wrote a book review of Simon Ottenberg’s text, *The Nsukka Artists and Nigerian Contemporary Art* that will appear in the spring issue of *African Arts*. Her article, “The Lebokor Festival: Performing Yakurr Identity during a Global Age,” was accepted for publication (with revisions) by *TDR: The Journal of Performance Studies*. Professor Salami gave a guest lecture about Yakurr culture of southeastern Nigeria at Washburn University and participated in Prairie Park Elementary School’s *Reading Around the World* program. In October, Professor Salami made arrangements for a Murphy lecture by Nigerian artist, Sokari Douglas Camp, and later on traveled to Brandeis University and Wellesley College in Massachusetts to visit three exhibitions: *Trans/Scripts, The Art of Victor Ekpuk; Assemblies: New Art from South Africa*; and *New Works by Zwelethu Mthethwa*. While at Brandeis she took advantage of the rare opportunity to see four videos by William Kentridge and attended the symposium *Assemblies: Excavation and Reconstruction in African Art*.

Professor **Linda Stone-Ferrier** published her essay, “From Shrew to Poetess: Two Non-Traditional Female Roles Evoked by a Curious Painting by Gabriel Metsu,” in *Saints, Sinners, and Sisters: Gender and Northern Art in Medieval and Early Modern Europe*, ed. Jane L. Carroll & Alison G. Stewart (Aldershot, England: Ashgate Publishing Limited, 2003), which received the award of Honorable Mention from the Society for the Study of Early Modern Women for a collaborative project published in 2003. In February 2004, Professor Stone-Ferrier gave the lecture, “The Rembrandt

Research Project: Issues and Controversies,” as part of the 2003-04 KU Hall Center Humanities Lecture Series. In May, Professor Stone-Ferrier received the John C. Wright Graduate Mentor Award from the College of Liberal Arts and Sciences. She was also nominated for the J. Michael Young Academic Advisor Award. In September, Professor Stone-Ferrier gave a paper during a session entitled “What’s Hot in Renaissance Studies?” at the Early Modern Seminar, sponsored by the Hall Center for the Humanities. Recently, Professor Stone-Ferrier contributed a chapter on the Rembrandt Research Project that will appear in a forthcoming volume of essays entitled *Partisan Canons*, to be published by Duke University Press. In addition to serving as departmental chair, Professor Stone-Ferrier also serves a three-year term on the College of Liberal Arts and Sciences Advisory Board.

### *Former Faculty News*

Former professor and Spencer Museum of Art curator, **Douglas Hyland**, is now the director of the New Britain Museum of American Art in Connecticut.

Judith Harris Murphy Distinguished Professor Emerita **Marilyn Stokstad** has recently returned from Portugal, where she led a tour and lectured to a group of Friends at the Chicago Art Institute. She spent time in Lisbon and northern Portugal (Coimbra, Porto, the Duoro valley) as well. The new editions of her texts, *Art History, Art: A Brief History*, and *Medieval Art* are now published. Her most recent project, a book on castles for high school students, is due to be out next spring. In the meantime, she finished a film to go along with another high school book where she was the token medievalist, writing on such subjects as the Holy Grail. For this film she used manuscripts from Spencer Research Library.

Former chair of the Art History Department, **Jeanne Stump**, had her work on exhibit at Cotuit, Massachusetts’ Cahoon Museum of American Art show, “From the Realms of Glory: Angels in American Art,” from November 11 – December 31, 2003.

### *Staff News*

Former office manager, **Carol Anderson** has started working as the academic counselor in the College of Business at Oklahoma State University at Stillwater.

### *In Memoriam*

Art historian, author, and former KU art history faculty member, **Robert Enggass**, passed away December 22, 2003 at home in Ann Arbor, Michigan. He received a BA, Phi Beta Kappa, from Harvard in

1946; MA from the University of Michigan in 1949; and his PhD from the University of Michigan in 1955. He was an instructor at Bryn Mawr College and Haverford College, 1955-56; Assistant Professor, Pennsylvania State University 1958-65; appointed Acting Head, Art History Department, 1963, and Chairman of the Graduate Program, 1960-65; Professor, Art History and Chairman, Art Department, Louisiana State University, 1965-66; Professor, Art History, Pennsylvania State University, 1966-71; Professor Art History, University of Kansas, 1971-78; and Callaway Professor of Art History, University of Georgia in 1979 until his retirement. He was the author of *Baciccio*, published in 1966; *Italy and Spain 1600-1750, Sources and Documents in Art History*, 1970; *Early 18<sup>th</sup> Century Sculpture in Rome*, 1976, for which he won the Borghese Prize in 1977; and with Catherine Enggass, the Vatican Edition *Pio's Vite de Pittori*, 1977; *Malvasia's Reni*, 1980; and *Ridolfi's Tintoretto*, 1984. He contributed numerous articles to professional journals and was awarded many prestigious grants and fellowships. He is survived by his wife, Catherine Enggass, and his nieces, Claudia Scioly, Jessica Lowe, and Candace Sue Willard. A funeral mass was held on January 2, 2004, at St. Francis of Assisi Catholic Church in Ann Arbor, Michigan.

Judith Harris Murphy Distinguished Professor Emeritus **Chu-t'sing Li's** wife, Yao-wen, passed away in July while visiting family and friends in Vancouver. She had recently celebrated her 80<sup>th</sup> birthday.

Associate Professor of Classics **Paul Rehak**, whose courses were cross-listed with art history, passed away in Lawrence in June. He was fifty years old. Professor Rehak is survived by his partner, John G. Younger, also a professor in the Classics Department, and their four dogs. A fund has been established to purchase a Greek vase or other appropriate work of ancient art in Professor Rehak's memory for KU's Wilcox Classical Museum, of which he was curator. Tax-deductible contributions to the Paul Rehak Memorial may be made at [www.kuendowment.org](http://www.kuendowment.org).

**Jan Altenbernd**, long time staff member in the Art and Architecture Library, passed away on June 26 at Lawrence Memorial Hospital. Jan worked for the KU Libraries for 25 years and in the Art and Architecture Library since January 1981. A memorial service was held on July 1 at the Rumsey-Yost Funeral Home in Lawrence.

## *Alumni News*

**Matt Bailey** (BA '02) was named an American Culture Studies Fellow, and will also complete a graduate certificate in American Studies in conjunction with his art history curriculum. He is now a PhD student at Washington University in St. Louis, where he has also served as a research assistant to Professor Angela Miller.

**Janet Baker** (PhD '91) is the curator of Asian Art at the Phoenix Art Museum in Arizona.

**Jim Ballinger** (MA '74), Director of the Phoenix Art Museum, was one of three members confirmed by the U.S. Senate on November 22, 2004 to serve on the National Council of the Arts, the advisory body of the National Endowment for the Arts. He is the only art museum director serving on the panel.

**Claudia Brown** (PhD '85) is the director of the College of Liberal Arts and Sciences Center for Asian Studies at Arizona State University.

**Rachel Buller** (PhD '03) traveled to New York in February 2003 to attend the annual conference of the College Art Association and had an internship at the Metropolitan Museum of Art in New York that summer. On November 24, 2003, five days after successfully defending her dissertation, Rachel gave birth to a 6 pound, 11 ounce, 20-inch long baby girl, Daisy Ann Buller.

**Maria Buszek** (PhD '03) accepted a contract with Duke University Press to publish her PhD dissertation.

**David Park Curry** (MA '76), curator at the Virginia Museum of Fine Arts in Richmond, co-curated with Kenneth Myers of the Freer Gallery of Art in Washington, D.C. the exhibition: "Mr. Whistler's Galleries: Avant-Garde in Victorian London."

**Lisa Dorrill** (PhD '98) accepted a position as Visiting Assistant Professor of Art History at Dickinson College in Carlisle, PA.

**Suzanne Gepson** (MA '00) is now working in student programs as the Docent Coordinator in the Department of Museum Education at The Art Institute of Chicago.

**Randall C. Griffin's** (MA '84) book, *Homer, Eakins, and Anshutz: The Search for American Identity in the Gilded Age*, was published in 2004 by the Pennsylvania State University Press.

In recognition of her artistic accomplishments, a file on the work of **Sakunthala Gunasegaram** (BA '88) was recently added to the Archives on Women Artists at the Library and Research Center in the National Museum of Women in the Arts in Washington, D.C.

**Jan Howard** (MA '84) organized the exhibition "Interior Drama: Aaron Siskind's Photographs of the 1940's" at the Museum of Art, Rhode Island School of Design, Providence, where she is curator of Prints, Drawings, and Photographs.

**Marilu Knode** (BA '81) is the curator at the Scottsdale Museum of Contemporary Art in Arizona.

**Bruce MacLaren** (MA '99) is currently the Assistant Curator of Chinese Art at the Peabody Essex Museum in Salem, Massachusetts.

**Kerry Morgan** (PhD '02) is working part-time at Augsburg College in Minneapolis as their new Galleries Coordinator. She is responsible for organizing and installing fourteen exhibitions a year in the College's two art galleries.

**Jon O'Neal** (BA '79) graduated in May from UCLA with an MFA in screenwriting, the newest addition to a remarkable career that includes an MD, distinguished service as an Air Force doctor, making prize-winning films, and as a creative photographer whose work is represented in the collections of the Spencer Museum, the Library of Congress, the Museum of Modern Art, and other fine collections. Jon has been a generous patron of the Spencer Museum of Art and of the department's annual O'Neal award for an outstanding student in the history of photography.

**Lea Rosson Delong** (PhD '83) is currently serving as guest curator for the University Museums at Iowa State University, where she continues her research on Iowa's Depression-era artists.

**John Schwartz** (MA '96) finished law school at KU in December of 2000. Since that time he has worked in higher education risk management, first at Texas A&M in College Station and, since last October, at Iowa State where he is the Program Coordinator.

**Amy Scott** (BA '93) is the curator of Visual Arts at the Museum of the American West, Autry National Center, in Los Angeles, California.

**Raechele Smith** (MA '91), Director/Curator of the H&R Block Artspace at the Kansas City Art Institute, traveled to China in September-October, where she saw the Shanghai Biennial, made studio visits with artists, and presented at Beijing University in October an exhibition, "Contemporary Photography from the

Homeland of Edgar Snow," featuring works by ten Missouri- and Kansas-based photographers, including KU faculty member Pok-Chi Lau. The exhibition was staged in conjunction with the Edgar Snow Symposium, named for the late Kansas City-born journalist who lived in and reported from China for many years in the mid-twentieth century, and who wrote several important books on that country.

**Bonnie Speed** (MA '91), Director of the Carlos Museum at Emory University, organized the "farewell" exhibition of a mummy that has been identified as Ramesses I. The mummy was part of a collection of Egyptian artifacts that the Carlos Museum purchased from the Niagara Museum in 1999. The Carlos Museum's Egyptologist, Dr. Peter Lacovara, realized that this mummy was royal, and after three years of research collaborating with colleagues from around the world, as well as with Emory professors in molecular biology and Emory Healthcare radiologists, determined that it was most likely that of Ramesses I. As the newly appointed director of the Carlos Museum, in 2002 Ms. Speed made the formal offer to return the mummy to Egypt. The Egyptian government accepted, but before returning the mummy, the Carlos organized an exhibition detailing the research conducted and outlining the life of Ramesses I (for the website component of this exhibition, go to: <http://www.carlos.emory.edu/RAMESSES>). Dr. Zahi Hawass, Director General of Egypt's Supreme Council of Antiquities, came to Atlanta in October of 2003 for the official gifting ceremonies. A contingent from the Carlos Museum composed of staff and board members then went to Cairo, where Ms. Speed spoke at the press conference and she and Dr. Lacovara represented the Carlos Museum and Emory University at the acceptance ceremonies. They were then treated to a week-long tour of fabulous sites in Egypt including the Great Pyramids, the Sphinx, Pyramid of Saqqara, and all of the tombs in The Valley of the Kings right outside of Luxor.

**Maggie Stenz** (MA '92) is currently the Andrew W. Mellon Research Associate in American Art at the Brooklyn Museum. She is expecting her second child in January.

**Hans Thomsen** (MA '98) has accepted a tenure-track teaching position at the University of Chicago, at the rank of Instructor, to become Assistant Professor with the completion this year of his dissertation from Princeton. The subject of his dissertation is the salon culture of eighteenth-century Japan, specifically the wall panels of Ito Jakuchu (1716-1800). He and his wife have also had two more children since he left KU, Peter, born in 2002, and Maria, born in 2004.

**Barbara Yoder** (MA '00) is enjoying her new position as Educator for Docent Programs at Nashville's Frist Center for the Visual Arts.

### *Graduate Student News*

**Elissa Anderson** accepted a one-year position in the Art and Art History Department at the University of Utah, Salt Lake City, for 2004-05. Elissa also received an award in spring 2004 from the Humanities & Western Civilization Program for "Excellence in the Teaching of Writing in Western Civilization."

**Temma Balducci** accepted a tenure-track position in the Art Department at Arkansas State University, Jonesboro, in fall 2004. Temma and her husband, Glenn Hudspeth, are the proud parents of new baby Madeline, born at 8:21 pm, Sunday, July 11. She weighed 7 pounds, 8 ounces.

**Heather Belnap Jensen** had a paper recently accepted for a panel at the annual CAA conference in February 2005 in Atlanta.

**Sarah Crawford-Parker** was appointed Assistant Director of the University Honors Program at KU in February 2004. In fall 2004, Sarah taught a freshman honors tutorial entitled "The World Upside Down: The Art of Hieronymus Bosch."

**Marty Elton** successfully defended her PhD dissertation.

**Stephanie Fox Knappe** began a full-time position, August 2004, at the Nelson-Atkins Museum as Senior Project Assistant in the Department of American Art. She works on the American paintings catalogue.

**Noelle Giuffrida** was awarded a Doctoral Dissertation Fellowship from the Chiang Ching-kuo Foundation for International Scholarly Exchange from July 2004 through June 2005. She also had a paper accepted for presentation at the annual CAA conference in February 2005 in Atlanta titled "Investigating the Appeal of Images of Zhenwu (The Perfected Warrior): A Study of the British Museum's Bronze."

**Jennifer Green** accepted a full-time joint position in the KU Admissions & Scholarships Office/Financial Aid Office as of summer 2003.

**Michelle Moseley Christian** had an article accepted for publication in *OCULUS*, a refereed graduate student journal.

**Jennifer Neuburger** presented a paper entitled "Birds of a Different Feather: Giambologna's Bronze Birds and the Gardens of the Villa di Castello" at the

10<sup>th</sup> annual conference of the Arizona Center for Medieval and Renaissance Studies in February.

**Ellen O'Neal Rife** gave a paper entitled "Nature and Power in Johan Nieuhof's Description of Batavia" at the conference hosted by the Society for Art History and Archaeology, the graduate student organization at the University of Illinois at Champaign-Urbana.

**Roberta Pokphanh** had a paper accepted for a panel at the CAA conference in Atlanta in February 2005.

**Madeline Rislow** presented a paper entitled "Transmission of a Civic Cult: The Phenomenon of St. John the Baptist Busts in Quattrocento Florence" at the 10<sup>th</sup> annual conference of the Arizona Center for Medieval and Renaissance Studies in February.

**Scott Shields**, curator at the Crocker Art Museum in Sacramento, CA, successfully defended his PhD dissertation.

**Don Sloan** successfully defended his PhD dissertation and accepted a tenure-track position in the Art Department at the University of Wisconsin, La Crosse.

**Jerry Smith** accepted a position as Associate Curator of American Art at the Phoenix Art Museum in Phoenix, Arizona. Jerry will begin this new position in January 2005.

**Carla Tilghman** will have solo shows of her weaving at the Lawrence Arts Center in February and at the Leavenworth Arts Center in June. Next April, Carla will have a paper published in the *Journal of Textiles and Dress* (Boydell and Brewer publishers).

**Deborah Wilk** wrote an essay titled "Nine Guitars," on Picasso and other Cubists that first appeared in 1999 in the MOMA *ModernStarts* catalogue. This essay has been excerpted in two exhibition catalogues: *Visions of Modern Art* (Houston, 2003), and *Das MoMA* in Berlin (Berlin, 2004). Deborah's essay will also be anthologized in the forthcoming book *Modern Painting and Sculpture: 1880 to the Present* from the Museum of Modern Art, which will be published in conjunction with the reinstallation of the permanent collection.