From The Chair

This year the Art History Department was pleased to honor Corine Wegener as the recipient of the 2014 Franklin D. Murphy Distinguished Alumni Award. Cori received a Master’s degree first in Political Science from the University of Kansas in 1994, and in 2000 obtained her Master’s degree from KU in the History of Art. From 1999—just before she completed her History of Art Master’s degree—to 2012, Cori enjoyed an impressive career trajectory at the Minneapolis Institute of Arts. In their Department of Decorative Arts, Textiles and Sculptures, she began as a Curatorial Intern and was subsequently hired as a Research Assistant, then Assistant Curator, and finally Associate Curator. In these roles, Cori was responsible for the acquisition, conservation, exhibition, and educational programs related to American and European decorative arts.

Meanwhile, from 1982 through 2004, Cori assumed the responsibilities as a Major (now retired) in the U.S. Army Reserve. These years were concurrent with the time she spent as an undergrad and graduate student, and also concurrent with her curatorial career at the Minneapolis Institute of Arts. Cori’s mobilizations in the U.S. Army Reserve took her to Germany, Guam, Bosnia and Iraq. In Guam, she coordinated education programs for 5,000 Iraqi Kurdish refugees. In Bosnia, she supervised multiple economic development projects. In Iraq from 2003-2004, Cori served as an Arts, Monuments, and Archives Officer in Baghdad, and military liaison to the Iraqi Ministry of Culture. After theft, looting and destruction had taken place at the Iraq National Museum, Cori assisted law enforcement and museum staff in recovery and reconstruction efforts.

In 2006 Cori founded the U.S. Committee of the Blue Shield for which she formerly served as president. The U.S. Committee of the Blue Shield is part of the International Blue Shield movement, which was established to support implementation of the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict.

After the 2010 earthquake in Haiti, Cori served as co-organizer of the Smithsonian Institution’s Haiti Cultural Recovery Project in Port-au-Prince. In that role, she advised the Smithsonian on the post-earthquake recovery of Haitian cultural sites,
collections and organizations.

From late 2012 to the present, Cori has served the Smithsonian Institution as the Cultural Heritage Preservation Officer in the Office of the Under Secretary for History, Art, and Culture. There she has developed the Smithsonian’s long-term role in preserving cultural heritage endangered by natural disasters, armed conflict, and related crises. She has coordinated with national and international partners to develop training programs aimed at reducing risk and mitigating damage to cultural heritage, as well as providing appropriate emergency responses.

Cori’s multi-faceted career and professional contributions have brought great distinction to herself and to her alma mater, the University of Kansas. Her significant work has taken her to countries all over the world, including Egypt, Libya, Mali, Syria, and Haiti. She returned to Lawrence to give her lecture entitled “From Berlin to Baghdad: When Art Historians Go to War” on October 2, 2014.

Cori displays a WWII era photo during her lecture at KU, part of the “Berlin” portion of “From Berlin to Baghdad: When Art Historians go to War.” Image courtesy of the Spencer Museum of Art, The University of Kansas.

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

LINDA STONE-FERRIER: What are you glad you learned as a graduate student that helped prepare you for your current position?

CORINE WEGENER: I learned a multidisciplinary approach to museum work, combining a variety of courses with practical experience. I worked as a part-time membership assistant in the Spencer Museum, which prepared me for a museum career, including attending board meetings, preparing for exhibition openings, and working with donors. I also received a very broad base of experience in art history, enabling me to work with many types of collections—often a requirement in the decorative arts.

LSF: What do you wish you had learned or experienced as a graduate student that would have prepared you better for your career?

CW: I wish I had learned more about provenance research on collections. I very much hope graduate programs start to offer courses on this topic. It is a fundamental part of collections stewardship, critical to the acquisitions and loan process, and can even become a legal liability for museums when not done properly.

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

CW: Study what really interests you most. Don’t compromise on that, but also learn some critical skills that will help set you apart in the job market. Also remember that the job you are preparing for may not even exist yet—think strategically!
LSF: Assuming one’s graduate degree 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?

CW: Unfortunately many new grads have to balance two or three part-time jobs while pursuing that coveted full-time position. Be flexible! Be prepared to take on that task or project no one else wants; it could be a chance to demonstrate your ingenuity and even position you for the next big project.

LSF: Why did you choose the career path that you are now on?

CW: While I had studied the terrible impact on World War II on cultural heritage, I was really not prepared when I faced it myself at the Iraq National Museum in 2003. Collections were smashed and looted, offices trashed, and staff demoralized. I finally understood the true impact of permanent loss of our shared history and vowed to do everything I could to help prevent that sort of loss in the future. Unfortunately, we are now witnessing this same type of destruction in numerous countries around the world.

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

CW: I’ve been very lucky to be able to do a variety of rewarding projects in my career, but I am probably most proud of founding the U.S. Committee of the Blue Shield. During my tenure as president we created a training program for U.S. military personnel (basically the 21st-century Monuments Men) and we successfully lobbied for the 2009 U.S. ratification of the 1954 Hague Convention for the Protection of Cultural Property in the event of Armed Conflict. This year marks the 60th anniversary of the treaty and I’m very proud the U.S. is finally included as an official state party.

Corine Wegener with Iraqi Jewish Archive at INC Compound.

Cori with a damaged painting from the Nader Museum in Port-au-Prince, Haiti following the 2010 earthquake.
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 2014:

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We are extremely grateful to Marla Prather (BA’78; MA’81), who has established the Prather Opportunity Fund in Art History. The fund will be used to support study abroad, research and travel experiences for graduate students in the History of Art Department. Marla is a Curator in Modern and Contemporary Art at the Metropolitan Museum of Art. In 2005, she received the Franklin D. Murphy Distinguished Alumni Award from our department. In 2012 KU honored Marla with the College of Liberal Arts and Sciences Distinguished Alumni Award.

The department wishes to extend our deep appreciation to Randall Griffey (PhD ’99), whose estate plans will provide gifts to the History of Art Department and the Spencer Museum of Art. The endowed fund in our department will be named in honor of his mentor, Prof. Charles C. Eldredge, Hall Distinguished Professor of American Art and Culture, and will provide support for graduate students in art history. Randy currently holds the position of Associate Curator in Modern and Contemporary Art at the Metropolitan Museum of Art.

Special thanks to the Mark and Bette Morris Family Foundation for its continued funding of the Morris Family Scholarship, which supports two outstanding entering graduate students; to the Korea Foundation, the Fidelity Charitable Gift Fund, the State Farm Companies Foundation, the Morgan Stanley Foundation, and the Terra Foundation for American Art for furthering the teaching and research missions 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.
In 2014, the Franklin D. Murphy Lecture Fund sponsored the following presentations:

**Chin-Sung Chang**  
Associate Professor  
Seoul National University

**Elizabeth Morrison**  
Senior Curator of Manuscripts  
J. Paul Getty Museum

In addition to the fondly named “Mini-Murphy” lectures, Professors David Cateforis and Charles Eldredge were able to invite guest speakers to their spring 2014 courses thanks to the Franklin D. Murphy Lecture Fund.

**Visitors to Professor Cateforis’ HA 505: The Business of Art:**
Bill Haw, Jr., Art Dealer; Hong Zhang, Artist; Alice Thorson, Art Critic, *Kansas City Star*; Dr. Kris Ercums, Curator, Spencer Museum of Art; Prof. Chris Anderson, KU School of Business; Dr. Patricia Graham, Appraiser

**Visitors to Professor Eldredge’s HA 584: Kansas Art, History, and Popular Culture:**
Barbara Brackman, Quilter & Quilt Historian; Cynthia Haines, Film Critic; Dr. Jack Wright, Theatre Studies Professor Emeritus, KU; Hilary Brown, Founder & CEO, Hilary’s Eat Well; Larry Schwarm, Distinguished Professor of Photography, Wichita State University; Lisa Grossman, Artist; Stan Herd, Artist; Dr. William Tuttle, American Studies Professor Emeritus, KU

For listings of former and upcoming Franklin D. Murphy Lectures, see our website: arthistory.ku.edu
Dr. Cynthia Hahn, Professor of Art History at Hunter College and CUNY in New York, served as the 2014 Franklin Murphy Lecturer and the visiting Murphy Professor in the seminar entitled “Framing the Sacred in Medieval and Early Modern Europe,” team taught by Professors Sally Cornelison and Anne D. Hedeman.

Prof. Hahn has made a significant contribution to medieval art history through her theoretically rich studies of hagiography, relics, and reliquaries. She published her dissertation in the form of a commentary volume (1988) to a Graz facsimile of one of the earliest surviving illuminated hagiographic texts, the lives of Saints Killian and Margaret. Her second book, Portrayed on the Heart: Narrative Effect in Pictorial Lives of the Saints from the Tenth through the Thirteenth Century (2001) broadened and deepened her focus. In it she successfully reframed discussion of pictorial hagiography, which had largely been considered within historical and political frames of reference, to concentrate on the ways in which narrative structures enabled hagiographic texts to be received and embodied—to be “portrayed on the heart.” Subsequently, she turned her attention to the material remains of saints, their relics, and the liturgical and physical means of their display. Her work on this topic resulted in a series of articles, contributions to exhibition catalogues, and a recent book, Strange Beauty: Issues in the Making and Meaning of Reliquaries, 400–circa 1204 (2012) that both examined case studies and developed theoretical frames for analyzing these objects. Strange Beauty was a finalist for the 2012 Charles Rufus Morey Book Award from the College Art Association.

This seminar responded to Cynthia Hahn’s work by considering artistic contributions and responses to the development of hagiography, of civic and religious ritual practices surrounding the cult of saints, and of the containers for relics, ranging from small reliquaries to large architectural complexes in the medieval and early modern periods. Some of the questions explored with students included: how did literary and artistic images of sanctity change over this period and in different geographic settings? How do secular and sacred concerns intermingle in the display and handling of relics and the construction of the saints’ lives? What is the role of ritual in activating relationships between the living and the dead?

Dr. Hahn was in residency at the University of Kansas January 20-25th and April 12th-18th. During those periods she met with the seminar six times as a group and individually with each student as they developed, researched, and presented their research projects. The projects ranged from the medieval to the modern period. They included: Emily Beran’s examination of differing narrative cycles of Thomas Becket at Canterbury, where his body was preserved, and York; Cristi Slocum’s contextualization of two standing figural reliquaries of Saints Barbara preserved at the Walters Art Museum; Sadie Shillieto’s study of the unique metal cut of the Virgin of Aachen in relation to cult practices at that famous pilgrimage site; Ashley Offill’s analysis of the relics and chapel of St. Andrea Corsini in Florence; and Sean Kramer’s consideration of the sacralizing of the secular with regard to replicas of the Bastille in post-revolutionary France.

Anne D. Hedeman, Cynthia Hahn, Emily Beran, Sally Cornelison, Sadie Shillieto, Sean Kramer, Ashley Offill, and Cristi Slocum at the Murphy Dinner to honor Cynthia Hahn. The dinner was held at the Lawrence Train Depot in April 2014.
Meet Our Newest Faculty Member

Heba Mostafa [pronounced Heh-bah] joined the Kress Foundation Department of Art History in August 2014 as Assistant Professor of Islamic Art and Architecture. She received her Bachelor of Science degree in architectural engineering from Cairo University and later her Master’s in Islamic art and architecture from the American University in Cairo. In 2012, Heba completed her PhD in Islamic Architecture at the Department of Architecture at the University of Cambridge, King’s College. Prior to her KU appointment, Heba was the Sultan Post-Doctoral Teaching Fellow and Visiting Assistant Professor at UC Berkeley. We are thrilled to welcome her to the department. Heba was kind enough to answer a few questions about herself.

What are your primary research/teaching fields?

I am primarily interested in the role that architecture and urbanism play in the mediation of authority during the Islamic period. I focus mainly upon the early mosque, palace, and shrine in early Islam in this context. My teaching interests extend to architectural and urban history of the Islamic world from the 7th-13th centuries, particularly transformations from late antiquity to Islam and areas of contact within the Mediterranean world.

Why did you become interested in your field?

During my training as an architect in Cairo, Egypt I became fascinated with the medieval city. In a sense by the time I had graduated university the city had become my playground. I felt compelled to gain a deeper understanding of the history of Cairo and was fortunate that one of the foremost Islamic architectural programs in the Middle East was based in Cairo.

Where do you see the field of Islamic art and architecture studies going in the future?

I see new areas opening up in the coming decade, despite problems of access in the Middle East, particularly in the Arabian Peninsula. As communities become more aware of the role that culture plays in engaging with others, particularly in Europe and North America, I see the field rising to that occasion. On the heritage side there is a big responsibility, as parts of the Middle East begin to rebuild and restore what has been damaged through years of warfare and neglect.

What was the most challenging or the strangest experience you have had while doing research?

The strangest experience was probably visiting the site of the Dome of the Rock in Jerusalem for the first time. Having studied it intensively for about seven years, the experience of walking around the site and having all that understanding coalesce around a single lived experience was profound and strangely surreal, almost like time travel!
Faculty News

David Cateforis
Professor, American, Modern and Contemporary Art

Professor Cateforis celebrated the spring 2014 publication of his edited book, Rethinking Andrew Wyeth (University of California Press), featuring his essay on Wyeth’s critical reception in the United States, as well as texts by eight other scholars, including Prof. Cateforis’s mentor Wanda M. Corn (who served as the Murphy Lecturer in 2001) and KU alumnus Randall C. Griffin (MA ’85). Prof. Cateforis also published a biographical article on Andrew Wyeth in American National Biography; an essay, “Surface and Depth: Notes on Painting and Sculpture in the Anderson Collection” in A Family Affair: Modern and Contemporary American Art from the Anderson Collection at Stanford University (Anderson Collection at Stanford University); wall text essays for two exhibitions by Kansas City artists at the Nerman Museum of Contemporary Art, “Dylan Mortimer: Illuminate” (October 25, 2013 – June 15, 2014) and “Robert Bingaman: Night Pools” (June 27 – August 31, 2014); and two exhibition reviews in the Kansas City Star. Prof. Cateforis gave two public talks: “Art or Obscenity? The Controversy over Yu Chang’s Accept or Reject in the Overland Park Arboretum,” in a panel on “Kansas Art Controversies” at the KU School of Law (November 14, 2013) and “Mistaken Identities in the (Art about) Art of Nina Katchadourian, Cindy Sherman, Yasumasa Morimura, Yinka Shonibare, and Roger Shimomura,” at the H&R Block Artspace, Kansas City Art Institute (March 7, 2014). A teaching highlight was Prof. Cateforis’s spring 2014 course on the business of art, which, in addition to lively class discussions of the roles played in the art market by prominent artists, dealers, collectors, auction houses, and museums, featured enriching class presentations by several guest speakers: Richard Andrews, president of the Skystone Foundation; Kansas City dealer (and KU alumnus) Bill Haw, Jr.; Kansas City Star art critic Alice Thorson; Lawrence-based artist Hong Zhang; Lawrence-based appraiser (and KU art history alumna) Patricia Graham; KU business professor Chris Anderson; and Spencer Museum curator Kris Ercums.

Sally J. Cornelison
Professor, Italian Renaissance Art

Sally J. Cornelison was promoted to full professor in spring 2014. She continues to work on her book-length study of Giorgio Vasari’s religious paintings and chapels and presented a paper related to her research entitled “Recycling, Renaissance Style: Vasari’s Repurposed Religious Paintings” at the 4th Annual Kansas-Missouri Italian Renaissance Art Symposium held at Truman State University (February 2014) and the Renaissance Society of America’s annual conference in New York (March 2014). Other public lectures she gave over the past year include talks delivered at Utah Valley University and Roger Williams University. In April she was awarded a Franklin Research Grant from the American Philosophical Society in support of a summer research trip to Italy. On that trip Prof. Cornelison spent five weeks conducting primary, secondary, and visual research in Florence, Arezzo, and Bologna and went in search of Vasari paintings to study and photograph in the cities of Lucca, Prato, Perugia, and Ravenna. As far as classes are concerned, Prof. Cornelison enjoyed the experience of co-teaching a Franklin D. Murphy seminar on “Framing the Sacred in Medieval and Early Modern Europe” with Prof. Anne D. Hedeman and Murphy lecturer Cynthia Hahn (Hunter College). This was her first and last Murphy seminar, as in August of 2015 Prof. Cornelison will begin a new position at Syracuse University as Professor and Director of the Syracuse Master’s Program in Italian Renaissance Art. She is grateful to her past and present students and colleagues at KU for making her thirteen years with the university so stimulating and rewarding.

Charles C. Eldredge
Hall Distinguished Professor of American Art & Culture

This year Professor Charles Eldredge’s classes continued to emphasize modern and American art. These included a course on “Kansas Art, History and Popular Culture,” co-taught with colleagues from the departments of History and Film & Media Studies. The course was initially developed in 2004 as a special, one-time offering in conjunction with the sesquicentennial of Kansas Territory, but now it has become formally a part of the university curriculum. The contents of this episodic overview of Kansas culture vary with each offering. Last spring, in its fifth iteration, art topics ranged from the image of John Brown to early views of the prairie landscape; from immigrant contributions to regional culture; from
Hollywood’s versions of Kansas to contemporary artists working in the state. Other subjects included such perennial favorites as Kansas City jazz; Wilt Chamberlain, race, and Jayhawk basketball; and local politics, “What’s the Matter with Kansas?” Throughout the semester the professors were aided by the kindness of visiting artists and experts from the university and community who delivered engaging presentations of their specialties.

Prof. Eldredge’s newest exhibition, “Eloquent Objects: Georgia O’Keeffe and Still-Life Painting in New Mexico,” began its national tour at the Indianapolis Museum of Art in October. (Subsequent venues for the exhibition, which was organized by International Arts of Memphis, Tennessee, include museums in Washington State, Texas, and Colorado.) In the book accompanying the exhibition he examines O’Keeffe’s distinctive works in the context of numerous others by painters who worked in the state between 1900 and 1950. Some of these earned major reputations, but not strongly related to New Mexico (e.g., Stuart Davis, Marsden Hartley), while others, perhaps less familiar today than O’Keeffe, once enjoyed critical and popular attention there for still-life paintings with motifs similar to hers. With inspiration from an aphorism favored by William Carlos Williams, “No ideas but in things,” the book and exhibition seek to illuminate how concepts of place are conveyed by inanimate objects ranging from desert blossoms to sun-bleached bones, from Native American artifacts to architectural spaces.

On a different western front, Prof. Eldredge continued to explore Arthur B. Davies’ travels in the summer of 1905 to Colorado, California, and the Pacific Northwest. In a new essay on the subject, “Discovering Davies-land: Arthur B. Davies and the West,” he argues that for the artist, a dedicated Europhile, this unique, out-of-orbit excursion had lasting impact on his subjects and compositions.

At commencement in May, Prof. Eldredge enjoyed any faculty member’s greatest privilege – hooding a newly minted PhD. His 24th such advisee, Dr. Stephanie Knappe, is now the Sosland Curator of American Art at the Nelson-Atkins Museum of Art. He also continued to serve on the Program and Collection Committees of the Terra Foundation for American Art, as a grants panelist for the Henry Luce Foundation’s exhibitions programs in American art, and as a member of the Advisory Committee for the Mead Art Museum at Amherst College, his alma mater.

**SHERRY FOWLER**

*Associate Professor, Japanese Art*

During 2013-2014, Sherry Fowler was on sabbatical leave to finalize her book manuscript “Accounts and Images of Six Kannon in Japan.” At the beginning of the sabbatical period, in August and September, she spent a week at the Asian Reading Room at the Library of Congress in Washington, D.C. under the auspices of a Florence Tan Moeson Research Fellowship. Mari Nakahara and the other librarians were extremely helpful and allowed her to photograph several eighteenth- and nineteenth-century Japanese manuscripts. It was great that she went before the government shutdown!

Fowler worked as one of three members of an organizing committee, made up of former UCLA PhD students in Japanese art history, for the symposium “Archaeology, Buddhism and the Avant-garde: Celebrating Donald McCallum’s Engagement with Japanese Art,” which was held October 12, 2013 at UCLA in honor of Dr. McCallum’s retirement. She gave the paper “Unearthing the Twelfth-Century Choanji Sutra Transcription Project in Kyushu.” Prior to the symposium, she had approached the editor of *Artibus Asiae*, Amy McNair, about hosting an issue as a Festschrift volume in Donald McCallum’s honor. Eight of the symposium papers will appear in *Artibus Asiae* vol. 74, no. 1 (2014). Fowler served as one of the guest editors of the issue, wrote the introductory essay titled “Daring Japanese Art History,” and contributed the article “Containers of Sacred Text and Image at Twelfth-Century Choanji in Kyushu.”

A few months later in March, she presented a related paper, “Open Containers: Text and Image Uncovered at Choanji in Kyushu” at the Annual Meeting for the Association for Asian Studies, Philadelphia. Former PhD student
Halle O’Neal, who is now Chancellor’s Fellow at Edinburgh College of Art, chaired the panel.

In the summer Fowler travelled to Japan for research. Highlights included visits to Nara, the Kyushu temples of Choanji, Sentoji, Futagoji, Orekiji, and the stone Buddhist caves at Usuki. The latter relates to Rachel Voorhies’ dissertation topic on stone Buddhist images.

Fowler’s article “Saved by the Bell: Six Kannon and Bonsha” was published in China and Beyond in the Medieval Period: Cultural Crossings and Inter-regional Connections, edited by Dorothy Wong and Gustav Heldt (New Delhi and Amherst, New York: Manohar Publishers and Cambria Press, 2014).

**STEPHEN GODDARD**

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

This past year Steve Goddard submitted a paper to Print Quarterly that is now in press, “Celestial Themes, Censorship and World War I in Henry de Groux’s The Face of Victory,” and published a short contribution, “Technical Considerations of George Minne’s Baptism of Christ for Germinal,” to a memorial volume in honor of his good friend and collaborator, Robert Hoozee, who was for many years the director of the Museum voor Schone Kunsten Gent. Goddard’s biggest news for the year was finalizing a gift to the Spencer Museum of Art of nearly 3500 works of art concerning World War I. The gift, from Professor Eric Gustav Carlson, comprises primarily prints, print portfolios and drawings, but also includes posters, paintings, sculptural work, decorative arts, and books. The first of several thematic exhibitions drawn from this gift will open this fall, featuring images of nurses in WWI. Goddard also organized an exhibition of prints and drawings by Albert Bloch that included all known prints by the artist.

**MARSHA HAUFLER**

*Professor, Chinese Art*

Marsha Haufler is still doing research in two very different areas, North Korean art and Buddhist art of Ming-dynasty China. Both areas are reflected in recently published book chapters: “Re-inscribing Mount Myohyang: From Pohyŏn Temple to the International Friendship Exhibition” in Art of Merit: Studies in Buddhist Art and its Conservation, edited by David Park, Kuenga Wangmo, and Sharon Cather (London: Archetype Publications, 2013) and “Beliefs: Miracles and Salvation” in Ming: 50 years that Changed China, edited by Craig Clunas and Jessica Harrison-Hall (London: British Museum, 2014). The latter book is a catalogue for a British Museum exhibition by the same name for which Dr. Haufler served as a consultant. She returned to North Korea in October 2013 to collect more material for her study of North Korean mosaic murals and in November participated in the conference “Korean Galleries: Another Step Forward” convened by the Korea Foundation in Seoul, South Korea. She was proud to “hood” two of her doctoral students, Dr. Sooa Im McCormick and Dr. Sangnam Lee, last spring. She also continues to serve as Associate Dean for International and Interdisciplinary Studies in the College of Liberal Arts and Sciences.

**ANNE D. HEDEMAN**

*Judith Harris Murphy Distinguished Professor of Medieval Art*

Professor Hedeman and Professor Cornelison co-taught the Spring 2014 Murphy Seminar, “Framing the Sacred in Medieval and Early Modern Europe” with guest Murphy lecturer Cynthia Hahn who joined us from Hunter College. Together with their students they considered artistic contributions and responses to the development of hagiography, of civic and religious ritual practices surrounding the cult of saints, and of the containers for relics, ranging from small reliquaries to large architectural complexes in the medieval and early modern periods. Professor Hahn engaged with faculty and students with her customary warmth, and she gave two well-received lectures at the
Faculty News

Spencer and Nelson-Atkins Museum while she was in residence.

Professor Hedeman also lectured at home and abroad during the past year. She was invited to give the three annual Conway lectures at the University of Notre Dame in October where she presented her book-in-progress on Visual Translation and the First French Humanists and taught an interdisciplinary graduate seminar. She was honored to be one of the speakers in the 2013-2014 Humanities Lecture Series organized by the Hall Center at KU, and she was one of three keynote speakers at the 7th International Conference The Medieval Chronicle / Die mittelalterliche Chronik / La Chronique au Moyen Age, which took place July 7-10th at the University of Liverpool.


Next year promises to be equally busy. Professor Hedeman continues work on her book, which Notre Dame Press will consider for publication. The first weeklong meeting of the Research Consortium on “Power and the Paratext in Medieval Manuscript Culture,” which took place at Le Studium, Loire Valley Institute for Advanced Studies in June will be followed by two others in 2015-2016. So more manuscripts and international travel are in her future.

Maki Kaneko
Associate Professor, Japanese Art

This year, Professor Kaneko has completed her first book, Mirroring the Japanese Empire: The Male Figure in Yōga Painting, 1930-1950, which will be published in November 2014 by Brill. The book examines the iconic male figures by yōga (Western-style painting) artists to explore the new insight into the gender, race, and body politics of late Imperial Japan. She also has started working on a new area of research focusing on Japanese art critic/psychiatrist Shikiba Ryūzaburō (1898-1965) and the painter Yamashita Kiyoshi (1922-1977) who is widely known as an “idiot savant.” During both winter and summer breaks, Professor Kaneko travelled to Japan, where she visited several museums including Yamashita Kiyoshi Wandering Museum in Nagano Prefecture as well as met a group of experts at Sophia University, Tsukuba University, and the National Research Institute for Cultural Properties, Tokyo. A part of her research was presented at the Association of Asian Studies Annual Meeting in March, 2014 in the panel entitled “Visualizing the Male Body in Japanese Arts, 1920-1950s,” for which Professor Kaneko also served as the chair/organizer. Lastly, during her summer trip in Tokyo, she was particularly delighted to attend a one-hour lecture delivered by her PhD student, Alison Miller, which was held as a part of the National Research Institute’s famous lecture series.

Marni Kessler
Associate Professor, 19th-Century European Art

2013-2014 was the year of Degas for Marni Kessler who was pleased to see her article “Parsing Edgar Degas’s Le Pédicure” published in the Fall 2014 issue of Nineteenth-Century Art Worldwide. She also completed her chapter “Edgar Degas’s Princess Pauline de Metternich and the Phenomenological Swirl,” which will appear in the forthcoming anthology Degas in Perspective. A research trip to London in August of 2014 brought her face-to-face again with this wonderful and bizarre painting.

In October of 2014, Kessler had the difficult task of having to travel to beautiful and lush San Juan to deliver “Édouard Manet’s The Ham in Edgar Degas’s Study” in the “Evasions Gastronomiques” panel at the Nineteenth-Century French Studies Association meetings at the University of Puerto Rico.
Rico. This paper is related to a chapter of her current book project that examines representations of food in late nineteenth-century French visual culture.

In her capacity as Director of Graduate Studies, Prof. Kessler had the honors of welcoming the new cohort of graduate students in August and hooding six newly minted MA students in May. She is proud to report that our department enjoyed the most air time on the Lied Center stage at the MA hooding ceremony. Kessler continues to enjoy being the DGS and is pleased that, among other exciting changes, we have now added a combined MA/PhD track to our existing MA and PhD tracks. During the 2013-2014 academic year, she served on the Committee on Graduate Studies, which oversees policies related to graduate education in the College of Liberal Arts and Sciences.

AMY McNAIR
Professor, Chinese Art

On her research trip to Japan and China this summer, Prof. McNair viewed Tang-dynasty sculpture and painting at many museums and sites, in preparation for writing a chapter on visual arts for the planned final Tang-dynasty volume of the Cambridge History of China. Highlights included seeing Buddhist sculptures from the Tower of Seven Treasures, originally made in the early eighth century for Empress Wu, in the newly reinstalled galleries of the Tokyo National Museum, and viewing (twice!) the new exhibition of the early eighth-century mural paintings from the tombs of Princess Yongtai and Princes Zhanghuai and Yide at the Shaanxi Historical Museum in Xi’an. In Kyoto, Prof. McNair was able to study the Tang art in the galleries of the Fujii yurinkan, which is only open two days a month, with former student Hillary Pedersen (PhD ‘10), who is teaching at two universities there. Hillary’s husband, Taka, is the vice abbot of the Shunko-in, where Prof. McNair stayed at the guesthouse. The group celebrated Hillary’s daughter Juna’s first Fourth of July with barbeque and sparklers. Also in Kyoto, Prof. McNair was happy to run into another former student of the department, WALTER DAVIS (MA ‘98), who is now a tenured faculty member at the University of Alberta. In a rare moment away from Tang art, Prof. McNair met up with current MA student Weitian Yan in the lovely Yangzi River city of Zhenjiang, where they went to offer their obeisance to (that is, look at, discuss, and photograph) the legendary, cliff-inscribed calligraphy masterpiece, Eulogy for the Burial of a Crane. It was a perfect inspiration for Prof. McNair’s calligraphy seminar this fall!

JOHN Pultz
Associate Professor, Art Since 1900 & History of Photography

Professor Pultz is currently pursuing three research projects. He is progressing with his book on the mid-twentieth-century American photographer Harry Callahan and is currently seeking a publisher for it. As part of his project on the photographic response to suburbanization in the mid-twentieth century, Prof. Pultz is writing an essay that situates the 1967 Museum of Modern Art photography exhibition New Documents in the context of contemporaneous curatorial and cultural attention to cities and urbanism. The third project has Prof. Pultz revising for publication an essay that addresses the American landscape photographer Ansel Adams in the context of writings by the French philosopher and novelist Jean-Paul Sartre, the French film critic André Bazin, and the American philosopher Stanley Cavell.
Maya Stiller
Assistant Professor, Korean Art and Visual Culture

Professor Stiller had a productive first year at KU. Supported by travel grants from the College, the Office of International Programs and the New Faculty General Research Fund, Prof. Stiller embarked on a rewarding research trip to North Korea in May 2014. She visited the mountains of Kŭmgangsan, where she examined Buddhist temples, rock-hewn Buddhas and inscriptions created by travelers during the Chosŏn period (1392-1910). She is currently evaluating the photographs taken during this trip for her book manuscript *Transformational Visions and Encounters: Pilgrimages to Kŭmgangsan in Early Modern Korea*. In June and July 2014, Prof. Stiller also traveled to Berlin, Cologne, and Paris to research rarely exhibited Buddhist paintings, illuminated scriptures, and paintings of Kŭmgangsan in European collections.

In 2013/14, Prof. Stiller was invited to the Korean Art History workshop “Infinite Interfusion: Buddhist Art in Korea” at Harvard University, where she gave a talk on the topic “Warrior Monk Portraits in Late Chosŏn Korea: Local Identity, Contestation and Self-promotion.” Together with the other workshop participants she visited the splendid collection of Korean Buddhist paintings in the Boston Museum of Fine Arts. Prof. Stiller also participated in the “Getting Published” Workshop at KU’s Hall Center for the Humanities, where she engaged in productive discussions with her colleagues about her book project.

In spring 2014, Prof. Stiller taught a graduate seminar on Korean ceramics, wherein students experienced a number of memorable field trips. During a tour of the ceramics studio on campus, ceramics professor Marshall Maude skillfully demonstrated the throwing of a Korean style traditional bottle. Students also enjoyed the experience of *chanoyu* with Urasenke tea instructor Dale Slusser. Another highlight for Prof. Stiller and her students was the storage visit in the Spencer Museum of Art, where Asian Art curator Kris Ercums generously shared his time and knowledge and showed them beautiful pieces of Korean ceramics from the collection. Prof. Stiller also invited Dr. Chin-sung Chang (Seoul National University) to KU with the support of the Murphy Lecture Fund in conjunction with her class on Korean ceramics.

With support from the Center for Online & Distance Learning (CODL) and the Center for Teaching Excellence (CTE), Prof. Stiller redesigned the HA 269 course “Korean Art & Culture” and transformed its formerly lecture-based, face-to-face structure into a discussion-based online structure. This fall 2014, she is teaching the online version of this class for the first time. Prof. Stiller also joined the CTE’s Collaborative Humanities Redesign Project (CHRP), in which she will be learning and sharing innovative teaching methods for her “Buddhist Art of Korea” course colleagues from KU and other universities.

Linda Stone-Ferrier
Professor, 17th-Century Dutch and Flemish Art


Painting by Jacobus Vrel, c. 1654-1662; Prof. Stone-Ferrier published an article on Vrel’s Dutch neighborhood scenes.
Marilyn Stokstad
Judith Harris Murphy Distinguished Professor Emerita, Medieval Art

Marilyn spent the summer in Scandinavia—all of it. First we stopped in Stockholm, then went around the Baltic, onto Helsinki and St. Petersburg, then Norway by way of Oslo to the very northernmost tip, and then over to Murmansk, Swallbard, down through the fjords, and ended up in Copenhagen. Although Marilyn hadn’t planned on Iceland, there was an issue in New York and so she and her sister stopped in Iceland; therefore, by pure accident, they really did do ALL of Scandinavia! Marilyn writes, “Wonderful early art and this time I looked at Renaissance and Baroque painting too. What fun.”

Kathryn Gerry
Former Visiting Assistant Professor, Medieval Art

Professor Gerry spent the summer traveling with her family, including a trip to Leeds, England for the annual International Medieval Congress, where she presented a paper and chaired two sessions. She has been appointed Assistant Professor of Art History at the Memphis College of Art, and is settling into Memphis and getting into the swing of teaching at an institution much smaller than KU. Prof. Gerry has two articles in press, one that will be included in a conference volume published by the British Library (due out this fall), and another that has been accepted for publication in the journal Arte Medievale.

In Memoriam

CHU-TSING LI (1920-2014) The History of Art Department and the University mourned the loss of Chu-tsing Li, Judith Harris Murphy Distinguished Professor of Art History, Emeritus. Dr. Li passed away Sept. 16 at the age of 94.

Arriving at KU in 1966, Dr. Li introduced Chinese art into the art history curriculum and made the department a major center for the study of East Asian art.

Dr. Li used the world-renowned collection of Chinese art at the Nelson-Atkins Museum of Art as a special attraction for potential students, and recruited additional faculty specialists in East Asian art history. His efforts gave the KU Art History Department the largest number of Asian art specialists in a single department of any university in the United States with the exception of UCLA. This concentration of expertise and the Nelson-Atkins’ East Asian collection drew dozens of doctoral students from all over the U.S. and East Asia, especially from Taiwan and Hong Kong. KU graduates, including many who studied with Dr. Li, are teaching and serving as senior curators at major institutions in the U.S. and abroad.

“Dr. Li’s scholarly resume is truly impressive, but his students remember him most as a dedicated teacher, deeply concerned about their welfare,” said Marsha Haufler, professor of art history. “He and his wife, Yao-wen, often opened their home to his students, who still talk about the wonderful meals and friendship they shared around the Li family table.”

Dr. Li’s extensive list of publications includes groundbreaking books and articles, in English and Chinese, many of which are still assigned in graduate seminars.

In 1978, Dr. Li was appointed as the first Judith Harris Murphy Distinguished Professor of Art History in the department. He retired in 1990 with emeritus status.

The KU Endowment Association maintains a fund in Dr. Li’s honor, the Chu-tsing Li Award for Graduate Students in Chinese Art.

JONI LISA THOMPSON (1963-2013), known as Joni Murphy during her time at KU, earned her BA (’96), MA (’99), and PhD (’08) from the department. Active as a lecturer and curator, Dr. Thompson was a citizen of the Muscogee Creek Nation and served from 2001-2013 on the faculty of Haskell Indian Nations University in Lawrence.
Reed Anderson (PhD ’08) was promoted last March to Associate Professor in Art History at the Kansas City Art Institute. He also celebrated his ten-year anniversary with the Institute last year. In January Reed taught a travel study course in South American Art in Buenos Aires, Argentina and in June taught a travel study course in Paris, France, which he also organized. It was the fourth time that he’s taught that particular course. The group was headquartered in Paris but they also traveled to Nantes to see the Galerie des Machines and the South of France, where they spent five days. Reed, along with one of his colleagues, is developing a travel study course to Barcelona, which they hope to offer in 2016. Reed writes, “I am currently working on a number of different research projects but the one dearest to my heart are the etchings of Herman Webster, who spent the majority of his life in France depicting his adopted home. Another research project involves the self-portraits produced by the Belgian artist Leon Spilliaert between 1905 and 1915.”

Elissa Anderson Auerbach (PhD ‘09) recently returned from the Netherlands where she worked on a project about mental pilgrimage for a paper she will present at the Sixteenth Century Society and Conference. She also redesigned her study abroad program based in Amsterdam and Paris that she looks forward to directing next summer with the company of her family. Her essay about scenes of seventeenth-century Dutch Catholic pilgrimage will appear in *Formations of Identity: Society, Politics, and Landscape* (Cambridge Scholars Publishing).

Tara [O’Connor] Andris (BFA ‘08) is working at the Kemper Museum of Contemporary Art in Kansas City as Docent Educator and Volunteer Coordinator.

Matthew Bailey (BFA ‘01) was one of three scholars of art history chosen for the Crystal Bridges Museum’s inaugural Tyson Scholars of American Art History and Archaeology. Bailey earned a PhD in American Culture Studies at Washington University in St. Louis in spring 2014.

Allison Brewer (BFA ‘13) completed a summer internship at the Hirshhorn Museum and Sculpture Garden gaining experience in sculpture conservation. Her projects included removing wax from the Hirshhorn’s cast of Rodin’s *Burghers of Calais*, restringing beads on a chandelier by Ai Weiwei, and cleaning saliva from a Calder mobile (“I guess visitors love to blow on it to make it move,” writes Allison.) Next up for Allison is an internship in paper conservation at the American Philosophical Society Library in Philadelphia.

Tara [Reynolds] Brungardt (BA ‘00) works in the photography department at the Nelson-Atkins Museum of Art.

Rachel Epp Buller (PhD ‘04) is beginning her third year as Assistant Professor of Visual Arts and Design at Bethel College, where she loves getting to teach both studio and art history courses. A highlight last year was developing a new course in book arts. She enjoys collaborating with colleagues near and far. Last fall she secured grant funding to organize a *Mothering Mennonite* symposium (after her book of the same title) on the Bethel campus that brought participants from across the U.S. and Canada. She collaborated with Women’s Caucus for Art to chair a session on “The Maternal Body Exposed” at CAA in Chicago and participated in The Feminist Art Project’s day of panels on “The M Word” (along with fellow KU grads Deborah Wilk (PhD ’05) and Heather Belnap Jensen (PhD ’07)). In spring, she worked with Bill North, now director at the Salina Art Center, to invite Chicago photographer Ashlee Wells Jackson and her 4th Trimester Bodies Project to the area. Rachel writes, “I continue to gain energy from teaching, publishing, curating, and making art, all of which are delightfully and not always artfully juggled amidst the chaos of raising three children.”

Maria Elena Buszek (PhD ’03) was able to spend the past academic year reconnecting—professionally and personally—with several of her fellow KU History of Art alums. While speaking at the Minneapolis College of Art and Design, she visited with Kerry Morgan (PhD ’02) (who serves as MCAD’s Gallery Director), and Michael Gaudio (MA ’95) (who teaches at the University of Minnesota). She was
invited by **Raechell Smith** (MA ‘92) to lead an informal presentation on the work in Smith’s exhibition “Saints, Stars, and Selfies” at Kansas City’s H&R Block Artspace, and enjoyed this opportunity to additionally catch up with her former students and colleagues on the Kansas City Art Institute’s campus (where she was Assistant Professor of Art History from 2002-2010). During a trip to New York City, where she co-juried the National Women’s Caucus for Art’s “Identity” exhibition at SoHo’s Gallery Nine5, Maria had the opportunity to spend time with **Randy Griffey** (PhD ’99) and preview his forthcoming installation of Thomas Hart Benton’s *America Today* murals at the Metropolitan Museum of Art. She was also hosted at the Crocker Art Museum in Sacramento by Associate Curator **Diana Daniels** (MA ’96) and Associate Director and Chief Curator **Scott Shields** (PhD ’04) during her participation in a panel there, organized as part of the Crocker’s exhibition of “Workt By Hand: Hidden Labor and Historical Quilts.” Maria contributed to the catalogue of that traveling Brooklyn Museum of Art show.

Maria also traveled to Stockholm to take part in The Swedish Arts Grants Committee’s visiting-scholar program, and served as the 2014 Murray Pepper and Vicki Reynolds Pepper Visiting Scholar at Pitzer College in Claremont, CA. Maria’s Pepper Lecture addressed her work on the artist Andrea Bowers, to whose jointly published Pitzer/Pomona College catalogue she contributed an essay. Maria also contributed essays to the exhibition catalogues “Dorothy Iannone: Censorship and the Irrepressible Drive Toward Divinity,” recently-opened at Zurich’s Migros Museum for Contemporary Art, and “Joyce Kozloff: Cradles to Conquest” at the Rowan University Art Gallery last spring. She continues her work on a monograph about activist art and popular music, albeit distracted by a new book project, *A Companion to Feminist Art Practice and Theory* for Blackwell’s Companions to Art History series, which she is co-editing with Hilary Robinson.

**Jill R. Chancey** (PhD ’06) is Assistant Professor of Art History at Nicholls State University in Thibodaux, Louisiana. She is teaching art history, working closely with seniors on their BFA projects, and is a founding faculty member of the Center for Bayou Studies at Nicholls State University. Chancey also appears in a new award-winning documentary on Laurel, Mississippi resident and prolific art forger Mark Landis, *Art and Craft*, which will be showing at film festivals in the fall of 2014. She has a book review forthcoming in the winter 2015 issue of *Collections* journal.

**Melissa [Montgomery] Dat** (BA ‘01) was promoted to the Entertainment Director role at Vulture.com and *New York* magazine. She has worked to develop a company-wide mentorship program and created an “Idea Lab,” a monthly meeting where colleagues gather from different departments to discuss media and ways to innovate work processes from the employee level. Melissa writes, “on a personal note, my husband, Vik, and I still live in Jersey City with our 3-legged dog, Marley!”

**Karen C. Gerety Folk** (MA ‘05) had a son, Walter Leo Folk, on March 28, 2014. She is continuing her work as Curator of Education at the Nerman Museum of Contemporary Art, and also serving as the Museum Representative for the Kansas Art Education Association board. Karen recently learned that she has been selected as the 2014-2015 Outstanding Museum Art Educator of the Year for KAEA.

**Emily Black Fry** (BFA ‘06) left her position at the Nelson-Atkins in late fall 2013 to be the Lead Interpretation Planner at the Peabody Essex Museum in Salem, MA. She and her husband now live in Somerville, MA and enjoy the Boston area. Emily published an article in the fall 2013 National Association for Museum Exhibition journal, “New Media: Transforming Museums, Exhibitions, and Visitors.”

**Marietta Gapud** (MA ‘83) retired as a professor at the University of the Philippines in 2009. In 2012, she pub-
lished *Ancestral Houses of Laguna*, a comprehensive descriptive catalogue of Philippine, Spanish, and American period colonial houses including extinct and endangered ones.

**Brenna Graham** (BA ’07) received her PhD from Rutgers University this past May 2014 studying under Sarah Blake McHam and Benjamin Paul. Her dissertation was titled, “The Most Bitter and Untimely of Events: Women, Death, and the Monumental Tomb in Quattrocento Italy.” Brenna is now the department coordinator for the Office of Alumni & Parent Relations and Annual Support at Beloit College in Beloit, Wisconsin.

**Patricia Graham** (PhD ’83) continues her work as a certified appraiser of Asian art throughout the U.S. and Canada, working from her home in Lawrence, where she can regularly be found using the invaluable resources of the Murphy Art & Architecture Library. In addition, she has a new book out this fall, *Japanese Design: Art, Aesthetics, and Culture*, published by Tuttle. You can visit Patricia’s website at www.patriciagramham.net.

**Randall Griffey** (PhD ’99) completed in September his first year as Associate Curator in the Department of Modern and Contemporary Art at the Metropolitan Museum of Art. In February, he presented a talk “Tending His Garden: Alfred Stieglitz’s Gallery Practices as Eugenic Mapping” on the panel “ Parsing the Polymath: Alfred Stieglitz at 150” at the annual conference of the College Art Association in Chicago. Throughout the winter and into the summer, Randy planned and executed a comprehensive reinterpretation and representation of the Met’s collection of European and American painting, sculpture, design, photography, and works on paper from 1900 to 1950, a project titled *Reimagining Modernism*, which opened in early September. He also co-curated *Thomas Hart Benton’s America Today Mural Rediscovered*, the Met’s inaugural display of Benton’s important mural for the New School for Social Research, which the museum received as a gift in late 2012. The exhibition consists of the mural reconfigured completely as a room for the first time since 1982, a large group of studies for the mural, as well as a large selection of works from the Met’s collection that relates to it. The exhibition runs from late September 2014 until April 2015. A video about the mural and the gift can be seen at www.metmuseum.org/collection/metcollects/feature.

**Rick Gruber** (PhD ’87) participated in a panel discussion at Crystal Bridges Museum of American Art in celebration of artist Carroll Cloar’s centennial year. Gruber is the former Director of Odgen Museum of Southern Art and a leading scholar on Cloar.

**Valerie Lind Hedquist** (PhD ’90) was promoted to Full Professor of Art History and Art Criticism at the University of Montana, Missoula. She published a CAA online book review of Hugh Belsey’s *Gainsborough’s Cottage Doors: An Insight into the Artist’s Last Decade*, Paul Holberton Publishing, 2013; chaired the Undergraduate Research Session at the Midwest Art History Society Annual Conference in St. Louis, Missouri; and traveled to Italy and the Netherlands as a Smithsonian Journeys Study Leader.

**Emily [Walz] Hess** (BFA ’03) received a JD in 2006 from law school at the University of Missouri, Kansas City after graduating from KU. After practicing for four years in the area of Estates and Trusts, Emily transitioned to non-profit development and gift planning. Recently Emily joined the Kansas City Art Institute as the Senior Director of Leadership Gifts where she is responsible for advocating for artists and for higher education in art and design. Emily also assists alumni and other community members in making gifts to the KCAI through their wills and trusts.

**Sean Kramer** (MA ’14) and **Robert Morrissey** (MA ’14) are now roommates at the University of Michigan where they are both working toward their PhDs.

**Ashley [Caldwell] Lindeman** (BFA ’12) is currently working toward a 2016 MA in art history at the University of Missouri, Kansas City with the intent of continuing on to a PhD. She is an intern at the Kemper Museum of Contemporary Art in the Collections and Registration Department, which she thoroughly enjoys. Ashley will be pursuing a second semester internship in the curatorial department as she wishes to continue on a curatorial career path once she has completed her PhD. Right now Ashley is researching contemporary Italian art for her thesis, but also has an interest in contemporary American art.

**Brittany Lockard** (PhD ’12) accepted a tenure-track position of Assistant Professor of Art History at Wichita State University.

**Sherèe Lutz** (MA ’12) recently accepted a new position in the contemporary curatorial department at the Nelson-Atkins Museum of Art, working with curator **Leesa Fanning** (PhD ’98).

**Ann Marie Morris** (MA ’00) is the Curator of Education at the Salina Art Center. She and her husband, Gerrett, are proud parents of Amelia, age 2, and welcomed a son in September.
**Sooa Im McCormick** (PhD ’14) accepted a one-year Visiting Professor position at Hampshire College in Amherst, MA, where she will teach courses on cultural interactions between Asia, Europe, and the Middle East in the pre-modern era.

**Melissa Musick** (MA ’12) is the assistant curator for the art collection at Baker University and also works at a contemporary fine-art gallery in downtown Overland Park. She says, “The art history professor here at Baker, Dr. *Brett Knapp* (PhD ’08), is my boss and also a KU grad so we try to represent the department well!”

**Cori Sherman North** (MA ’00) is the new curator at the Birger Sandzén Memorial Gallery, in Lindsborg, Kansas, since Ron Michael stepped up to assume directorship of the Gallery on April 1st of this year.

**Halle O’Neal** (PhD ’11) accepted a Chancellor’s Fellowship with the History of Art Department at the University of Edinburgh, Scotland. This tenure-track position begins with extended periods of research for the first five years and is part of the University’s plan to add faculty in the area of Global Visual Arts.

**Michelle Moseley-Christian** (PhD ’07) continues her appointment as Art History Program Chair at Virginia Tech. This past year she presented a paper at the Feminist Art History Conference in Washington D.C., and also spoke about informal portraiture at the University of Glasgow. In August a study on eighteenth-century Dutch dollhouses was published by Ashgate in an edited book of essays. For spring 2014 she developed and taught a new graduate seminar in Museum Ethics for the Material Culture and Public Humanities M.A. Program at Virginia Tech. She also developed an art history survey course for online delivery. She continues to work on a long-term project investigating Rembrandt’s print imagery, and will spend winter break conducting research in Amsterdam and London.

**Rechelle Payne** (BFA ’12) now living in Philadelphia, is currently working in a local shop that fabricates their own jewelry as well as working for Anthropologie’s design department doing freelance for the color team. Rechelle previously worked in the Olde City Day School’s Art Enrichment Program.

**Morgan Philippi** (MA ’14) accepted the position of Accounting Specialist at the Spencer Museum of Art and has recently transitioned to the Shared Services Center at KU to also assist the Center for Teaching Excellence as well as the Lied Center in their accounting needs.

**Laura Polucha** (BA ’09) currently works for a book company that sells books to teachers and school districts across the country for use in the classroom. The company promotes the use of trade books in the classroom to improve literacy and to excite students about reading. Laura oversees the department that manages the sales representatives across the nation. While she continues her art history studies in her free time, Laura hopes to return to more formal study in the near future.

**Clair Robertson** (PhD ’11) is guest curating an exhibition about the Civil War, Tyler, and Smith County, Texas at the Tyler Museum of Art. The exhibition opens December 19, 2014 and runs through February 18, 2015. The exhibition will showcase Mathew Brady’s photographs from the George Eastman house and will include Civil War artifacts from Tyler and Smith Counties. The artifacts include uniforms, weapons, flags, and women’s dresses from private collections and museums in North Texas. Dr. Robertson will be presenting her paper, “Gotham and American Celebrity Culture in Mid-Nineteenth-Century America,” at the 2014 Midwest Popular Culture Association Conference in Indianapolis, IN. She is especially excited to see *Lara Kuykendall* (PhD ’11) and *April Watson* (PhD ’13) who will be presenting at the same conference.
DONALD SLOAN (PhD ‘04) is entering his last year of full-time teaching at the University of Wisconsin-La Crosse. Don writes, “I’m currently scouting possible locations for retirement post-May 2015, or as I’ve been calling it, my ‘third career’. Lawrence and Northern California are the possible choices, and I should have a decision soon. Either way, I look forward to seeing all of you when I have more time to travel.”

JERRY N. SMITH (PhD ’12) continues as Curator of American and Western American Art at Phoenix Art Museum, and is currently collaborating with the Minneapolis Institute of Arts and the North Carolina Museum of Art on an exhibition based around Leonardo da Vinci’s Codex Leicester. Recent publications include the Introduction for Don Stinson: The Road to Valentine (Denver: David B. Smith, 2013), and co-authorship of the upcoming Don Coen: The Migrant Series (Denver: Rose Fredrick Publishing, 2014), the catalogue to accompany the traveling exhibition organized by Smith and the Phoenix Art Museum. In August 2014, Smith was a judge for the Buffalo Bill Art Show and Sale in Cody, Wyoming, and he is currently serving in the first of a two-year commitment on the Career Support Committee with the Association of Art Museum Curators.

MARGARET STENZ (MA ’91) after completing her MA at KU, moved to NYC for her PhD in art history at City University of New York. She then worked in the American art department at the Brooklyn Museum. In 2011 Margaret moved to Austin, TX, and is currently the collection manager for the Austin Art in Public Places program.

Megan Williams (BA ‘10) has recently been awarded a two-year Kress Foundation, NYARC Art Librarianship Fellowship. Starting in September she began work for the MoMA library, the Frick Collection library and the Brooklyn Museum library for eight months each.

DONALD A. WOOD (PhD ’85), currently the Senior Curator and Curator of Asian Art at the Birmingham Museum of Art, is working on an exhibition of Tibetan and Nepalese bronzes, which are a promised gift. Don is also working on a collection of ikat robes from Uzbekistan that turned up locally. Over the summer he was presented with an award from the Consul General Kazuo Sunaga. The award, which was presented at the BMA’s Donor Dinner on July 31, is an official commendation from the Japanese government, recognizing Don’s work in promoting Japanese art and culture for the past forty years.

AMANDA WRIGHT (PhD ‘11) is an Assistant Professor of Art History at the University of South Carolina and will spend next year at Emory University as a post-doctoral fellow at the Bill and Carol Fox Center for Humanistic Inquiry.
Mindy N. Besaw has been appointed curator at the Crystal Bridges Museum of American Art.

Megan Blocksom presented the paper “Selling Silk or Selling Souls? Frans van Mieris’s Cloth Shop and Female Entrepreneurship” at the 2014 College Art Association annual conference in Chicago.

Jennifer Friess presented the paper “Diaspora and Tourism in Carrie Mae Weems’s Slave Coast Series” at the 2014 KU History of Art Graduate Symposium: Materiality & Memory in Visual Art and Culture.

Denise Giannino presented the paper “Coast and Kin: Mercantile and Familial Values in Nicolaes Maes’ Portrait of the Cuyter Family” at the 2014 Midwest Art History Society conference in St. Louis.

Kristan Hanson published the article “Encountering the Foreign: Teaching and Learning with Difficult Artworks” in the Journal of Curriculum and Pedagogy, Volume 11, Issue 1, 2014. The article grew out of an action research project that Kristan conducted as part of her master’s thesis in art education at the School of the Art Institute of Chicago.

Chassica Kirchhoff spent the month of June with students and faculty from the British Summer Institute teaching a course on The Art of the British Isles mostly through visits to museums and historical sites throughout England and Scotland. After the study abroad program concluded, Chaz was able to conduct research related to her dissertation in the Museum of Decorative Arts in Prague and the Kunsthistorisches Museum in Vienna. Chaz also presented the paper “Monument, Memory and Modernity: Constructions of the Parisian Past in Meryon’s L’Abside de Notre Dame” at the 2014 KU History of Art Graduate Symposium.

Takaaki Kumagai presented the paper “Kitagawa Tamiji: The Transnational Ramification of Twentieth-Century Latin American Art in Japan” (Kitagawa Tamiji: Ramificación transnacional del arte latinoamericano del siglo XX en Japón) at the symposium “Here, There and In-between: Transnational Encounters in Latin American Art” at Universidad de los Andes, Bogotá, Colombia, August 21-22, 2014.

Alison Miller will be presenting two scholarly papers this fall at two conferences: the Feminist Art History Conference in Washington D.C., and the Mid-America College Art Association Conference in San Antonio, TX. Alison also presented part of her dissertation research in Japanese at the National Research Institute for Cultural Properties in Tokyo this past June which her advisor, Maki Kaneko, was able to attend.

Ashley Offill attended the Ohio State University History of Art conference, Threads of Circulation, on April 11th and 12th and presented the paper “A Tale of Two Cities: The Imago Pietatis Icon and Reliquary in Byzantium and Rome.”

Eunyoung Park presented the paper “Transference of Language, Labor, and Art Criticism in the Era of Globalization: Hong-Sok Gim’s Conceptual Art” at the 2014 Midwest Art History Society conference in St. Louis.
ELLIE RAIMOND accepted the position of Learning Communities Program Coordinator at KU.

REILLY SHWAB presented the paper “A Shrine of the Times: Function and Form in the Shrine of Saint Amandus” at the 2014 KU History of Art Graduate Symposium.

LINDSEY WAUGH accepted a position as the inaugural Coordinator of Academic Programs at the McClung Museum of Natural History and Culture at the University of Tennessee, Knoxville, where she will expand the teaching and research mission of the museum by promoting and facilitating the use of the museum and its collections by the faculty and students at the University, and will work closely with the museum’s curators and UT faculty in all disciplines to meet their teaching objectives through collections-based curriculum. The position also entails collaborating with the museum’s curators and with faculty members to implement internships and to plan class visits, exhibitions, lectures, workshops, and other research projects that engage the museum’s resources.

LOREN WHITTAKE was awarded the Ted Johnson Interrelations of the Humanities and the Arts Award for 2014 from KU’s Humanities and Western Civilization Program.

PINYAN ZHU travelled to Gansu province, northwestern China to see some of the caves in the area, among which Dunhuang grottoes are the most famous. The trip introduced her to the world of Buddhist mural paintings and sculptures, after which her interest in art history shifted to the geographical region of northwestern China. Pinyan writes that the photo “was taken during the trip yet not inside the caves, partly because the natural scenery on the road is no less awe-inspiring. I took the train from Lanzhou and headed westward, stopping at several counties for caves, historical temples, and in this case the crescent-shaped sand dunes in the desert.”

YEN-YI CHAN, CHASSICA KIRCHHOFF, YEgee KWON, TYLER YORK, and SAMANTHA LYONS completed their PhD comprehensive exams!

Grad students help Samantha Lyons (crowned) celebrate successfully completing her PhD comprehensive exam.

Pre-hooding ceremony, MA graduates Jessica Johnson, Emily Kenagy, Ashley Offill, Sean Kramer, Laura Minton, and Morgan Philippi pose with Marni Kessler and Sally Cornelison.

Pinyan Zhu spent the summer visiting cave sites in China; here she is in a desert between Lanzhou and Dunhuang.
CONGRATULATIONS
The Department of Art History wishes to congratulate those who completed their dissertations in 2014:

**SOOA IM MCCORMICK**
“Transnational Perspective on Eighteenth-Century Court Documentary Painting in China and Korea”

**SANGNAM LEE**
“Traces of a Lost Landscape Tradition and Cross-cultural Relationships Between Korea, China, and Japan in the Early Joseon Period (1392-1550)”

Sangnam, Sooa, and Stephanie Fox Knappe (PhD ’13) post hooding ceremony.

Marsha Haufler with her newly minted PhDs
The Kress Foundation Department of Art History deeply appreciates the generous financial support of friends and alumni. Your tax-deductible contribution may be sent to the address at the bottom of the page.

Please make checks payable to KU Endowment Association and indicate on the memo line that the contribution is for the Art History Development Fund. For more information, please contact the CLAS Development Director at (800) 444-4201 or visit www.kuendowment.org.

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